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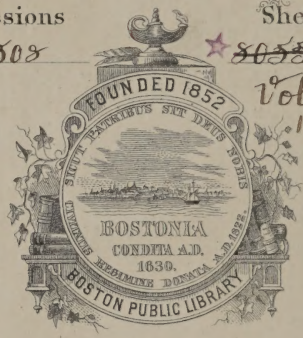

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(*the* 130*th Psalm,*)
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Scene.—Sherwood Forest. The House of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental, Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian.

Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria,"

Scene II.—May-day Festivities.—The Trysting Tree.

Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morrice Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett.

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Scene IV.—Sherwood Forest.—The Trysting Tree.

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THE MUSICAL TIMES,
And Singing Class Circular.
MARCH 1, 1871.

BEETHOVEN.*

By Henry C. Lunn.

Dr. Ferdinand Hiller in his Essay, "Quasi Fantasia," which commences this volume, says, "The year 1749 brought us Goethe; 1756 Mozart; 1759 Schiller; and 1770 Beethoven. Thus, within the short space of twenty-one years, four of the greatest poetic geniuses were born—four men of whom not only the German Fatherland, but all mankind must be proud." This is written by a German, and expresses the national estimate of the real place of the great composers of the world. But have we yet advanced to any such opinion in this country? True, it may be, that we pride ourselves upon our love for the most important compositions of Beethoven; and some people there are, even amongst musical amateurs, who have arrived at a due comprehension of their wondrous beauties; but after all, with many, this admiration, of which we hear so much, is a mere fashion, and nothing that is a mere fashion comes from the heart. "Genius it is," says Dr. Hiller, "that gives us, if but for a few short hours, that which the believer awaits with earnest hope in another and a better world;" and if we believe that a poet, in the truest sense of the word, is one who embodies the highest and noblest thought in the language of his nature, then must we rank Beethoven, not only amongst the greatest composers, but amongst the greatest poets the world has yet seen. Admitting, however, that some such feeling as this is gradually gaining ground with a small portion of the English public, what progress has it made with painters, sculptors, literary men and statesmen? What Englishman, eminent as a creator in any of the so-called "Fine Arts," will admit that an equally eminent creator of music is on a level with himself? What British statesman will boldly advocate the necessity of recognizing music by the same governmental assistance which is accorded to other arts and sciences? Ignorance in music is at present scarcely considered a reproach to the mental capacity of our native "great men," the few who admit the power of the art being the exception, and not the rule. Germans may rank Goethe, Mozart, Schiller, and Beethoven, on an equality; but before any such feeling can prevail in England, a knowledge of the most profound musical works must become more general, and the lives, thoughts, and high aspirations of their composers must be read and studied, more especially by those who, from their position in the world of art, necessarily exert an intellectual influence over the general public.

It is with a sincere conviction of this fact, that we cordially welcome any healthy addition to the literature of the art. The translations of German works bearing upon music and its professors, recently published in this country, have already done something towards educating many persons to a higher appreciation of the compositions of the great masters, and of the nature of the men who produced them. The correspondence of Mozart, Haydn, Beethoven, Bach, and others, may now be had at most of our circulating libraries; and many idlers at the sea-side linger over Mendelssohn's letters, as over the last new novel. Biographies, too, are slowly but surely informing the music-loving public how the most eminent composers lived for their art, and of the manner in which their labours have too often been but coldly repaid by a world which they have done so much to ennoble and refine. But many there are who love to get all this information in as concise a form as possible; and as it is better that people should read a small book on the subject than none at all, any person who will undertake the task of condensing the matter contained in the larger works, confers a real boon upon society. The volume before us may be recommended with confidence as an excellent specimen of what the author candidly announces in his preface—"a slight *résumé* of the principal events in the master's life from the works of Schindler, Ries, and Wegeler, and more especially from Marx and Thayer." It is carefully written; and, although showing the fervour of an artist, the style is free from that inflated bombast so often observable in works of this class. The sketch of Beethoven's ancestors goes far back enough for the purpose; and it is well said, that the Viennese admirers of the composer who could not imagine that his aristocratic tendencies were compatible with a plebeian origin, must have been sorely downcast when they found that his parents were a tenor singer of the Electoral Chapel, and the daughter of the head cook to his Grace the Archbishop of Treves. The desire of young Ludwig's father to imitate the Mozarts by exhibiting his precocious son in public for money, no doubt contributed a great deal to lay the foundation of an irascible and obstinate temper which, with all his good qualities, he could not in after life shake off. When only five years of age, we are told, the boy was kept at the pianoforte morning, noon, and night; and "many a time was the little Ludwig seen in tears, standing on a raised bench before his pianoforte, thus early serving his apprenticeship to grief." Had all this drudgery been forced upon the child for any artistic purpose, the harshness resorted to might have been partially forgiven; but unfortunately the truth is too well known, that the sole object of such relentless conduct was to use up the genius of the son to pay for the intemperate habits of the father. Luckily, however, it was seen that, even for this purpose, it would be necessary to seek some better instruction; and although under Pfeiffer and Van den Eeden he no doubt gained some knowledge, it was not until he was placed with Neefe (who notwithstanding that he was somewhat cold and formal in his teaching, evidently discovered the possession of exceptional power in his young pupil) that his talents were really directed into the right channel. The early part of the composer's life seemed doomed to be sorrowful. At thirteen years of age he was nominated officially to a post he had long occupied in reality—that of assistant organist to his master Neefe, who, in the service of the Elector, Max Friedrich, found his duties press too heavily upon him, having not only to play the organ, but to direct an operatic company, which was supported by the Elector. The death of Max Friedrich, however, rendered Beethoven's services no longer necessary; and as it is known that he looked for-

* Beethoven. A Memoir, by Elliott Graeme; with an Essay, by Dr. Ferdinand Hiller, of Cologne. London: Charles Griffin & Co.

ward to the salary of this new office as a means of partially helping his mother in the support of her increasing family, and that his father was now an irreclaimable drunkard, it may be imagined that the future presented to the young artist was indeed a gloomy one. That he acted as nobly in this emergency, as he did in after years, when the care of his profligate nephew pressed heavily upon him, is proved by every record of the time. For upwards of a twelvemonth he materially contributed to the support of the household—most probably by giving lessons—and it was not until his appointment as assistant organist to the new Elector, Max Franz, with the annual salary of a hundred thalers, that he again breathed an artistic atmosphere. His journey to Vienna, where he played before Mozart—improvising upon a given theme so wonderfully, as to excite the admiration of the master—gave an impetus to his ambition, which must have been sadly checked by his sudden return to his own home, where he only arrived in time to be present at the death-bed of his mother, whom he evidently clung to with the most ardent affection. We have little doubt that his visit to Vienna, where Gluck, Haydn, and Mozart were then resident, had been a long cherished dream; and that he had been gradually saving up money from his small earnings for the purpose. That all his means were thoroughly exhausted, even before he left that city, may be seen from the following passage in his letter to M. de Schaden, counsellor at Augsburg: "With regard to your extreme kindliness and friendliness in lending me three carolins in Augsburg, I must beg you still to have a little indulgence with me, as my journey cost me a great deal, and here I have not the slightest prospect of earning anything. Fate is not propitious to me here in Bonn."

We linger with much interest over the early days of Beethoven, because we there see how his better nature was blighted, even in his boyhood. Whilst he was yearning for parental love, he was tyrannised over by a drunken father, who, for his own selfish purposes, almost bound him to his pianoforte, and actually for the time succeeded in making him detest an art which he was formed by nature to glorify. His fondness for his mother seemed the only solace of his youth. In the letter to M. de Schaden, already quoted from, he writes: "Ah! who was happier than I, so long as I could still pronounce the sweet name of mother, and heard the answer! and to whom can I now say it? To the silent images resembling her, which my fancy presents to me." and this is the man in whose nature, it has often been said, sympathy with others existed not: strange, indeed, does it seem that we are only just beginning to understand that during his whole life, he was earnestly seeking after that affection which, by some fortuitous chain of circumstances, he seemed destined never to obtain: "Educate your daughter carefully," he says in a letter to Frau von Streicher, "that she may make a good wife. To-day happens to be Sunday, so I will quote you something out of the Bible—'Love one another.'"

It must have been a sad parting, when Beethoven took leave of the Breuning family, Count Waldstein, and many others, who were gradually appreciating his wonderful talents, and went for the second time to Vienna, for the purpose of studying under Haydn. We can readily imagine that, with such a master, the young and enthusiastic artist believed that he should develop his powers in the most legitimate manner, and that Haydn would take the utmost interest in his progress. From some cause, however, we know that this was not the case; and that a coldness sprang up between them which seems almost unaccountable. When, therefore, on Haydn's departure from the city, Beethoven placed himself under the instruction of Albrechtsberger, it may almost be said that he really commenced anything like serious and systematic study. That he worked hard under the strict discipline of his new teacher is the more creditable, seeing that his genius soon convinced him, that many of the rules laid down as infallible had been written by pedants for the sake of keeping the art within the narrow limits in which they had found it. And yet, innovator as the young student was, even at this time, who can gainsay the truth of these remarks, selected from scribblings on his Exercises in Thorough-bass, published after his death by the Chevalier von Seyfried?

"Time goes on; and what sufficed for one age, appears to the next a woeful shortcoming. Let me not be supposed to advocate an impertinent contempt of the great principles of art, *which are unchangeable*; I would only say that as time advances, art also advances in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them."

How this feeling actuated him in the production of his finest works, is shown by the reply he gave to a friend, who, speaking of his second and third "Leonora" overtures, remarked that "an artist must create in freedom, only giving in to the spirit of his age, and be monarch over his own materials."

"Granted," replied Beethoven; "but he must *not* give in to the spirit of his age, otherwise it is all over with originality. . . . Had I written them (the two overtures) in the spirit that prevailed at the time, they would certainly have been understood at once; as, for example, the Storm of Kotzeluch. But I cannot cut and carve out my works according to the fashion, as they would fain have me do. Freshness and originality create themselves, without thinking about it."

At Vienna, the friendship of the Baron von Swieten and Prince Lichnowski tended much towards placing him in a good position with the leading families of the city, and also incited him to develop his powers as a composer; for Prince Lichnowski, especially, was a man of artistic and cultivated taste, and many of Beethoven's works were performed for the first time at his residence. We have already said that in everything, save the pursuit of his art, the composer appeared destined to encounter obstacles which fall to the lot of but few. At the height of his success, that worst of all maladies to a musician, incurable deafness, removed him from society, and so utterly crushed his mind for the time that, in a letter to Wegeler, he writes, "If I had not read somewhere that man must not of his own free will depart this life, I should long ere this have been no more, and that through my own act." To add to his misery, his two brothers, Carl and Johann, resolved to build up their fortunes by negociating themselves with the music publishers for the sale of his compositions, and there is every reason to suppose that they reaped a very handsome sum for their disinterested exertions. At

all events, we know that Johann became so intoxicated with his wealth and position, that on one occasion he sent in a card to Ludwig, on which was inscribed, "Johann van Beethoven, Land Proprietor," which was immediately returned to him by the composer, with "Ludwig van Beethoven, Brain Proprietor," written on the other side.

We do not here intend to enter upon any critical analysis of Beethoven's works. The cold annotators upon his compositions who were nurtured in the severe school preceding the career of so grand a genius, and the deeply imaginative and enthusiastic modern writers who endeavour to discover the profoundest hidden meaning in every passage he wrote, may be equally liable to error. The age of opponents and partizans must die off, before so original and daring a thinker can be correctly estimated; and that we have not arrived at that time in England, may be proved by the fact of his colossal Mass in D being still attacked when presented in this country, whilst in Germany it is ranked amongst the sublimest efforts of his genius.

It is probable that many of the facts we have mentioned in the course of our extracts and remarks upon Mr. Graeme's Memoir—a book rendered doubly valuable by the addition of Dr. Hiller's excellent essay—may be known to a large number of our readers; but although, as we have said, we must still class some of his later works amongst the "music of the future" in England, there is no reason why his character should be judged at that indefinite period; and we have, therefore, seized upon every opportunity of showing how that misanthropic and gloomy state of mind, which gradually grew upon him, was thoroughly opposed to his real nature. That he was constantly struggling with his malady, and anxious that the world should judge him as he really was, is evidenced in many of his communications to his most intimate friends, and especially in the document addressed to his brothers, in which he formally disposes of his property, some sentences from which we extract:—

"O ye, who consider, or represent me as unfriendly, morose, and misanthropical, how unjust are you to me! You know not the secret cause of what appears thus to you. My heart and mind have been from childhood given up to the tender feeling of benevolence, and I have ever been disposed to accomplish something great."

"Born with a passionate, lively temperament, keenly susceptible to the pleasures of society, I was obliged at an early age to isolate myself, and to pass my life in loneliness."

"My brothers, Carl and —, as soon as I am dead, if Professor Schmidt be still alive, beg him, in my name, to describe my disease, and then add these pages to the history of my malady, that, at least so far as possible, the world may be reconciled to me after my death.

That these words may speak to the hearts of the thousands who appreciate his works, must be the earnest wish of all who honour and revere the name of Beethoven.

JOULE'S ANTHEM BOOK.

In the article on "Clifford's Anthem Book," in the February number of the *Musical Times*, the list of "collections of value," should have included the above-named book. But the omission at that time affords an opportunity for speaking specially of the claim which the work has to being considered a collection of merit. In the first place, it is considerably larger than any other existing, and being arranged upon a good plan, is well fitted for general use. The number of anthems includes nearly all the settings daily sung, specially written to certain words, as well as many adaptations, which are frequently employed in many of the places where choral service is the ordinary custom. It is equally available for choirs with a large, as well as for those with a limited repertory, for such as encourage ancient and modern original compositions as for those that are content with mere adaptations.

The collection is now twelve years old, and the great number of anthems added since its publication would, if a new edition became necessary, probably swell the book still more; not by adding much to the biographical notices, for there are very few composers who have written much since that time that are not mentioned, but by the addition of texts that have not been before set to music, and by the insertion of some of the words of older anthems that have been revived into use. The preface shows the compiler to be a scholar and a good churchman; and the biographical notices are in the main correct, interesting and carefully brought together, and a careful examination will prove the book to be as useful as an anthology of scriptural passages, as it is valuable as a collection of the words of anthems.

CRYSTAL PALACE.

The two movements from Mr. Henry Gadsby's Symphony, produced at the Saturday Concerts at this establishment, although fragments of a work, which can only fairly be judged in its entirety, are good enough to merit praise on their own account. The *Larghetto* is melodious and skilfully instrumented, and the *Scherzo* shows much inventive power, which appears to have been trained in the right direction. A prominent feature in the selection of music during the past month, was the fine performance of Mendelssohn's Concerto in D minor, by Madame Schumann; and we must also record the decided success of a new soprano singer, Madame Cora de Wilhorst, who especially in a cavatina from Meyerbeer's "Il Crociato in Egitto," displayed an excellent style, and considerable dramatic power. One of the most interesting of the great orchestral works was Spohr's Symphony, "Die Weihe der Töne," which, although perhaps scarcely fulfilling the grandeur of purpose which the subject demands, is unquestionably a composition of the highest character, and played as it was by Mr. Manns's carefully trained band, can never fail to ensure a welcome. The concerts have been, as usual, excellently attended.

THE ORATORIO CONCERTS.

The performance of Bach's *Matthew* Passion music on the 15th ult., at St. James's Hall, was a worthy inauguration of the third season of these excellent concerts. The interest awakened by the presentation of this sublime work at the Oratorio Concerts last year, seems to have strengthened, as we anticipated, on its repetition; for not only was the room crowded in every part, but rarely indeed have we seen so many eminent artists assembled; and considering the deeply sacred character of the composition, it may fairly be said that the enthusiastic applause with which it was received throughout was indeed a hopeful sign of the effect which such music, so finely performed, and so patiently listened to, cannot fail to produce upon an intelligent audience. It is happily now unnecessary to enlarge upon the manner in which Bach has treated a subject which it were

sacrilege for any but the highest order of genius to grapple with; gradually the English public is becoming aware how music in the hands of a priest in the art can be made to deepen that devotional feeling, without which religion is but an empty form; and there can be little doubt that this work having once made its way to the hearts of the few, time only is required to extend its powerful influence to the many. Earnestly, therefore, we hope that the projectors of these concerts, to whom music-lovers already owe so much, will increase the debt of gratitude by persevering in repeating, as often as possible, a composition so beneficial both to true art and true religion.

In many respects the execution of the choral music was superior to that of last year, partly, perhaps, because the choir had become more familiarized with its complicated details, and could, therefore, bestow increased attention upon the various shades of expression. This was especially observable in the *chorales*, which were given with a minute observance of the graduations of tone which produced a marked effect upon the listeners; indeed, finer chorus singing, we venture to assert, has never been heard in this country, and it was with the utmost difficulty that Mr. Barnby could at all adhere to his determination to avoid encores, a resolution which, however, was compelled to give way before the simultaneous demand for a repetition of the overpowering chorus, "Have lightnings and thunders in clouds disappeared?" which was sung with marvellous precision and effect. The opening chorus, "Come ye daughters," and the choral portions, which are interwoven with the solos, were also given with equal success; every gradation of tone, from the merest whisper to the most decisive *fortissimo*, being remarkable for a well balanced quality, which, with so large a choir, is rarely obtained. Madame Rudersdorff, and Mr. W. H. Cummings, who sang in the work last year, were thoroughly successful in all the solos allotted to them; the beautiful airs, "Break and die," and "Although mine eyes," being given by Madame Rudersdorff with the truest pathetic expression, and the whole of the tenor recitatives receiving the utmost justice from Mr. Cummings, who appeared throughout deeply impressed with the sublimity of the music. Madame Patey's exquisite voice was heard to the greatest advantage in the contralto solos, especially in the air, "Have mercy" (which we are glad to see given to the contralto, instead of the soprano, as on the last representation of the work), and the air, with chorus, "Alas, now, is my Saviour gone." Herr Stockhausen gave a German reading of the principal bass part, so truly artistic as greatly to enhance the general effect, although we have no doubt that, to a certain extent, his intention was defeated by the language in which he had to sing. A good word must also be said for Mr. J. T. Beale, who sang some of the bass recitatives with excellent expression. The band was thoroughly efficient, and included most of the finest orchestral performers of the day, amongst whom we must mention Mr. Pollitzer, whose violin *obbligato* to the air "Have mercy," was remarkable for delicacy and precision of intonation. Mr. Barnby conducted with a care and judgment which materially conduced to the general excellence of the performance; Signor Randegger presided most efficiently at the pianoforte, and accompanied those recitatives which are unscored, and Mr. Docker was a most able and conscientious organist.

MR. HENRY LESLIE'S CONCERT.

The sixteenth season of these concerts commenced at St. James's Hall on the 9th ult., the programme being eminently calculated to display the careful training of the choir formed and presided over for so many years by Mr. Leslie. The old madrigals were excellently sung, especially "As Vesta was descending" (Weelkes), and "Flow, O my tears" (Benet). Amongst the modern compositions, we may mention Goss's beautiful glee, "There is beauty;" "How sweet the moonlight," by Henry Leslie, and Professor Bennett's charmingly refined part-song, "Come live with me," as perfect specimens of delicate part-singing. Mr. Sims Reeves, in spite of his evident hoarseness, sang, with his usual expression, Bishop's "Pilgrim of love," and the hackneyed "Come into the garden, Maud;" but Mr. Leslie's "Annabelle Lee," for which he was also announced, was given to a young tenor, Mr. Mars, from Milan, who pleased the audience so much as to receive an enthusiastic encore. Mr. Santley made quite an effect in a clever song by Mr. Leslie, called "The boatswain's leap" (the last verse being repeated by general desire); and also created a marked impression in Gounod's "Nazareth." The other vocalist was Miss Ellen Horne, who received warm and deserved applause for her rendering of Bishop's "Love has eyes." Master Charles Le Jeune played, with much skill, an Introduction and Fugue of his own on the organ, strangely enough, taking the "March of the British Grenadiers," for his subject, and an Allegro in B minor on the pianoforte, with his brother Arthur (the composition of the latter), which, although a duet, employed only three hands. Mr. Leslie conducted as usual. Mr. Callcott presided at the pianoforte, and Mr. J. C. Ward at the organ.

GALLERY OF ILLUSTRATION.

The new entertainment called "A Sensation Novel," by Mr. W. S. Gilbert, recently produced at this establishment, is scarcely of sufficient musical importance to claim anything like a lengthened notice in our pages. We may say, however, that both the songs and concerted pieces have at least the merit of melodiousness; and one ballad, "No father's care," excellently sung by Miss Fanny Holland, is exceedingly graceful. There is much originality in the notion of making the characters in the novel meet between the writing of the volumes to discuss their probable future actions in the work; and a great deal of clever satire upon sensational literature is scattered throughout the piece, all of which was thoroughly appreciated by the audience. The principal parts were well sustained by Mr. and Mrs. German Reed, Miss Fanny Holland, Mr. Arthur Cecil, and Mr. Corney Grain. The whole of the music is composed by Mr. German Reed; and the scenery, which is really beautifully painted, is supplied by Mr. J. O'Connor.

We are authorised to state that a solemn penitential service will be held, in Westminster Abbey, on Thursday evening, April 6, the musical portion of which will consist of Bach's sublime setting of the Passion of Our Lord (according to the Gospel of St. Matthew), which will be rendered by a full orchestra and chorus. The sermon will be preached by the Very Reverend the Dean.

At the first Philharmonic concert, which takes place on Wednesday, the 8th inst., a Saltarello, composed by M. Gounod expressly for the occasion, will be performed for the first time. This composition is gracefully dedicated to Mr. W. G. Cusins, the talented conductor of the Society's concerts. A selection from M. Gounod's works will also form a portion of the programme; and it is announced that the composer has accepted the invitation to conduct.

Herr Gustave Küster gave a concert on the 9th ult., at Victoria Hall, Westbourne Grove, assisted by the following vocalists: Madame Poole, Miss Matilda Scott, Miss Louisa Beverley, Miss Emrick, Mr. Theodore Distin, and Mr. Charles Braid. The solo instrumental performers were Madlle. Helene de Katow (violoncello), Madlle. Christine Michelin (pianoforte), and Herr Gustave Küster (violin). The programme was well selected, and gave thorough satisfaction to the audience, Madlle. de Katow being encored for her excellent performance of a

solo by her master, Servais, and Herr Küster receiving well-deserved applause, both for his playing of the *Allegro* and *Andante* from De Beriot's Seventh Concerto, and for his artistic rendering of the violin part in Beethoven's Trio in C minor, in which he was joined by Madlle. Michelin, and Mdlle. de Katow.

The second concert of the Brixton Choral Society took place at the Angell Town Institution on the 13th ult., when Handel's Oratorio, "Judas Maccabæus," was performed with a success which reflected the very highest credit upon the indefatigable conductor, Mr. Lemare, and every member of his choir. There was an excellent band, led by Mr. Willy. The principal vocalists were Miss Blanche Cole, Miss Adelaide Newton, Mr. G. Perren, and Mr. Lawler, and their efforts were so successful that had the conductor chosen to comply with the demands of the audience, much of the solo music would have been repeated. We trust that Mr. Lemare will adhere to his plan of resisting encores, and that, more especially in sacred music, his example will be extensively followed.

The fourth series of the "Musical Evenings," for the performance of Chamber Music, commenced at St. George's Hall on the 26th January, when an excellent programme was provided. Haydn's Quartet in B flat (No. 1, Book 9) and a Sextet in the same key for two violins, two violas and two violoncellos, by Brahms, were interesting features in the selection, the latter work receiving so much justice at the hands of Messrs. Henry Holmes, Folkes, Burnett, Hann, Signor Pezze, and Mr. Charles Ould as to excite considerable attention, even amongst those who are least disposed to admit the claims of "Young Germany:" the *Scherzo* was encored. Mr. Shedlock proved himself an able pianist in Schubert's Sonata in A minor, for pianoforte and violin, and he was excellently supported by Mr. Henry Holmes, who at all these concerts holds the post of first violin. The Misses Ferrari were the vocalists; and we are glad to record that their success was as decisive as it was deserved. In Rubinstein's Duet, "The Angel," they were especially effective, and received an unanimous encore. The principal pieces of the second concert were Beethoven's Trio in E flat, for violin, viola, and violoncello; a Quintet by G. A. Macfarren, for pianoforte, violin, viola, violoncello and contrabasso, and Mozart's String Quartet in C. Mr. Henry Holmes also played in his usual masterly style Spohr's Adagio in E flat, which was much applauded. Miss Megan Watts displayed a well trained voice and true musical feeling in both her songs.

Mr. J. F. Barnett's Cantata, "Paradise and the Peri," was performed for the first time in London at St. James's Hall, on the 14th ult. The merits of the work were fully discussed on its production at the last Birmingham Festival, and we have now only to add a record of its success in the metropolis. The principal vocalists were Madame Vanzini, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas. Several numbers were encored, amongst which may be mentioned the tenor air, "Oh, if there be," the Quartet (unaccompanied) "She wept," and the eight part chorus (unquestionably the best written piece in the Cantata) "And now, behold him." The composer was called for at the conclusion, and warmly and most deservedly applauded. The principal feature, in the miscellaneous selection which followed was Mr. Barnett's excellent performance of Mendelssohn's second pianoforte Concerto. The band and chorus were thoroughly efficient; and the concert was in every respect a decided success.

The Monthly Concert of the New Polyhymnian Choir was given on Saturday, the 4th ult., in the large school room of the Britannia Fields Chapel, Packington Street. The programme consisted of three Choruses from Mendelssohn's "Hymn of Praise," and a selection of Glees, Part-songs, &c. The most successful pieces were Callcott's Glee, "Are the white hours for ever fled," (excellently sung by four gentlemen whose names were not given), Guglielmo's Song, "The lover and the Bird" (sung by Miss Cullingworth) and a Duet for pianoforte and violin, played by Messrs. King and Box. Mr. Robinson conducted.

We are informed that Mr. J. Barnby's new Sacred Cantata, "Rebekah," will shortly be performed by the Cheltenham Harmonic Society, under the conductorship of Mr. J. A. Matthews.

Mr. Ridley Prentice commenced a new series of his Monthly Popular Concerts at the Eyre Arms, St. John's Wood, on the 9th ult., with every prospect of success. The programme was a thoroughly classical one, and the principal instrumental artists were Herr Straus (violin), Signor Piatti (violoncello), and Mr. Ridley Prentice (pianoforte). The vocalist was Madame Dowland.

A successful concert was given at the City of London College, on the 26th January, by the Standard Quartet party, with whom were associated Madame Emmeline Cole, and Mr. Henry Parker. The Quartet party, consisting of Messrs. Cooke, Stedman, Frank Massey, and Travers sang several part-songs, Flemming's lovely "Integer vitæ" being especially well received. The solos were numerous and well chosen. Mr. Cooke's singing of Gounod's "Ring on, sweet Angelus" was highly artistic, and Mr. Travers was encored in a humourous song, which was given with good effect. Madame Emmeline Cole, in Wade's ballad, "Love was once a little boy," and Haydn's "My mother bids me bind my hair," displayed a good voice and cultivated style. Mr. Stedman's songs were admirably sung, his greatest success being in Allen's "Far down a valley lonely," and Mr. Frank Massey gave a spirited rendering of Molloy's "Vagabond." Mr. Henry Parker was an efficient accompanist, contributing much to the success of the evening by his performance of one of his own compositions, "The Armourers of the Rhine," and a Fantasia on "Lucia di Lammermoor." The concert concluded with Truhn's "Three chafers."

On Tuesday evening, the 14th ult., the annual pupil concert of the "North-East London Academy of Music" (principals, Mr. and Mrs. W. West) was held in the Manor Rooms, Hackney, the audience being large and select. Amongst those who most distinguished themselves we may mention the Misses Rogers, Cassell, Boyce, Amis, Hughes, and Halley; the Messrs. Knight and Leech, and Master Smith. The programme consisted of an equal portion of vocal and instrumental music, partly classical. The efforts of the young performers were much applauded; and the encores were numerous, and given mostly with judgment.

We are requested to state that the preliminary examination for the degree of Mus. Bac. will be holden in the music-school at Oxford on the 8th inst.

The St. Mary, Hornsey Rise, Choral Society gave its first concert or the second season in the Mission Room, on Friday evening, the 28th January. The principal feature in the first part was Mendelssohn's "Lauda Sion," the soprano solos being sung by Miss Miéville with much taste and feeling. A selection followed, in which encores were awarded to Mrs. Burgess, Miss Tomalin, and Captain Phillips (who gave much effect to Rossini's terzetto, "L'usato ardir"), and to Mr. Burgess Perry for his admirable singing of "Che farò." Miss Tomalin delighted her hearers by her artistic rendering of Gounod's "Christian Mors;" and the execution of the choruses reflected the greatest credit on the conductor, Mr. J. Parry Cole.

Reviews.

Novello, Ewer and Co.

Don Giovanni. An Opera in two acts, by W. A Mozart. Translated into English, and corrected according to the original score, by Natalia Macfarren.

Mozart's masterpiece, with the musical drama complete, so beautifully printed, and at a nominal price, is indeed an earnest of the universality to which our culture is tending, of which the motto would seem to be "All for each." Did this edition as much exceed in price, as it falls in this respect below all others having any claims to attention, it would yet deserve a place in every student's library, for the sake of the very many new and invaluable lights that we gain from it as to notes, phrasing, light and shade, and stage directions. Glancing merely at the list of personages in the Opera, we are struck by the "Chorus of Invisible Demons," and turning to the only scene where demons are likely to appear, we are delighted to learn that the curious beings who frolic about our stage at the conclusion of the Opera, have no warrant from Mozart for their appearance, but fall into the large class of "improvements" (generally for the worse) with which singers, acting managers, and editors have so richly embellished our standard musical works. We have here, for the first time, the stage directions from Mozart himself, and they are so interesting that it seems a marvel that any reprint of the Opera should have dispensed with them.

Those who admit that phrasing is to music what punctuation is to writing, will feel grateful also for the care bestowed on this feature of the present edition. Some thoroughly false methods of writing music have become prevalent in this country; such, for instance, as when an accented note is preceded by a run of two, three, or more notes, the slurring of the run separately, without including the accented notes, thereby suggesting that such accented note should be detached from the run. Another is the slurring of all notes of voice parts where two or more fall to one syllable, whatever the character of the phrase may be; indeed, placing slurs indiscriminately over any number of notes anywhere, as we see in all but the best German editions of recent times. Staccato marks again seem to be strangely misunderstood. The sign for detaching with accent, for instance, which should only be used in passages of energy, is constantly put over delicate, florid passages. Our signs should lead, whereas they often mislead; and thus, through the carelessness, or ignorance of musicians in these things, instead of clearly pointing out the author's intention, they often cause endless confusion and perplexity with the general public. To study the slurs and dots of Mozart is to study the art of phrasing. His system of binding and detaching the notes in the instruments is such as to render his phrases invariably intelligible to the musical understanding, and in the voice parts they are invaluable guides to the singers, as to when to detach, and when to unite the sounds. We are indebted to this edition, too, for a knowledge of many beautiful points of declamation, such as the three bars before the return to the subject, in the aria "Mi tradi;" a similar variety of expression two bars before the return in "Non mi dir;" the irregularity of rhythm in both these cases greatly heightens the expression; but as vocalists have probably not understood it, a more commonplace reading has been always substituted. We notice an entirely different distribution of syllables on the quavers in the last movement of "Fuggi crudele," and one that promises more tone in the marvellous passage where they occur, than when the voice parts are cut up with a syllable on every alternate note: it would be very interesting to hear it as Mozart intended this passage should be sung. We should far exceed the space at our command were we to enumerate the varieties of reading that we encounter in this valuable edition, but they are well worthy of study. There are some curious details in the distribution of the syllables, such as in the first bar of "Non mi dir;" and in the seventh of "Dalla sua pace;" where although we are accustomed to hear the unaccented syllable on the fourth division of the bar, Mozart places it on the half bar, thus sacrificing accent to smoothness of tone. It is also pleasant to see "Vedrai carino" merely superscribed "grazioso," instead of the invariable "andante," which, in the modern view of "andante," causes the light, playful movement to be mostly taken at so sluggish and mournful a pace, as quite to destroy the character of the piece. Several of the movements in common time, we may also mention, are here marked "alla breve" for the first time, which conductors would do well to note.

We must not conclude our notice of this edition without awarding unqualified praise to the editress for her very excellent English translation of the original text. It is easy enough to give a bald rendering of the Italian words into the vernacular, but to supply a faithful translation which shall be in rhyme, and yet carefully adapted, not only to every note, but to every accent intended by the composer is no easy task. We could give innumerable instances of the happy manner in which the words and notes are united; one, however, must suffice. Let any vocalist sing the first phrase of the Canzonetta, "Deh vieni," to the words "From out thy casement glancing, O smile upon me," and he will see that the English is almost as vocal as the Italian, and that the accent is preserved with scrupulous fidelity. When we say also that, in addition to the new features already mentioned, all the recitatives are given for the first time, and that in every respect the Opera appears precisely as Mozart wrote it, there can be no question that this edition is the most perfect ever yet issued.

Menuetto, from Beethoven's Trio, for Violin, Viola, and Violoncello. (Op. 9, No. 2.)

Allegretto alla Polacca, from Beethoven's Serenade, (Op. 8.) for Violin, Viola, and Violoncello.

Scherzo, from Beethoven's Trio, for Violin, Viola, and Violoncello. (Op. 9, No. 1.)

No. 4 of Robert Schumann's Skizzen für den Pedal Flügel. (*Sketches for the Pedal Pianoforte.*)

Arranged for the Pianoforte by Agnes Zimmermann.

A great part of the modern music may be compared to imitation jewellery, which passes in a crowd and excites little attention, whilst the treasures of the art, like old family jewels, handed down from generation to generation, will always command both respect and admiration, even from those whose tastes are vitiated by the glittering ephemeral manufactures of the day. Those who desire the healthy progress of music must be aware how necessary it is that students should constantly have before them the compositions of the best writers; and we are glad to find that Miss Zimmermann, who has already given us some excellent arrangements from the works of J. S. Bach, is gradually enriching her series of classical extracts, all of which we need scarcely say are so skilfully adapted for the pianoforte as to render them welcome not only to musicians as reminiscences of the originals, but to teachers who desire that their pupils should be trained in a good school. The Menuetto from the Trio (Op. 9, No. 2) makes a highly attractive piece, and is moreover by no means difficult to play; the passages lie well under the hand, and it is so carefully arranged as to have the effect of being an original pianoforte piece. The pleasing character of the subject of this Minuet will no doubt make it one of the most popular of the set. The Polacca, from the Serenade, will give the performer something more to do, several extensions being absolutely necessary; but the part-writing is so excellently divided between the hands that the player is saved as much trouble as possible. Apart from the intrinsic worth of this piece, it will form a most useful study both for touch and fingering. The melodious Scherzo, from the Trio (Op. 9, No. 1) contains no passage that is not comfortably within the reach of

even moderate players. The three parts are so minutely indicated that it will be the fault of the performer if they are not clearly brought out. One of the most interesting of all the pieces is the arrangement of Robert Schumann's sketch for the pedal pianoforte. The management of the pedal part is so remakably clever that the original effect is almost perfectly preserved throughout. This will also form a capital exercise for students; and the admirers of Schumann will thank Miss Zimmermann for placing this beautiful trifle within the reach of performers on our ordinary pianofortes. Before we conclude our notice of these compositions, we must mention that the touch is most clearly expressed in each part; that wherever there might be a doubt, the hand which is intended to play the notes is distinctly indicated, and in every passage requiring such assistance the fingering is given.

Blonde and Brunette. Two Sketches for the Pianoforte. By J. Baptiste Calkin. Op. 79.

Mr. Calkin's Sketches, the first in G major and the second in G minor, are as different in character as the imaginary beauties in whose honour they are written; and that listeners will differ as to the superiority of the one over the other is only a proof of that wholesome diversity of taste which secures to every pretty girl, whatever may be her complexion, a fair share of attention. The first is light and graceful in the extreme; and the subject leads us to imagine that the "Blonde" is somewhat of a coquette at heart. The accompaniment of four quavers in the bar, divided between the two hands, is continued throughout, and there is just sufficient modulation to prevent any undue monotony. The lengthening out of the theme towards the conclusion is extremely happy. There is much pathos in the melody of the second piece, and the harmonies are bold and appropriate. A good effect is gained where the *staccato* quaver accompaniment is interrupted by the *arpeggio* for the left hand; and the spirited wind-up forms an excellent contrast with the placid coda of the first sketch. Trifles like these thrown off by an artist who has shown that he can grapple with more solid works, must always make their way through the crowd; for although songs "without words," they are by no means without ideas.

Meditation. Caprice for the Pianoforte.

Home, sweet Home. Etude de Concert, for the left hand only.

Composed by Willem Coenen.

The theme of the first of these pieces is extremely pleasing, and is effectively given out, after a short introduction, by the right hand with a chord accompaniment for the left hand crossing above it. The *arpeggios* which ornament the melody will require much rapidity of finger in order to realise the intention of the composer; but pianists of the present day should be pretty well trained to the execution of such embroidery, and the piece will amply repay any trouble bestowed upon it. There is much refinement in the treatment of the subject throughout; and being written by a thoroughly accomplished pianist, it is needless to say that the passages, although difficult, are well adapted to the instrument. The study for the left hand on the well-known melody, "Home, sweet home," will require real hard work and a large amount of patience, even from advanced performers. The manner in which the subject is brought out, whilst surrounded by embellishments is exceedingly ingenious; and it may be confidently stated that, although as we have said, it will demand immense perseverance, there will not be the slightest difficulty in understanding how the passages are to be played. As a study for gaining command with the left hand, this piece will prove of much value.

Short Anthems, or Introits, by various composers, for particular Seasons and for General Use. Edited by Rev. Walter Hook, M.A., Rector of Lavington, formerly Succentor of Chichester, (In 31 numbers.)

That a want has long been felt among those who have the direction of Church Services for some music, either vocal or instrumental, which shall appropriately accompany the entry of the officiating clergy into the Septum, is so evident, that it is difficult to believe that collections of Introits, for use in the English Church, have but lately come into existence. Yet such is the case, and a slight knowledge of the musical arrangements of our Cathedrals and Churches fully explains the reason why. In most Parish Churches a Hymn has filled the place of the Introit; whilst in Cathedrals, a voluntary on the organ, or the singing of the Sanctus, has been its substitute. But, however appropriate a Hymn may be to the day on which it is sung, there seems no reason why a trained parish-choir should not introduce the Introit in its proper place, especially in churches where it has been customary to have two Hymns, one where the Introit should be sung, the other before the Sermon. The congregation would not then be deprived of its looked-for Hymn; while, on the other hand, the choir would have an opportunity of impressing on the hearers, by a good rendering of good music, some important and suitable words gleaned from Holy Scriptures. The most that can be said against the use of an organ voluntary, instead of an Introit, is, that a chance of teaching a truth to the hearers is thus lost; for, supposing the Voluntary to be not only appropriate in style, but devotional and suggestive, it must be acknowledged that it is not in the power of a large section of worshippers, when thrown back on the resources of their own mind, to bring before themselves at the moment such a desirable train of thought as would be suggested by a carefully selected verse from Holy Scriptures. The use of the Sanctus, as an Introit, can on no grounds be defended; for by it the congregation is unable to distinguish between one of the Church Seasons and another; and, moreover, it must so shortly be heard a second time in its legitimate position. Its use in Cathedrals in this manner can only remind those who hear it, that when all are invited to join angels and archangels in the cry of adoration, "Sanctus, Sanctus, Sanctus," music and musicians will have disappeared; as if art and artists had no part in the highest acts of worship, but were only to be used as a sort of condiment, by means of which a long function might be prevented from becoming tame and tasteless. But better days are, we trust, in store for our Cathedrals. The use of a short Psalm, as prescribed by the first prayer-book of Edward the Sixth, would be infinitely preferable to the misuse of the Sanctus; for these short Psalms are admirably arranged. Formerly they were chanted in the chapel service of Magd. Coll., Oxford.

Mr. Hook, whose interest in church-music and church-musicians is generally known, must be heartily thanked for the care with which he has gathered together holy words for holy days, and the judgment he has shown in the selection of composers to them. It would occupy more space than can be spared, besides involving the risk of tiring most readers, if an account of this interesting collection were given in detail. They need not, however, be grouped under the commonplace heads of good, bad, or indifferent, for they quite exemplify the feelings of various modern musicians on the subject of Style. Some are ecclesiastical, some dramatic, some very like part-songs. Those that are ecclesiastical have the usual faults, as well as the merits of that style. They will be found to contain much simplicity, mixed with an occasional dash of crudity, and generally to exhibit the true contrapuntal disregard of the sense of the words. No. 1, "Rejoice in the Lord" (S. Reay) is smooth, and avoids, to a great extent, the faults we have enumerated. No. 4, "Blessed be the Lord God of Israel" is not lacking in simple vigour; but in more than one place each of the four parts is striving to emphasize different portions of the same sentence. No. 7, "Be not Thou far from me" (F. W. Hird) is not well phrased. No. 8, "Remember, Lord, Thy loving kindness" (C. G.

Verrinder) would be much better without the violent change of key which takes place about ten bars from the close. No. 9, "Mine eyes are ever looking unto the Lord," (E. W. Hamilton) owes it ecclesiastical colouring chiefly to the awkwardness of its phrasing. The author has not rightly distinguished in the eighth, ninth, and tenth bars, between G♮ and F♯. No. 11, "Judge me O God," (Sir F. Ouseley) is severe, but very good of its kind. Nos. 22 and 25, by F. W. Hird and C. G. Verrinder respectively, do not require special notice. No. 27, "We wait for Thy loving kindness," (Philip Armes) is smooth and well written. To those in the dramatic style more praise is due than to those in the early or late ecclesiastical style, excepting perhaps to that by Mr. Verrinder, (No. 2.) "The Light hath shined upon us," in which a high range in the voice parts and sudden chromaticisms produce no adequate effect. No. 3, "While all things were in quiet silence," (G. A. Macfarren) is an admirable composition; nothing can exceed the skill with which great effects are here produced without any tax upon the efforts of the singers or instrumentalist. No. 6, "Behold the Lord, the ruler is come," (E. H. Thorne) is good and effective, but perhaps contains a little too much antithesis between organ and voice parts. Nos. 16 and 17, by the same author, need no special notice, both are good and effective. In No. 26, "The Lord hath brought us into a land," the accompaniment is surely much too elaborate. It would be interesting to hear it played on a Scudamore organ. Although Mr. Thorne deserves the greatest credit for the freedom with which he treats all the words he has hitherto set to music, a warning against allowing freedom to grow into extravagance must be given, and it is hoped will be taken by him in good part. Nos. 12 and 24, both compositions of the editor, possess much merit, the former thoroughly suits Heber's beautiful words, and the latter is fresh and descriptive. Of those in the "Part-song" style, No. 5, "The Gentiles shall come," (S. Reay) is a not very good specimen, whilst No. 20, "We wait for Thy loving kindness," (G. A. Macfarren) shows how such a style may be ably handled. Some very good compositions do not fall readily under any of the three groups above noticed, such for example as No. 28 "The love of God is shed abroad," (S. Reay), No. 19, "The Lord hath been mindful of us," (G. A. Macfarren) and No. 18, "Rejoice in the Lord," (J. Baptiste Calkin). The last will make an easy and most useful anthem. On the whole, the collection will be found of great general value, the very small price at which each Introit is issued separately, bringing it within the common reach. It should not be a matter of regret that they are in so many different styles—quite the contrary. There probably never will be a definite criterion as to what is legitimate church music and what is not; all credit is therefore due to the editor, who has here provided for all shades of musical opinion.

Unison Service in F. By Berthold Tours.

Our heartiest greetings to another Unison Service Good work always claims welcome, but this good work claims special welcome. Long has languished that true vehicle of the Canticles in small "places were they sing" that was inaugurated by Mr. Goss some twenty-five years ago, and simply and solely from want of supply in the style. A distinct and separate system of musical expression this—with its broad vocal melody coloured and enforced by varying accompaniment of quicker movement—that if once it obtain footing in a church as vehicle of the Canticles must thrust out the expressionless see-saw chant, tolerable with the Psalter only because *necessary* in some shape or other—intolerable with the Canticles because unnecessary. Hitherto there has been a disinclination to adopt a system that fewness of examples prevented satisfactorily carrying out. In future, no church will be prevented from beginning with unison services because enough do not exist to go on with. Though we trust many another will soon be given us by our leading composers, enough now have we in "Novello's Octavo" to form a "Unison Service Book" for Fast use in cathedrals and larger churches, and for general use in our lesser churches. We have Macfarren in G, Monk in A, Barnby in D (morning) and C (evening), Goss in A; and for festival use in small churches that model of classical unison, Mr. Goss's Benedictus in A, with his really great Cantate and Deus Misereatur in C; and to complete "the Unison Service Book," we now have Tours in F. And truly a most fitting completion does our new acquisition form, for it reads as though it had purposely summed up in itself the characteristic excellencies of its excellent predecessor. In places are we reminded of Mr. Goss, his breadth, his careful and reverential weighing and skilful bringing out of the holy words,—yet his constant thought of his voices, their powers, their weaknesses, and their needs: we see the like thoughtful devices of notation to secure as far as possible clear articulate, intelligent utterance. Then Mr. Macfarren's tunefulness comes to thought, set withal in the refined nineteenth-century musical cosmopolitanism of Mr. Barnby, steadied, however, by the thoroughness of Dr. Monk; and yet these suggested comparisons arise from no plagiarism; in fact, originality is a feature of Tours in F. Rather may we not rejoice in these musical coincidences, so to call them, as proof that agreement is arrived at among our leading musical minds, as to the chief characteristics of the accompanied unison that surely must take its place as the universally accepted vehicle of the Canticles in our smaller churches. We say *must*, for happily the true office of music in the church is beginning to be understood to be not to tickle the ear with pretty tunes, not to exercise voices wholly unused during six days of the week, but to give meaning, vividness, reality, life to holy thoughts and sacred words. And as the right recognition of the office of church music spreads, so must spread the use of such services as Tours in F and its most worthy fellows.

Andrew Nimmo.

St. Leger's Reminiscences of Balfe.

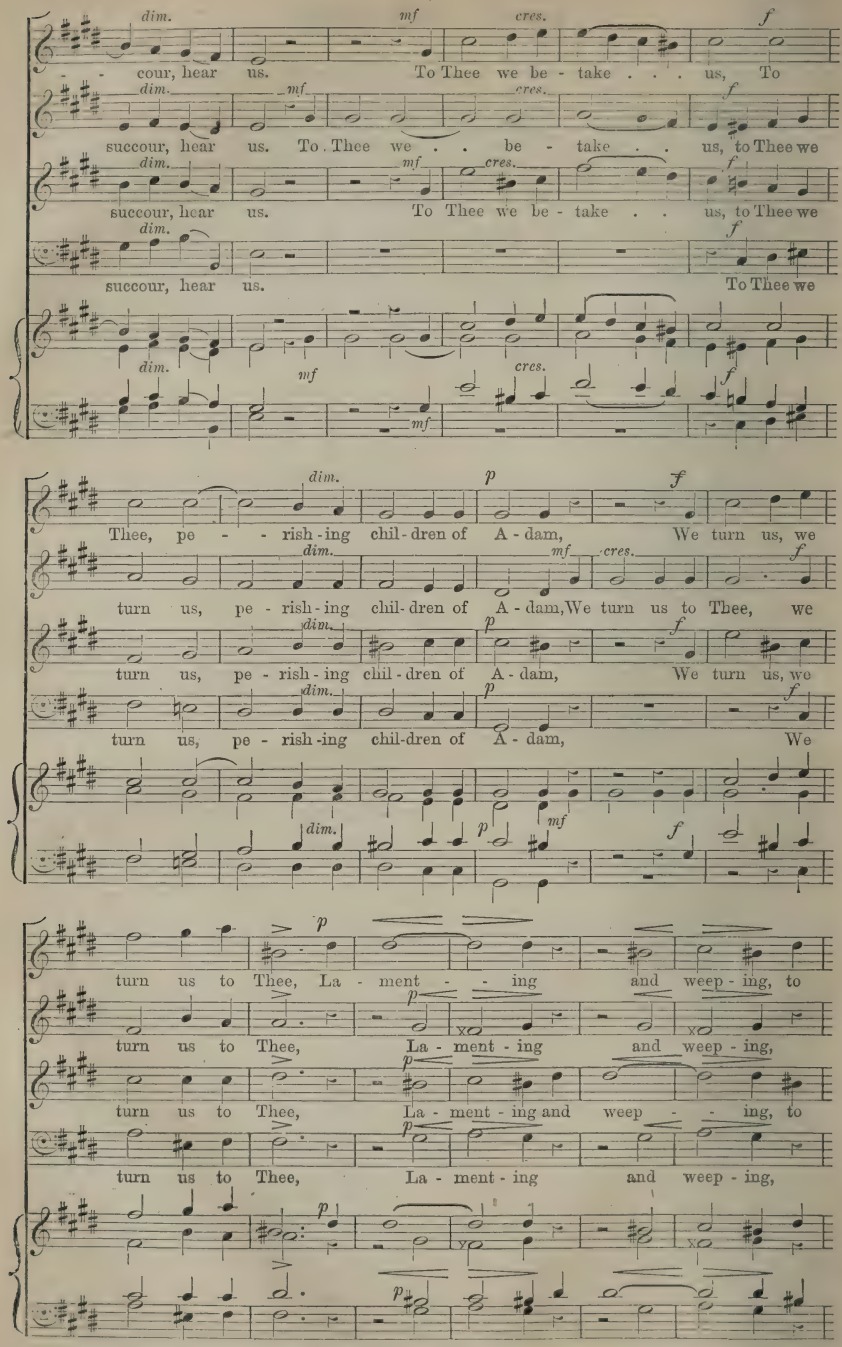
If even in the title of this little book we see a very evident desire to give prominence to the name of St. Leger, the still greater wish to do the utmost to place the character of his late friend Balfe in its true light before the world, is also so obviously shown, that the little egotism of his biographer may be easily forgiven. The love for Balfe's music arose at a time when the masses were but little acquainted with the best lyrical works, and has gradually diminished as the knowledge of them increased. Unquestionably he was a man of brilliant musical talents, and had the rare gift of melody; but he wrote, as he lived, with a hearty and genuine love of the success of the hour, and perfectly content to receive that worldly homage so fatal to the healthy progress of a real artist. "Talk not to me of posthumous fame," said a well known actor; "give me a round of applause from the gallery;" and so thoroughly did our popular English composer adhere to this maxim, that we much doubt whether he sought after, or even valued, that place in the estimation of succeeding generations which Mr. St. Leger almost assumes that he is certain to retain. Apart from the question of Mr. Balfe's true position, however, this book of pleasant gossip is exceedingly interesting. The author has collected a large number of anecdotes, several of which will raise a hearty laugh, and all of which are at least amusing. It is true that, with the minuteness of a musical Boswell, little incidents are related which few persons care to read, save of the truly great men of the world—such, for instance, as that he composed the Opera of "Falstaff" at No. 61, Conduit Street, Regent Street, and that he was in the habit of kissing the scores of his works—but many of the "reminiscences" so thoroughly reveal the character of the man that, in addition to the pleasure they afford, we cannot but welcome them as offering convincing proofs of the impossibility of an artist with (as Mr. St. Leger

Hear us, O Saviour.

MOTETT FOR FOUR VOICES. M. HAUPTMANN.

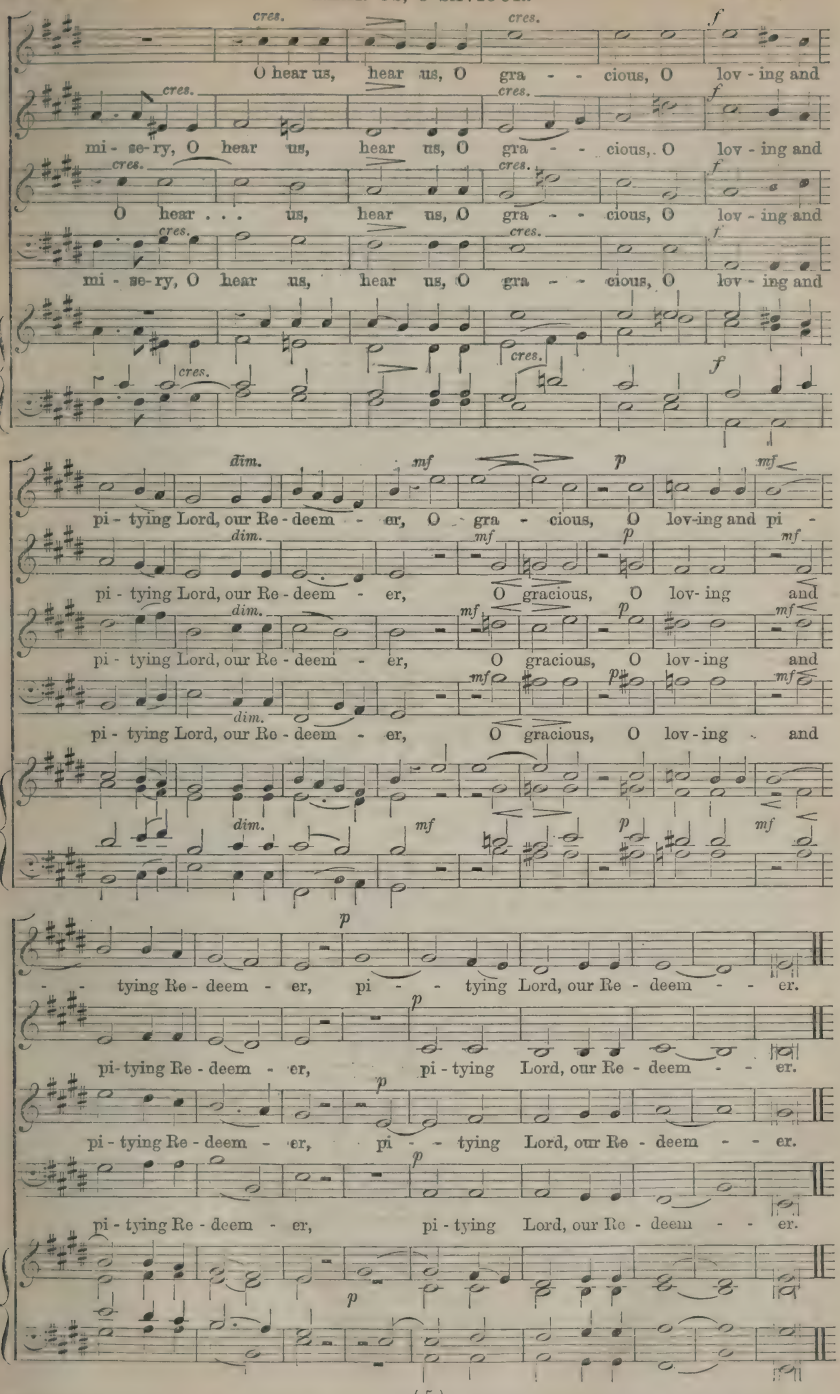
London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

Andante.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
ACCOMP.
♩=72.
Hear us, O Sa-viour, hear us, hear us, Je-sus, Thou Lord of
mer-cy and pi-ty. Hear us, O Sa-viour, hear
mer-cy and pi-ty, Hear us, O Sa-viour, hear
mer-cy and pi-ty, Hear us, hear us, O Sa-viour, hear us,
mer-cy and pi-ty, Hear us, hear us, O Sa-viour, hear
us, Thou art our guar-dian and our suc-
us, Thou art our guar-dian and our suc-cour, our
Thou art our guar-dian and our suc-cour, our
us, Thou art our guar-dian and our suc-cour, and our


dim. mf cres. f
- - cour, hear us. To Thee we be - take . . . us, To
succour, hear us. To Thee we . . be - take . . us, to Thee we
succour, hear us. To Thee we be - take . . us, to Thee we
succour, hear us. To Thee we
Thee, pe - - rish-ing chil-dren of A-dam, We turn us, we
turn us, pe-rish-ing chil-dren of A-dam, We turn us to Thee, we
turn us, pe-rish-ing chil-dren of A-dam, We turn us, we
turn us, pe-rish-ing chil-dren of A-dam, We
p
turn us to Thee, La-ment - - ing and weep-ing, to
turn us to Thee, La-ment-ing and weep-ing,
turn us to Thee, La-ment-ing and weep - - ing, to
turn us to Thee, La-ment-ing and weep-ing,

cres.
Thee, to Thee, to Thee we turn us, we turn . . .
To Thee, . . to Thee . . we turn . . us, . . we turn . . . .
Thee, to Thee we be - take us, to Thee, to Thee we turn us
To Thee we turn us, to Thee we
us, in Life's sad . . and tear - ful jour - ney,
. . . us, in Life's sad and tear - ful jour - - ney, to Thee we turn . .
in Life's sad . . and tear-ful jour - - ney, we turn
turn us, in Life's sad and tear - ful jour - - - - -
we be - take us to Thee, in Life's sad and tear-ful jour - ney. Be Thou,
us, we be - take us to Thee, in Life's sad and tear-ful jour - ney. Be Thou,
us, we be - take us to Thee, in Life's sad and tear-ful jour - ney. Be Thou,
- - - - - - - ney, in Life's sad and tearful jour - ney. Be Thou,
pp
dol.

be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer,
be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer,
be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer, Look on
be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer,
mf
cres.
Look on us in Thy mer-ci - ful kind - ness, Lord, Hear . . our en -
Look on us in Thy kind - ness, Lord, O hear our en -
us, on us in Thy mer-ci - ful kind - ness, Lord, Hear our en - trea - -
Look on us, look on us in Thy kind - ness, Lord, O hear our en -
dim.
p
- - trea - - ties, And shew us be - ne - dic - tion in this our mi- se-ry,
- - trea - - ties, And shew us be-ne - dic - tion in this our


cres.
f
O hear us, hear us, O gra - - cious, O lov - ing and
mi - se-ry, O hear us, hear us, O gra - - cious, O lov - ing and
O hear . . . us, hear us, O gra - - cious, O lov - ing and
mi - se-ry, O hear us, hear us, O gra - - cious, O lov - ing and
dim.
mf
p
pi - tying Lord, our Re - deem - er, O gra - cious, O lov-ing and pi -
pi - tying Lord, our Re - deem - er, O gracious, O lov - ing and
pi - tying Lord, our Re - deem - er, O gracious, O lov - ing and
pi - tying Lord, our Re - deem - er, O gracious, O lov - ing and
- - tying Re - deem - er, pi - - tying Lord, our Re - deem - - er.
pi - tying Re - deem - er, pi - tying Lord, our Re - deem - - er.
pi - tying Re - deem - er, pi - - tying Lord, our Re - deem - - er.
pi - tying Re - deem - er, pi - tying Lord, our Re - deem - - er.

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says) "that native lightness of heart," and want of "firmness of character," working with any real steadiness and earnestness of purpose. Of his amiability, and desire to help forward any one in his profession, there can be little doubt: "St. Leger," he said, "always say a kind and pleasant thing of a friend, and when you *cannot* conscientiously, then don't say anything." Many long sermons we have listened to have not inculcated so pure a Christian doctrine as these few words express.

We have already said that Mr. St. Leger takes many opportunities of telling his readers about himself, as well as about Mr. Balfe. He informs us, for example, that in the year 1827, he "was residing at Granville Lodge, near Leicester," and that wishing to hear Madame Sontag sing the part of *Rosina*, in "The Barber of Seville," he "put a few things in a small portmanteau, and, hiding it under a large cloak," came up to London by the mail coach, and "arrived in London two hours before the Opera commenced." As all this has nothing whatever to do with Mr. Balfe—his name not even being mentioned—we think that some intimation that such little digressions might be expected in the book should have been given in the title-page. We are also told that when the composer played and sang the two songs, "They tell me thou'rt the favoured guest," and the "Power of Love," for the first time, Mr. St. Leger could not hear them without shedding tears. As an instance, too, of the off-hand and ultra-familiar manner in which most of the anecdotes are related, we may cite the account of the dinner at the "Star and Garter," at Richmond, after Balfe's visit to the Duke of Devonshire, where he says, "we maintained the elevation of our peckers by drinking several bumpers of champagne to the health of the liberal and amiable Duke." In a second edition of these "Reminiscences," which we see already announced, it is possible that the author may reconsider some of those portions we have commented upon; as it stands, however, it is a readable book, and will no doubt command an extensive circulation.

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Cramer and Co.

Triumphal March, for the Pianoforte. Composed by T. M. Mudie.

If so really an excellent March as this should not become widely known, it can only be in consequence of the immense quantity of pieces issued with a similar exterior within the last few months. Beyond the title-page, however, this resemblance ends, for this is no composition of patch-work passages which have been the common property of March-makers for years, but a good, solid piece of music which cannot fail to prove acceptable, both to performer and listener. The bold theme in B flat, with which it commences, is full of life; and the subject, in the sub-dominant, is extremely melodious, and contrasts well with the martial character of the opening and closing movement. Teachers will do well not only to secure this March for their pupils, but to look over some of the many other compositions of Mr. Mudie, any of which will do much towards cultivating both the touch and taste of young performers.

Lamborn Cock and Co.

Scattered Rose Leaves. Morceau Elegant, for the Pianoforte. By J. Theodore Trekell.

An elegant trifle, the character of which may be sufficiently imagined by the somewhat fantastic title which the composer has selected. If the demand for these light pieces is still maintained, it is well that musicians as good as Mr. Trekell should be engaged to supply them. With a brilliant finger and a graceful and sensitive touch, this composition may be made extremely effective.

A Brownie wooed a Fairy. Duet. The Verse by Frederick Enoch.

The Petrel's Warning. Song. The Verse by Frederick Enoch.

Composed by Henry Smart.

Mr. Smart's vocal pieces have always a character about them which amply proves that their composer invariably writes with a purpose; and this it is which removes even his simplest songs from the list of common-place effusions of those writers who can merely set a smooth melody to smooth words. "A Brownie wooed a Fairy," is an exceedingly effective duet. Each verse is commenced by a soprano, followed by a contralto, solo, and the voices are afterwards united; the change in the second verse being exceedingly beautiful, and in true sympathy with the poetry, which is admirably fitted for music. "The Petrel's Warning," is a more ambitious composition; and we need scarcely say that Mr. Smart's ambition is not likely to lead him astray. There is much dramatic feeling in the mysterious opening of the symphony, in G minor, and the whole of the vocal phrases, which are skilfully woven in with the accompaniment, describe the verses with remarkable fidelity, the major key, at the words "The mother looks out," breaking forth like a ray of sunshine over the gloomy sea. A good vocalist and a good accompanist will be necessary to give the true expression to this song; but whenever this union can be effected, there can be little doubt of its success.

Me only. Song. Written by Manley Hopkins. Composed by Charles Edward Stephens.

This song is written on a model which must please all musicians, although perhaps it will scarcely appeal to those amateur vocalists who have been nurtured in the school of "Claribel." In every respect it is one of the most carefully finished vocal pieces we have seen for some time, both melody and harmony moving throughout in loving company. The phrase, "Hear this, ye winds," happily left unharmonised, is perfectly beautiful in its contrast with the preceding portion of the song; and the F sharp to the word "only" (harmonised with what used to be called a "German sixth") suspends the ear with excellent effect, in anticipation of the key-note harmony. Mr. Stephens deserves credit for working in a manner which, however it may agree with his notions of art, can scarcely perhaps be called a "paying" one.

C. Jefferys.

Three Studies for the Pianoforte. Composed by C. H. Hullett, Lieut. Royal Marine Artillery.

To find an amateur devoting his time to the composition of three pian forte studies, instead of throwing off waltzes and polkas, is so good a sign of musical progress that we are inclined to devote a few lines to the consideration of Lieut. Hullett's praiseworthy labours. No. 1, Tarantelle, is freely written, but wants contrast, both of character and key. This dance is fatally easy to compose, for anything moving in brisk triplets in a minor key will serve the purpose. No. 2, "Fröhlichkeit," is much better, but too much resembles the first one. Had No. 3, "Elfentanz," been more developed, it would have ranked far above the others; but the composer seems to have been tired of his work, and anxious therefore to come to a conclusion, at the expense of its being somewhat abrupt. There is much musical feeling, however, shown in these little pieces, and the harmonies are generally well chosen and written with commendable care.

Beatrice. Morceau de Salon. Companion to "Alice." By Eugen Woycke.

We do not understand exactly what is meant by calling this piece a "Companion to Alice," nor indeed can the general public perhaps be expected to take much interest in the associates of this lady. As a graceful little trifle with the average quantity of arpeggios and scales, it may pass muster with amateurs who affect this kind of composition. The passages are elegantly written, and the theme used as the ground-work for the ornaments is sufficiently melodious.

Remember Love. Song. Written and composed by E. W. Buckingham.

This is a restless song, but by no means deficient in merit. The opening symphony is too long for a vocal piece of such small pretension. The composer has set the words at the commencement very successfully; but the short modulations give a fragmentary effect to the voice part scarcely in accordance with the simple nature of the poetry.

Original Correspondence.

THE VIOLIN AND ITS EMINENT PROFESSORS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have the honour to forward you copies of a recent correspondence which cannot fail to be interesting to all violinists, as well as to the numerous readers of your journal generally. If you will have the kindness to give the same a space in your valuable pages, additional information may be obtained through some of the numerous Professors who constantly peruse them.

Yours obediently,

Feb. 1871. J. T.

[copy.]

"Preston, Lancashire, Jan. 28th, 1871.

"May it please your Royal Highness."

"Sir,—That, whereas, your late royal and princely father, of happy memory, was a wise and munificent patron of the arts and *Belles Lettres*, and united, moreover, to his many high accomplishments, a great love and taste for music, in the practice whereof he more particularly excelled as a *dilettante* performer on the violin: of which leading instrument, a foreign master, of great abilities as a player and composer, for the same—Benvenuto Campagnoli by name—has gracefully dedicated his unique "*Method for the Violin*," (Op. 21.) to your Royal Highness's late noble father. My curiosity, Sir, for more than thirty years, has been great to learn how the latter circumstance came about, that Campagnoli should thus dedicate his greatest work to an English nobleman And, secondly: Who was Campagnoli—so consummate an *artist*, and the composer of so elaborate a work? The violinist himself, indeed, tells us in the preface to the "*Method*"—in words as modest as brief—that he 'studied in the school of the celebrated Nardini.' The latter, who achieved an almost European reputation, was settled at Florence towards the close of last century, where, in his declining years, he opened a school for the study of the violin. Beyond this scant information in the few prefatory remarks in the work named, and a line in its title—"Member of the Royal Academy of Sweden," nothing whatever seems to be known, not even by musicians!

"Would your Royal Highness deign—if the thing be possible—to throw some more light on the subject?—either of your own personal knowledge, or through the instrumentality of the learned Professors, of whom your father was such a princely patron—a bright trait, doubtless, still inherited and remaining to your princely family.

"By so complying, your Royal Highness will enlighten myself and others who take an interest in the subject.

"I am, your Royal Highness's most dutiful and most humble servant,

"Jeremiah Thornley.

"55, Frenchwood Street.

"His Royal Highness the Duke of Cambridge, K.G., &c., &c."

[copy.]

"Horse Guards, Jan. 30, 1871.

"Sir,—I am directed by the Duke of Cambridge to acknowledge the receipt of your letter, and to inform you that His Royal Highness remembers very well as a boy, seeing Benvenuto Campagnoli constantly at Hanover, but beyond this he is unable to satisfy your curiosity. He was, he believes, a very fine musician, and had some daughters who played remarkably well.

"Yours most obediently,

"J. Macdonald, Colonel.

"Jeremiah Thornley, Esq.,
"55, Frenchwood St.,
"Preston, Lancashire."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In reply to H. M. A., I beg to state that the late Lady Calleott, in her *Scripture Herbal* says:—"I have never been able to discover the author of the beautiful lines set to music by Handel, which I have chosen for my motto. They are not Dr. Watts's. But tradition assigns the poem of the "Solomon," as well as some other oratorios, to his friend, Dr. Morell."

Lady Calleott was assisted, I think, in her search by Rogers the poet, Mr. Hallam and others, but without success. Milton has the line, "And ev'ry herb that sips the dew."

Yours, &c.,

W. H. C.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A Subscriber.—*We cannot insert accounts of concerts furnished by anonymous correspondents.*

J. B. Kearney.—*The crotchet in the bar mentioned is divided into an irregular group of demisemiquavers, and the passage should be played independently of, and not measured with, the arpeggio in the left hand.*

Thos. C. Lord.—*The question should be addressed to a Theatrical, and not to a Musical, journal.*

Musical Student.—*Custom has sanctioned the placing of the sign at the end, as well as during the progress of a piece. Practically, however, of course, it can have no meaning.*

F. J. M.—*Only the Universities of Oxford and Cambridge.*

William Vinning.—*The cutting from the newspaper forwarded to us does not give us any information as to where or when the "Pianoforte Recital" took place.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Airdrie.—On Thursday, the 26th January, the members of the Airdrie Musical Association gave a performance of Handel's *Messiah* in the Public Hall with much success, the band and chorus numbering 80 performers. The principal vocalists were Miss Margaretta Smyth, Miss Lizzie Foster, Mr. Darling and Mr. D. Smyth, all of whom sang with much effect. Every credit is due to the conductor, Mr. Thomas Dixon, Organist of Garturk Church, for the very satisfactory manner in which the choruses were rendered. Miss Martha E. Fincher presided at the harmonium.

Andover.—Mr. Ellis Roberts, the eminent harpist, gave an entertainment on Friday, the 3rd ult., which was well patronised. Miss Ellen Glanville sang several songs in a pleasing style, and was encored in "Bid me discourse," and "The Minstrel Boy."——The second concert of the Andover Choral Society was given before a large and most appreciative audience. The programme contained a good selection, including five madrigals and several quartets, trios, &c., all of which were most effectively rendered. The principal vocalists were Miss Clarke, Mrs. W. Young, Miss Alice Barnes, Messrs. R. Footner, Cross, Burgiss, Brown, Greenhill, and Beare. The Society's conductor, Mr. Reuben Cross, deserves much praise for the excellent manner in which he has trained the choir.

Bath.—The fourth public rehearsal of Mr. Bianchi Taylor's choir was held at the Assembly Rooms, on the 7th ult. The whole of the choral music was exceedingly well rendered, the madrigal, "Flora gave me fairest flowers," Elliott's glee, "Come see what pleasure," "The Lass of Richmond Hill" (arranged by H. Leslie), and Pearsall's part-song, "Who shall win my Lady fair?" being amongst the most successful pieces. Several solos, glees and duets were also given with much effect, the singing of Miss Andrews, Miss Brettle, Messrs. Ashman and Estens eliciting much and deserved applause. The concert concluded with the National Anthem.

Birmingham.—The organ in S. Silas Church, Lozells, has been rebuilt by Messrs. Bevington & Sons, of London, and was re-opened by A. R. Gaul, Esq., Mus. Bac. Cantab. on Thursday, the 16th ult. We regret that we have not space to insert a specification of the instrument; but it is pronounced by competent judges to be in every respect thoroughly satisfactory.

Blackpool.—On Monday evening, the 13th ult., the Blackpool Vocal Society, numbering over 80 voices (under the leadership of Mr. N. Dumville, of Manchester), gave its first concert in the Assembly-room, to a large audience. Considering that the Society has only been in existence about six weeks, the progress made is surprising, and shows that great credit is due to the conductor. The first part of the programme consisted of selections from the *Messiah*. The principals were Miss M. Grindrod, Miss Webster, Miss Webbe, Mr. Dumville, Mr. Grime, and Mr. Stanton, with Messrs. Grindrod and Wrigley as accompanists on the pianoforte and harmonium. All the solos were well given, and the choruses were sung with remarkable steadiness and precision. The second part of the programme consisted of secular pieces. "God save the Queen" concluded the concert, which was a great success, and speaks well for the future of the Blackpool Vocal Society.

Brighton.—Mr. Kuhe's Festival concerts have proved thoroughly and deservedly successful. The programmes have been selected with the utmost care, invariably containing sufficiently popular pieces for a general audience, and sufficiently classical works for more artistic listeners. Several of the standard Symphonies have been played. On one of the evenings Rossini's *Stabat Mater* was given, and on Saturday afternoon Sir Michael Costa's *Eli*, the principal parts in the first-named work being sustained by Madame Lemmens-Sherrington, Miss Elena Angeie, Mr. Nelson Varley, and Mr. Lewis Thomas, and in the second by Madame Sherrington, Madame Patey, Mr. Vernon Rigby, Mr. A. Byrom, Mr. Santley, and Mr. Lewis Thomas. Amongst the instrumental performers must be mentioned Miss Agnes Zimmermann, who played Beethoven's pianoforte concerto in C minor so excellently as to receive the most enthusiastic applause, and to be unanimously recalled at the close. Mr. Kuhe's rendering of Mendelssohn's Concerto in D minor was also an interesting feature at the eighth concert of the series; and solos have been played with brilliant success by Mr. H. Chipp (violoncello), Mr. Carrodus (violin), Mr. Radcliff (flute), and Mr. Maycock (clarionet). The attendance at each concert has been very large.

Brooklyn, New York.—A very excellent Organ Recital was given at Plymouth Church on the 14th January, by Mr. F. H. Torrington, organist of King's Chapel, Boston. The programme was well selected from the classical writers, and every piece was given with much effect. Mr. Torrington has lately been playing at the Music Hall, Boston, the music performed being always of the highest character.

Camborne.—A very successful concert was given in the Assembly Rooms, on Friday, the 27th January, by the recently established Camborne Choral Union, under the direction of Mr. Webster, organist of the parish church. The choruses, "Sing unto God," from *Judas Maccabæus*, and "The heavens are telling," from the *Creation*, were well given by the choir of 70 voices; and the duet from *Judas*, "O, lovely peace," sung by Mrs. Webster and Miss Baker, was much admired. The second part consisted of secular music, which was well selected and received with much favour. A feature in the evening was the violin performance of Master Willie Webster (aged six years), the son and pupil of the conductor, who played a Fantasia on a Welsh air, and elicited warm applause. Novello's Festival arrangement of "God save the Queen" concluded an excellent concert. Mr. Butler presided at the pianoforte, and Mr. W. Treleaven at the harmonium.

Cattistock.—The concerts held annually in this picturesque village took place on the 9th ult. at the commodious school-rooms, which have but recently been opened. The programme, both in the morning and evening, contained two overtures, which were excellently played by Mr. Loaring's band. A duet for pianoforte and violin, performed by Messrs. Loaring and Smith, was an interesting feature at the morning concert; and in the evening, in addition to a duet for the same instruments, played by the before-mentioned artists, a trio for pianoforte, flute and violin, in which Mr. Chaffin took the flute part, was very carefully rendered. The glees and trios, under the direction of the organist, Mr. J. Manley, were capitally sung. Mr. Hann was highly successful in his vocal solos, and the audience showed an appreciation of local talent by encoring the glee "Loreley."

Clifton.—Miss Home gave a Matinée at the Victoria Rooms, on Saturday, the 18th ult., before a large and fashionable audience. The *beneficiare* was highly successful in Haydn's "With verdure clad," and the romance and prayer from *Otello*; and the refinement which characterised her rendering of Lotti's aria "Pur dicesti," called forth an enthusiastic encore. Miss Home was well supported by Miss Grace in the harp accompaniment to Rossini's air, and by Mr. A. W. Waite in the obbligato accompaniment to "Pur dicesti," and Mozart's "Batti, batti." Herr Janeck performed with taste and effect some classical pieces on the pianoforte, and a Fantasia of his own on a Scotch air.

Chorley.—Mr. James Edelston's Tonic Sol-Fa Choir, of Preston, gave a concert in the Primitive Methodist School-room, on Monday evening, the 6th ult. The services of the choir were given gratuitously in aid of the school funds. The programme was varied and well selected, and the execution of the pieces reflected the utmost credit upon the teaching of Mr. Edelston. Master P. Edelston (eight years of age), performed a pianoforte solo, which was much applauded. Mr. Woolman presided at the harmonium and pianoforte, and played on the latter instrument Weber's Allegro from the Grand Sonata No. 1, with much taste and feeling. At the conclusion a vote of thanks to the choir was moved by Mr. J. Hindle, and seconded by Mr. S. Widdows (both of whom referred to the excellence of the tonic sol-fa system), and it was unanimously accorded.

Cork.—On the 13th ult. a concert in aid of the family of the late Mr. Creag was given at the Imperial Hotel, which we are glad to say was thoroughly successful. The first part was devoted to sacred music, and included the Recitative "And God created man," and air, "In native worth," from the *Creation* (excellently given by Mr. W. H. Tilla) a Recitative and Air from *The Prodigal Son* (well sung by Mr. J. Sullivan,) and the bass solo, "Veni Sancta Spiritus" (with flute *obbligato*), in which Mr. E. O'Mahony displayed an effective and well-trained voice, and was accompanied with much taste by Mr. J. P. Smyth. The solo in "The Marvellous Work" gave Miss Sheehan a good opportunity of showing her power of interpreting sacred music. We must also mention that Mendelssohn's "Sleepers wake!" and Mozart's Kyrie and Gloria, from the Twelfth Mass, were carefully rendered by the choir. The second part was miscellaneous. The concert, which was ably conducted by Mr. J. W. M'Carty, concluded with the chorus "Let Erin remember," arranged by Balfe.

Ealing.—On Wednesday evening, the 8th ult., the members of the Ealing Glee Club gave a concert in the Grove School-room, on behalf of the soup-kitchen of St. Mary's, Christ Church, and St. John's. The programme was excellently selected, and appeared to give unqualified pleasure to the audience. Several vocal solos were sung with decided success; and much praise must be awarded to the members of the choir for their careful rendering of "The Chafers," and Mendelssohn's "Vintage Song," from the unfinished opera *Loreley*. Liszt's Fantasia on "Rigoletto" was brilliantly performed on the pianoforte by Mrs Anderson (Miss Cecilia Sammerhayes), and a trio on airs from Mozart's operas was played by three young ladies with so much precision and true musical feeling as to elicit loud and prolonged applause. The concert was ably conducted by Mr. Hendewerk.——A special

service to commemorate the re-opening of the organ at St. Mary's Church, took place on Thursday, the 9th ult. The varied powers of the instrument were most successfully tested by Dr. Chipp, who performed a well chosen selection from the works of the classical writers, including Handel's "Occasional Overture," the slow movement from Mendelssohn's "Italian Symphony," a Fugue, by Bach, and the first movement of Beethoven's "Moonlight Sonata." The psalms and canticles were sung to Gregorian tones; and the service was most efficiently rendered by the choir, which was augmented for the occasion.

Edinburgh.—On the 11th ult. a concert was given in the Music Hall by Mr. Hallé's orchestra, before a large and most appreciative audience. The orchestral works were of the highest character, and included Beethoven's *Pastoral Symphony*, Mendelssohn's *Hebrides* Overture, Wagner's to *Tannhauser* and Beethoven's comparatively unfamiliar overture, *Weike des Hauses*, all of which were excellently played. A feature in the concert was Mr. Charles Hallé's very fine performance of Schumann's Concerto in A minor, every movement of which was listened to with deep attention, the applause at the conclusion showing that whilst critics are debating upon the merit of this composer, audiences are rapidly settling the matter for themselves. Herr Stockhausen gave a thoroughly artistic rendering of a song from Boieldieu's *Jean de Paris*, and two of Schumann's *lieder*, and also created a genuine effect in Schubert's "Greisengesang," the original pianoforte accompaniment being scored for the orchestra by Brahms. The other vocalist was Miss Eleanor Armstrong, who was highly successful in Mozart's "Batti, batti," the violoncello obbligato being played by M. Vieuxtemps, a brother of the well-known violinist.——The Reid Concert took place on the 13th ult., and, thanks to the exertions of the Professor, who now worthily occupies the music chair, was in every respect one of the finest ever given in this city. According to annual custom, some compositions by General Reid, the founder of the Music Chair, were given and listened to with becoming reverence. The programme comprised Beethoven's Symphony in C minor, two orchestral pieces by Berlioz, and the overtures *Olympia* (Spontini), *Leonora* (Beethoven), and *Jubilee* (Weber), to every one of which it is needless to say the fine orchestra rendered ample justice. The instrumental solos were Mendelssohn's "Serenade" and "Allegro giojoso," a Gavotte by Bach, and a *Novelette* by Schumann (played with his usual effect by Mr. Charles Hallé), and an Air Varié by Vieuxtemps, so magnificently performed on the violin by Madame Norman-Neruda as to elicit the most enthusiastic applause and a double recall. Herr Stockhausen gave the fine recitative "Tyrannic love," and air "Ye verdant plains," from Handel's Oratorio *Susanna*, in masterly style, and was equally effective in a Scena from *Euryanthe*. Miss Armstrong sang with much success a highly dramatic Romance, by Professor Oakeley, called "La fiancée du marin," and also gave an artistic rendering of "Non mi dir," from *Don Giovanni*. Before concluding our notice, we may say that all the minor arrangements connected with the concert—including the decoration of the room with hot-house plants and busts of musicians—were perfect.

Faringdon, Berks.—On the afternoon of Thursday, the 16th ult., Sir Fred. A. Gore Ouseley, Bart., Professor of Music in the University of Oxford, gave a Lecture on Madrigals, in the Corn Exchange, the illustrations, consisting of selections from the best specimens, being rendered by some members of the Vale of White Horse Church Choral Society, in connection with which the lecture was delivered. The lecturer was introduced by the Rev. Jos. Moore, Rural Dean and Vicar of Buckland, a member of the committee. The Rev. E. Penwarne-Wellings, Vicar of Stanford, conducted, and the Rev. Henry Joyner, the hon. sec. of the Society, was stationed at the harmonium to give the key-notes, &c. The singers, to the number of about thirty, made up of the *elite* of the Faringdon Church Choir, with the musical portion of the neighbouring clergy and their families, took up their position upon a raised platform at one end of the spacious room. The lecture consisted of a lucid and well-arranged exposition of the origin, history and development of the madrigal, especially in England. Its influence upon even church music was distinctly traced. The etymology and derivation of the name "madrigal" were dwelt upon, five theories upon this point being given. It was stated as a difficult task to precisely define its origin and scope of meaning. The lecture was listened to with much interest by an appreciative though small audience. Before concluding, Sir Frederick thanked the singers for their very efficient help. It was not often, he said, that he had the good fortune to be assisted so well. He had given the lecture several times, but rarely had the music been performed so satisfactorily in every respect as on the present occasion. He also begged to thank his friend, Mr. Wellings, and also Mr. Joyner, for both must have taken excessive pains with the practices and general preparations for the lecture. As the choir is a purely amateur one, these compliments from so high an authority gave great pleasure and satisfaction.

Forton, Gosport.—The 4th ult. was an important day at the church of St. John the Evangelist, the occasion being the re-opening of that church after very extensive alterations, and the opening of a new organ. The sermon was preached by the Right Rev. the Lord Bishop of Winchester. The organ is a very handsome, powerful, and sweet-toned instrument, built by Messrs. Flight and Son, St. Martin's Lane, London, and its capabilities were effectively displayed by the organist of the church, Mr. Knight. The choir was assisted by members of the neighbouring choirs. Anglican chants have now superseded Gregorian, and the large congregation joined heartily in the singing. The church is one of the most comfortable in the county, and the choir (surpliced) bids fair to be a most effective one.

Guildford.—The first concert of the Guildford Choral Society was given on Thursday evening, the 16th ult., in the Western Hall, which was filled in every part. The choir, numbering about eighty voices, was very evenly balanced. The programme commenced with Leslie's four-part song, "The Pilgrims," and the remainder of the first part was devoted to Mendelssohn's "Hear my prayer," and "Come let us sing" (95th Psalm), Mr. Childerstone also giving with much effect the tenor solo, "Then shall the righteous." In the first-named work, Mrs. H. Jeffries sang the solos with good expression, and the other principal parts were well sustained by Mr. Otway Mayne and Miss Andrews. The second part was miscellaneous, and included several part songs and solos, all of which were received with much favour. Miss Nye accompanied on the pianoforte with much care and judgment, and Mr. Andrews was, as usual, an able conductor.

Harrow.—An amateur concert was given in the Speech-Room, on the 26th January, in aid of the funds of the Harrow Rifle Corps. The solo singers were Miss Huntingford and the Rev. Robinson Duckworth. The Harrow Choral Society contributed many part songs, and two solos on the pianoforte were given by Miss Florence May. The attendance was very large, and the sum of £70 was realised. Mr. John Farmer conducted.

Hastings.—The Music Hall was crowded to excess by a fashionable audience on Monday evening, the 20th ult., when a performance of Mendelssohn's Oratorio, *Elijah*, with full orchestral accompaniment, was given by the St. Paul's Choral Union, an association which has not been long in existence, but which has the prospect of a lengthened and successful career. The orchestra was selected from the principal London and Provincial Concerts, and with the chorus, numbered upwards of 100 performers. The vocalists comprised 26 sopranos, 18 altos, 12 tenors and 12 basses. The principal vocalists were:—Soprano, Miss Jessie Royd; contralto, Miss Adelaide Newton; tenors, Mr. Robson and Mr. James, and bass, Mr. Lansmere. The performance, on the whole, may be spoken of in terms of high commendation. The choruses were well sustained, and were characterised by a remarkable degree of precision. Among the instrumentalists were Signor Zerbini, violin (principal); Mr, Pettit, violoncello (principal); Mr. H. Leslie, pianoforte, and Mr. G. C. Martin, Mus. Bac., Oxon, harmonium. The conductorship devolved upon Mr. John Abram, Mus. Bac., organist of St. Paul's Church, who accomplished his arduous task with the utmost success.

Huddersfield.—On Friday, the 17th ult., a concert was given by the members of the Huddersfield Choral Society, in the Assembly Rooms, Queen Street, for the benefit of Mr. Joshua Sykes, the oldest member of the Society. The first part consisted of selections from *Judas Maccabæus*, and *Samson*, the principal vocalists being Miss Dransfield, Miss Moseley, Mrs. Hirst, Mrs. Lunn, Mrs. Barras, and Mr. Garner. Miss Moseley and Miss Dransfield were much applauded in the duet, "O lovely peace"; "Return O God of Hosts," by Miss Moseley, and "Let the bright Seraphim," by Miss Dransfield, were enthusiastically received, and Mr. Garner was encored in "Honour and Arms." The second part consisted of songs, part-songs, glees, and duets, all of which were well sung, several being re-demanded.——On Monday, the 20th ult., a concert took place in aid of the organ fund, St. Andrew's Church, in the Assembly Rooms, Queen Street. Artists, Miss A. Dransfield, Miss Moseley, Mr. Joel Mellor, Mr. Varley, and Mr. R. Garner. The programme consisted of quartets, duets, and songs, which were given in excellent style, Miss Dransfield and Mr. Garner receiving an encore in the duet "The Syren and Friar." Mr. Varley and Mr Mellor contributed some effective songs, which were much applauded. Mr. J. Wood accompanied on the pianoforte.

Leamington.—Mr. Francis Howell's concert, which was given on the 9th ult., before a large audience, introduced his Oratorio *Captivity* for the first time here; and we are glad to record that it was thoroughly successful. The local papers speak in the highest terms of the music in this work, and we have no doubt that it will shortly make its way to the metropolis. The principal vocalists were Madame Laura Baxter, Mrs. Unett, Miss Ley, Miss Bickmore, Mr. J. Barnett and Mr. Bernard Farebrother, all of whom were most efficient in the solo music allotted to them. There was a good band, led by Mr. Heden. The Rev. M. E. Browne presided at the organ, and Mrs. Henry Dale at the pianoforte. The second part was miscellaneous.

Liverpool.—The second subscription concert of the Philharmonic Society took place on the 7th ult. To the more musical portion of the audience it was highly interesting, the orchestral novelty of the evening being Schubert's delicate and poetical, but unfortunately, unfinished Sinfonia, No. 8, in B minor. The overtures were Cherubini's to *Les deux Journées*, Weber's to *Oberon*, and Auber's to *Les Diamants de la Couronne*, which latter closed the concert. The vocal artists were Madlle. Sophie Loewe and Herr Nordblom; solo violin, Signor Sivori, who was warmly received after his long absence; and who amply proved that his performance had lost none of its former charm. His solos were Mendelssohn's Concerto in E minor, and an Andante and Rondo Pastorale, by Pietro Nardini (1760). In reply to an encore of this, he gave an excellent version of a song by Bellini. Madlle. Loewe and Herr Nordblom possess sweet and pure voices, without however much power; but the musicianlike style of Herr

Nordblom, and the unforced simplicity of Madlle. Loewe produced a very favourable impression. The choral members sang with good effects of light and shade several pieces of an agreeable character.——The third of a series on the plan of the London "Monday Popular Concerts," took place in the Philharmonic Hall, on Wednesday, the 11th ult. Executants, Herren Joachim and J. Ries, Mr. Zerbini, Herr Daubert (in place of Signor Piatti, prevented by illness from fulfilling his engagement). Mr. Reynolds, contra basso; solo pianoforte, Madame Schumann; vocalist, Miss Enriquez; accompanist, Mr. Zerbini. The programme included Onslow's stringed quintet in A minor, op. 34; Schumann's "Carnaval Scenes Migonnnes," solo pianoforte; Schumann's stringed quartet in A minor, No. 1, op. 41. Beethoven's Romance in G major, No. 1, op. 40, solo violin, with pianoforte accompaniment, and Schubert's quintet in A major, op. 114, for pianoforte, violin, viola, violoncello and contra basso. Such an excellent programme interpreted by such artists could not fail to be, as it proved, an exquisite enjoyment to a large and appreciative audience.——The Third Subscription Concert of the Philharmonic Society was given on the 21st ult., the great feature being a fine rendering of Spohr's sinfonia, "The Power of Sound," and the excellent contra-basso performances of Signor Bottesini. Two charming morceaux from his new opera of *Ali Baba*, were also interesting, both as novelties and as being Signor Bottesini's composition. The vocal artists were Madame Colombo, Madame Calisto, and Signor Piccioli, all new to a Liverpool audience. Madame Colombo possesses a lovely voice and much refinement of execution. Madame Calisto, with a sweet, though rather thin tone, interprets her music with much energy, and Signor Piccioli sings with great passion and feeling. The Choral members of the Society sang very well a chorus from *Euryanthe*, and one of Purcell's, from *Dido and Æneas;* the only fault of which was its shortness. The overtures were Weber's *Ruler of the Spirits*, and Mozart's *Figaro*, and the concert closed with a spirited performance of that to Auber's *La Sirene.*

Lymington.—On Tuesday, the 18th ult., the members of the Philharmonic Society gave their second concert of the season at the Assembly Rooms, and in accordance with the generally expressed wish, repeated the first part of their former programme, Locke's *Macbeth* music, which was given with great energy and precision. The choruses were admirably sustained, the echo chorus, "Nimbly, nimbly," "We fly by night," and the concluding chorus, "Around, around," being especially successful. Mrs. John Lane Shrubb sang the soprano music in a highly satisfactory manner, and Mr. Cross (of Winchester Cathedral) gave the bass part with much care and finish. The second part consisted of a miscellaneous selection, several vocal solos being admirably given, and much applauded. The band played the overtures allotted to them with good effect. The choir showed much improvement since the last concert, the attention to light and shade being more marked. Mr. Charles Fletcher of Southampton led the band. We must not forget a word of praise to the conductor, Mr. R. Augustus Klitz, for the energy displayed in keeping such a large body of performers so well together.

Malvern.—On Monday, the 20th ult., Mr. Holt, organist of Newland Church, gave an evening concert at the Lecture Hall, in connection with the Malvern Link Working Mens' Institute. Miss Spicer and Miss Lane sang several ballads in a pleasing manner, and with very good expression, and Mr. Stevens and Mr. Tuson were also highly successful in their solos. Mr. Holt presided at the pianoforte. On Tuesday evening another miscellaneous concert was given at the North Malvern National School Room, in aid of the funds of the North Malvern Institute. Miss Spicer, Miss Plant, Mrs. Dobbs, Mr. C. Dalley, Mr. Lockyer, Mr. J. Vaughan, Miss Hobro, Master Wadeley, Mr. W. Woodyatt, Mr. C. Pullen and Mr. Bridgewater took part in the performances, which on the whole passed off with success. Mr. Holt and Mr. W. Higley presided at the pianoforte during the evening.

Manchester.—The second concert of the season given by the Athenæum Musical Society, on the 3rd ult., was noteworthy as introducing Mr. Joseph Barnby's sacred Idyll, *Rebekah*, to a Manchester audience. The solo portions were effectively given by Miss Isabella Higham, Mr. Davison, and Mr. Shorrock. Unfortunately the orchestral parts were not forthcoming, but the accompaniments were skilfully played on the pianoforte by Dr. Hiles. The choruses were sung with much care and precision, and the work was thoroughly successful. The second part of the programme was miscellaneous, and contained selections from Handel's *L'Allegro*, *Il Pensieroso*, and *Il Moderato.*

Midhurst.—Mr. T. H. Saunders, organist and director of the choir of the parish church, gave his Fifth Annual Concert on Monday, the 6th ult. The artists engaged were Miss Jessie Royd, Miss Kate Harris, Mr. W. H. Bishop, Mr. Geo. Allen, and Mr. Frank Thornton; Violin, Mr. W. M. Quirke; Pianoforte, Mr. Jas. Kilner. The programme, which was a lengthy one, gave the greatest satisfaction to a very numerous audience; Miss Royd and Mr. Thornton particularly distinguishing themselves. Mr. T. H. Saunders conducted.

New York.—The second concert of the Philharmonic Society was given at the Academy of Music, on Saturday evening, the 14th January. Rubinstein's Symphony, entitled *Ocean* (played by the Society for the first time), and Cherubini's overture to *Anacreon* were the principal orchestral pieces, and both were received with much favour. Mr. Richard Hoffman's performance of the Barcarole from Sterndale Bennett's fourth pianoforte Concerto, and the first movement of Beethoven's Concerto in C minor, displayed his powers to the utmost advantage, and he was warmly and most deservedly applauded.

Rochdale.—The *Messiah* was performed in the Primitive Methodist Chapel, Smith Street, on Thursday evening, the 26th January. The principal vocalists were Miss Clelland (soprano), Mrs. Clegg (contralto, in place of Miss Booth, of Oldham, who was unable to be present owing to an affection of the throat), Mr. Allen (tenor), and Mr. Lancashire (bass). The band and chorus numbered upwards of sixty performers, Mr. Lofthouse being leader of the orchestra, and Mr. John Harst officiating as conductor. Miss Clelland, in all her solos, acquitted herself creditably. Mrs. Clegg rendered the airs, "He shall feed His flock," and "He was despised," with much effect, and Mr. Allen and Mr Lancashire were also thoroughly efficient in the tenor and bass solos. The singing of the choruses was worthy of especial praise. There was a very good attendance.

South Norwood.—The third concert of the Musical Society took place on Monday, the 6th ult., when Weber's Mass in G, and a miscellaneous selection were given. Miss K. Poyntz, Miss Laura Manvell, Mr. Stedman and Mr. Fell sang the solos with much effect; and in every respect the performance was thoroughly satisfactory. Of the pieces in the second part, Miss Poyntz's "That's the way for Willie," and Mr. Stedman's "We may be happy yet" (both encored), deserve especial commendation. Mr. W. J. Westbrook conducted.

St. Austell.—The members of the St. Austell Choral Society gave an excellent concert on the evening of Tuesday, the 7th ult. The programme included part songs and choruses, by Mendelssohn, Bishop, Pinsuti, Verdi, Sullivan, and Calkin, which were very carefully rendered. The glees, "Foresters sound," and "Smile O Heaven," for male voices, were both encored. Miss Samwells gave a German song, the conductor playing a charming violin obbligato, and though early in the programme it was redemanded. Several other solos were also given with much success by Miss Higman, Mr. Holt, Mr. Tyacke, Mrs. Ball, and Mrs. Perkins. The concert must have been highly satisfactory, not only to the audience but to the choral society. Mr. E. Trembath presided at the piano, and Mr. H. Trembath, Mus. Bac., conducted.

St. Ives.—The second concert of the Philharmonic Society was given in the Corn Exchange on the 9th ult., under the able conductorship of Mr. A. D. Holloway. The programme consisted of Mendelssohn's 42nd Psalm, "As the hart pants," and a miscellaneous selection. Miss Blanche Reeves sang the soprano solos in the Psalm with much effect, and was warmly received The choruses were given with precision and vigour. In the second part several solos were well rendered by Miss Reeves, Miss Cole, Messrs. Jennings, W. Stevens, J. Ding, Jay, and Frank Cooper. Mrs. Holloway was thoroughly successful in the pianoforte piece, "La Cascade," and Mr. S. Meadows in a solo on the cornet.

Tamworth.—On Thursday, the 9th ult., the fine old parish church in this town was re-opened after partial restoration. The services (which were very efficiently rendered by the choir of the church) were choral, Tallis's Responses being used. The "Te Deum" and "Jubilate" were by Attwood, and the "Cantate" and "Deus misereatur" by Bayley. The anthems were "And the glory of the Lord" and "Hallelujah," from the *Messiah*. Mr. J. S. Creswell, organist of the church, presided at the organ.

Truro.—The Truro Choral Society gave an evening concert in the Concert Hall, on the 21st ult., to a large and fashionable audience. The first part of the programme consisted entirely of the compositions of Sir Henry Bishop, which were admirably rendered. The second part was devoted to Mr. Lahee's cantata "The Building of the Ship," the solos being taken by members of the society. Mr. Quicke led the band. Mr. Baker presided at the organ (in the sudden and unavoidable absence o Mrs. Carter), and Mr. Trembath, Mus. Bac., conducted.

Wandsworth.—Miss Marian E. Bruce gave an evening concert on Monday, the 30th January, at the Assembly Rooms. Miss Bruce's cultivated powers as a pianist were effectively displayed in a "Trio concertante" in G (op. 35), for pianoforte, violin, and violoncello (Hummel), in conjunction with Messrs. Weiss and J. Griffiths; the "Sonata Favorita" in F, for pianoforte and horn (Beethoven), with Mr. Ford; a grand duet for two pianofortes (*Huguenots*), with Herr Wilhelm Ganz; and the duet, Overture to "Ruy Blas" in C minor, op. 95 (Mendelssohn), with Mr. Edmund West. She also performed, with much success, Benedict's Fantasia on "Where the bee sucks." Mr. Weiss played a violin solo "Air varié" (De Bériot), with much skill and good effect. The principal vocalists were Miss Robertine Henderson, Miss Edith Blair, Mr. Montem Smith, and Mr. Soper, all of whom were highly successful. Herr Wilhelm Ganz and Mr. Edmund West (organist of the Wesleyan Chapel, Wandsworth) were the conductors. The concert was well attended.——A concert, in aid of the New Wandsworth Philanthropic Society, was given at the Assembly Rooms, High Street, on Monday evening, the 20th ult. The artists were Madame Kerm, Miss Edith Blair, Miss R. Houghton, Mr. Montem Smith, Mr. J. H. Croft, Masters Coward and Wood (from the Chapel Royal, St. James's), and the London Orpheus Quartett. The band of the Victoria Rifles (by permission of his Grace the Duke of Wellington) also lent its aid. Many of the pieces elicited considerable applause, amongst which may be mentioned Mr. Montem Smith's songs, "The Violet" and "Never mind the rest" (both encored); duet, by Miss Blair and Mr. Croft, "Dimmi che

m'ami" (encored); and duet, by the Masters Coward and Wood. "Ye banks and braes," most delicately sung and encored. No less than three out of the four sung by the London Orpheus Quartett were re-demanded, and one, "Evening's twilight," was loudly called for a third time. The band of the Victoria Rifles performed with great spirit, under the direction of Mr. Sibold, bandmaster.

Warrington.—An excellent concert was given by the Warrington Musical Society, on the 15th ult., before a large audience. The part-songs and choruses were sung with a decision and effect which reflected the highest credit upon the members of the Society; Miss Macirone's "Sir Knight," Sullivan's "Oh, hush thee, my babie," and Gade's chorus, "Spring's message," being amongst the most successful of the choral pieces. The principal vocalists were Madlle. Sinico, Madlle. Rosa Kannenberg, Signori Vizzani, Foli and Ciampi, all of whom, it is needless to say, were received with the utmost favour, Madlle. Sinico in "Roberto, o tu che adoro" and "Qui la voce" creating a most enthusiastic demonstration. Dr. Hiles conducted the choral music, Signor Bevignani was the accompanist, and Mr. T. M. Pattison presided at the organ.

Whitehaven.—At the "Refuge School Soirée," on Tuesday, the 7th ult., Mr. Hamilton White's vocal class sang a choice selection of part-songs, glees, &c., in a highly creditable manner. Much care had evidently been taken in training the voices, and the result was a commendable attention to the various shades of expression. The "Qui tollis," "Kyrie," and "Gloria," from the *12th Mass* (Mozart), "O hush thee my babie" (Sullivan), "The Fisherman's good night" (Bishop), and "Around the Maypole tripping" (Hatton), were particularly worthy of notice.

Windsor.—One of the most successful concerts of the season was given by the Windsor and Eton Amateur Madrigal Society, on the 31st January, in St. Mark's School, in aid of the renovation of the parish church. Additional *éclat* was given to the event by the proceedings being graced with the presence of their Royal Highnesses the Prince and Princess Christian. An excellent programme was provided, the vocal parts of which consisted almost entirely of madrigals and part-songs. The former were selected for the most part from the compositions of the seventeenth century, the authors being Benet, Weelkes, Wilbye, Edwardes, and Pearsall. The latter comprised selections from Mendelssohn, Arne, Jackson, Kücken, Elvey, Pinsuti, and Macfarren. The madrigals calling for special mention were Benet's "All creatures now are merry-minded," Wilbye's "Flora gave me fairest flowers," and Edwardes's "In going to my lonely bed." Among the part-songs the most noticeable were Mendelssohn's "A winter, surly winter," and Arne and Jackson's "Where the bee sucks;" but the gems of the evening were two Italian trios and choruses "L'Alpigiane" and "Le Spagnole," both by Pinsuti. These were most rapturously encored, and repeated. Mendelssohn's chorus, "The Vintage Song," for male voices only, was beautifully rendered, and narrowly escaped an encore. The vocal part was relieved by the performance of two solos on the violoncello by Mr. Aylward—Mendelssohn's "Romance sans paroles," and "Romance" by Golterman—both of which were excellently played. The only vocal solo given was by the Rev. W. H. Bliss—"Nazareth," by Gounod—who sang it by special request of their Royal Highnesses, and received enthusiastic applause. Mrs. Montresser, of Slough, accompanied on the piano, the Rev. W. H. Bliss on the harmonium, and Dr. Elvey conducted.

Woodford.—An excellent concert was given by Mr. F. W. Bates, at the Assembly Rooms, Castle Hotel, on the 7th ult. The principal instrumental pieces were the "Andante" and "Allegro Assai," from Mendelssohn's Sonata for pianoforte and violoncello, and a duet for flute and pianoforte, in both of which Mr. Bates was the pianist, Herr Daubert playing the violoncello part in the first composition, and Mr. B. Wells the flute in the second. Miss Jessie Royd, Mr. George Perren, and Mr. Farquharson were highly successful in all their solos, several of which were encored.

Wootton Bassett.—A very successful performance of Handel's *Messiah* was given in the British Schoolroom, before a crowded audience, on the 15th ult. The band and chorus numbered over fifty performers. The choruses were given with remarkable precision and energy. The solos for the soprano were sung by Miss Watts and Miss Hutchins; and those for contralto by Miss Jackson. The whole of the tenor part was sustained by Mr. Brinkworth, the bass being divided between Messrs. Blanchett and Barrett. There were several encores. Mr. W. Cross, the conductor, is to be congratulated upon having such excellent leaders of the band as J. R. Harris, Esq., of Bath, Mr. Joyce and Dr. Cooper. Mr. Brinkworth presided at the harmonium.

Worcester.—The members of the Worcester Musical Society gave their second open rehearsal, or members' night, at the Music Hall, on Friday, the 17th ult. The programme consisted of Benedict's Cantata, *The Legend of St. Cecilia*, (the first time of its performance in Worcester), and a miscellaneous selection. The principal parts of the Cantata were allotted to Mrs. A. Caldicott, Mrs. S. Walker, Messrs. Haywood, Gummery, H. Caldicott, and Carr, members of the Society, who acquitted themselves with much credit. The choruses were sung by the members of the choir with precision and good effect, giving undoubted evidence of their careful training. The second part consisted of glees, part-songs, &c., sung by members of the Society, and a clarionet solo (with piano accompaniment) by Mr. Whinfield. The concert was a decided success; and the performers received the hearty applause of a large audience, the Hall being filled to overflowing. Mr. Quarterman presided at the organ, and Mr. Caldicott, the hon. conductor, at the piano.

Yeovil.—Mr. Loaring gave a concert at the Town Hall, on Monday evening, the 6th ult., which proved highly successful. The proceeds were given to the funds of the Soup Kitchen. Beethoven's overture to *Prometheus*, and Rossini's *Gazza Ladra*, were performed by a band consisting of eighteen instrumentalists. Mr. and Mrs. Loaring played Beethoven's Symphony in C as a piano duet, and a Quartet of Spohr's was rendered with considerable taste by Messrs. Loaring, Walter, Custard, and Bennett. The vocalists were amateurs of the town.

Organ Appointments.—Mr. C. E. Kettle, to St. Nicholas (Old Parish Church), Plumstead, S.E.——Mr. Bernarde Tayler, Organist and Choirmaster, to S. John the Baptist, Pimlico.——Mr. Robert Nottingham, to St. Saviour's, Croyden.——Mr. C. Shuttleworth, Organist and Choirmaster, to St. James's Church, Woodside, Horsforth, Leeds.

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March 25, 1871.

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THE MUSICAL TIMES,
And Singing Class Circular.
APRIL 1, 1871.

CHORAL MATTERS.

I have in three distinct publications, The Double Choir (Rivingtons), Cathedralia (Masters), and Sacred Archæology (Lovell Reeve), discussed many points of choral arrangement. In the following article I wish to draw attention to several points on which there is much popular misapprehension. I proceed to show:

First, that the office of Precentor can be held only by a priest, and exists only in cathedral and collegiate churches, and, before the reformation was also in existence in minsters.

Secondly, the meaning of ruling the choir.

Thirdly, the duty of rectors of choir.

Fourthly, the use of musical instruments in church, and the origin of the office of Organist.

I. The Precentor in cathedral churches, secular or minsters, was a dignitary and Priest by the Statutes and Canon Law. "Those constituted in a dignity office or ministry, as the Dean, Archdeacon, Archpriest, Provost, Præcentor, Treasurer, Chancellor, Master of the Scholars, and Sacrist." (Lyndwood, 327.) The Bishop of Salisbury in the College of Bishops is Præcentor, and when the Archbishop of Canterbury "solemnly celebrates in the presence of the Episcopal College, ought to rule the choir in the divine offices by ancient observance and custom."—Ib. 104. The Statutes of the old foundation state that "the Chanter ought to rule the choir as to singing, and can raise or lower the pitch;" at Exeter he "ruled the choir and boys," and had charge of their morals and instruction, their food and dress. At Hereford, in solemn processions, he commenced the first chant, and the sequence; at Mass and Vespers assigned their duties to the rulers of choir, assisted the Bishop in beginning the anthem and Gloria in Excelsis, and bore the whole charge of the chanting and psalmody; and was consulted in defining the amount of solemnity to be observed, and assigning the person and time for its discharge. At Salisbury he drew up the list of Chanters and Ministers of the Altar, ruled the choir on principal feasts, gave directions to the Rectors, and also the note to the Bishop. At Wells he had charge of the song school and the instruction of the boys, their discipline, admission, and arrangement in choir. At York he ruled the choir in singing and psalms on great festivals, began the "Office" (Introit) in the Mass, and inspected song-schools. At St. Paul's he appointed the Chanters, kept order in the choir, and led the antiphons, sequences and processional chants on great festivals, and examined candidates for admission into the choir. In all cases he superintended and tabled the singers, and in most churches appointed the clerks and boys.

Succentor.—The Succentorship was an office. (Lyndwood 144.) The Subchanter, also a priest, fulfilled the duties of the Chanter in his absence, and received his instructions from him. At York he pointed out the anthem to the Dean. At Hereford he was to attend perpetually the services and keep the choir books, ruled the choir and the Rectors, had the whole burden of the psalmody and singing, admitted or expelled the boys, and had power over the clerks. At York, in the name of the Præcentor he arranged the service and ruled the choir. He usually corrected the choristers. It was the duty of the Præcentor or Succentor to see that all in choir sang together, paused together, began anew together, neither outrunning nor lingering behind others, but singing distinctly, audibly, clearly, with care and devotion, dignity in gesture, obedience to command, and reverence in their ministry.

II. Ruling (*i. e.* directing or leading) the Choir.—The parish Priest presides in ruling the choir, in beginning anthems and responses, in reading lessons, in celebrating fixed ministrations of Holy Communion and other Divine offices at set times and seasons. He must see that the Divine office is rightly performed, so that the due order is observed, that the hours are not said after the time, and that there be no clipping in saying or singing of words or syllables. The whole direction of the choir in singing and psalmody resides in his person. (Lyndw., 71.) The choir was ruled on Sundays and great feasts, and during certain octaves. (MS. Harl, 1001, fo. 121 b.)

III. Rectors of Choir.—At York the Rector of Choir gave the tone or note before the Dean went up to the Sanctuary. At Exeter the Rulers marked "absences," and the Cardinals of the choir and two other Ministers "warded the choir," by noting all irregularities at St. Paul's. At Hereford they began the Introit at Mass and the Kyrie in the Mass, and if negligent and incorrigible were removed at the delation of the Succentor. These Rectors of Choir were Vicars, and at York were bound to know the hymns and all the chants, which they were to begin, and to intone the psalms in their proper mode. They were also called Cantors or Chanters.

There was a principal Rector who was directed as to the Introit by the Præcentor, and then announced it to his fellow. It would seem that in the time of Amalarius they were called Succentors. At Lichfield there were four on great feasts, who took their orders from the Præcentor. At Chichester "two of the Calabre amess" (that is Vicars wearing the amess of dark Calabrian fur) were the "high Rectors in all principal feasts. Two in the priest's stalls were high Rectors in all lesser feasts, and in others two of the second form were Rectors. Every Rector's course of the second form (or row of stalls) continued two weeks alternately."

The Præcentor had a staff when a dignitary, as at St. Paul's. We find a "staff of yverie for the Chauntre of the Queere, with a hedd and a crosse of beriall wrought with gold-smythe worke, with vij joynts, silver & gilt beside the picke and the crosse." (MS. Inv. Publ. Rec. Off.) The Rectors also had their staffs. Thus I find in an MS. inventory at Winchester College:

1582 Four Rectors of the choir's staffs tipped with gold and silver.

Item, three chairs with cushions of silk, and four leathern stools for the same.

And at St. Stephen's, Westminster:

ij Rector's staves of sylver parcell gylt xxiiii. ons. (MS. Inv.)

These Rectors of the choir may still be seen in churches of Normandy, laymen who wear copes and walk up and down the choir on either side during the singing of psalms, etc., and then return to high stools at the west end. These, in the main, respond

to the English director or leader of the choir. In the Minster of Evesham the Præcentor, when ruling, stood in the centre of the choir.

IV. When a Bishop enters the church to celebrate, the organs are played, to enhance the magnificence of the solemn service, and so also at the entrance of the head of the Chapter on a similar occasion. Where there was no Organist a Canon might leave the Choir and fulfil his duties. Rules were laid down for the use of the Organ which was said to "sing" in the hymns, canticles and psalms, and the Organist is forbidden to prolong the service so as to weary the congregation and exhibit his skill by dwelling on the notes, and bound strictly to accompany the chant, and conclude playing when desired by the proper officer. The whole design in the introduction of music and instrumental harmony was to kindle the hearts of the faithful with spiritual joy and stimulate devotion by its varied melody, and yet it was far later than the time of St. Thomas Aquinas, who distinctly says that in his time it was unknown for fear of a misapprehension of judaizing, for only in 1600, the Pope, Clement VIII., by a special constitution permitted its employment. Unhappily great abuses followed, and the style in vogue was, we are told, feeble, petty, leading to wandering thoughts and "chopped up into little bits," and at length designed only to tickle the ear with modulation borrowed from the theatre. Councils therefore required a reform, which should produce grave, devout, distinct music, without unbecoming lightness, fit for the House of God and to sound forth His praise, with words distinctly uttered and altogether conducive to its holy purpose: and a French Synod forbade all but grave, simple music for chant and organ, without repetition of the words in the Creed, and in the hymns Gloria in Excelsis and Sanctus, such as would beseem a ball-room rather than a Choir. In 1657, Alexander VII. prohibited any imitation of a peculiar or dance-like style or "burning," as an old writer says, "unhallowed fire in holy censers." The stately and majestic tones of the organ were gradually lost and buried by the strains of an orchestra; and a great Canonist condemns as unlawful the use of violins, harps, citterns, trumpets, and flutes, which he says were tolerable only so long as they did not distract the thoughts of a congregation.

Such is the history of the musical service in foreign countries. In England the figures in the front of the Minstrel's gallery at Exeter, on the capital of the Minstrel's Pillar at Beverley, in the Angel Choir of Lincoln, and on corbel and carving, show the very instruments which were employed; and in a lately printed inventory of Meaux Abbey, at least two centuries older than the Reformation, we find two organs are at the west end and one in the Choir, and naturally expect some notice of an Organist. The earliest are said to have been the Friars, but certainly the Benedictines followed their example, as we find at Durham, the offices of Organist and Master of the children combined, "he was bound to teach those six children to singe and to plaie on the organs every principall daye when the Monnks did sing their High Masse, and likewise at Evensong." At that time there were three paires, one daily used at ordinary service, one at the north side of the Choir, large organs called the Cryers used only on special days, and the wooden organs over the Choir door used only on principal feasts, and resembling, we are told, those of York and St. Paul's, the finest in England.

William Thorpe was told, to his discomfiture, by the Archbishop of Canterbury, that "organs and good delectable songs quickened and sharpened more men's wits than should any sermon." (Bale's Works, p. 103.) But Latimer used violent expressions about "piping playing and curious singing" (II. 348) "descant pricksong and organs" irritated ears that loved to hear only the sound of their own voice in the pulpit. (Wordsworth Ecc. Biog., III. 36.) "Organs and curious singing" were considered "proper to Popish dens—cathedral churches," (3 Whitgift, 392,) though Roger Hutchinson had the candour to own that "both song and instruments be laudable and approved ceremonies in God's Church." (Works 285). Those innovating Bishops, Grindal and Horne, disapproved of "measured chanting and the sound of organs," (I. Zur. 178, 358), and in due time, when the Puritans became rebels, they plucked down organs, as at Peterborough and Chichester, and made merry amid their profanity, and outraged common decency.

In 1590, at Wimborne Minster, the "Organist" wore a surplice of Holland, which cost 21s. 3d. In 1517, the "organ player received 3s. 4d., and for a "manuell" 2s. 10d. In 1534 the "bedeman" "blew the organs." In 1676, the Organist of St. Margaret's, Westminster, received £20, and the blower £2 a-year out of the burial fees to the clerks. In the reign of Edward VI. the organs were placed frequently in a loft; and at the dissolution of St. Stephen's Chapel, Westminster, the "iii. payer of organs in the Upper Chapell and j old payer in the Nether Chapell" were valued at £13 13s. 4d.; from this prominence, happily, they are now gradually displaced. "iij long settells for servants to sytt upon the loft that the one pair of organs stode upon." (MS. Inv. St. Mary-at-Bowe, Westchepe.) At Foulsham a pair cost £12. (6 Edw. VI.) Bernard Smith's organ at St. Margaret's, Westminster, cost £200. In 1562 organs were retained by a single vote in convocation. (Card., Conf. 40.) In 1620 Charles and James I. at St. Paul's attended service on Mid-Lent Sunday "performed with organs, cornets, and sagbuts." (Heylin, Cypr. Anglic., 83.)

In 1570 Bishop Horne, at Winchester, desired that "the organs be no more used in service time, and the stipend for the organ player turned to some other godly purpose." (MSS. Winchester College.)

At the time of the Reformation, in the Statutes of Cathedrals of the New Foundation, the Organist appears in order to add to the solemnity of the daily service which was to be "celebrated as a daily Laud of God with singing and great joy." Besides the other Clerks, one was to be elected by the Dean and Chapter of honest life and good repute, skilful in singing and playing on the organs, who shall devote himself (studiosè vacabit) to teaching the boys and playing the organ in Divine Service; at one time "he is called Master of the Choristers," and could be removed after three monitions. At Winchester College, in 1692, £2 10s. were paid for a Sackbut for the use of the Choristers. The Caroline Statutes of Canterbury (1636) recognise the Organist as of "custom that hath long subsisted in the Church," "two Sackbutteers" and "two Corneteers," and permit the Dean and Chapter to select the Organist or one of the Minor Canons or Clerks to teach the Choristers to sing, according to their ability. The

Statutes of Wells (1263) and of Exeter (1276), prescribed that every Vicar (Clergy who represented the Dignitaries and the Major Canons, whether priests, Deacons, or Sub-deacons, in their absence) should be able to play on a musical instrument. At Exeter (1540) the Choristers were to be taught by the Clericus Capellæ. At Hereford, proficiency on the viol or harp was indispensable to success on the part of an applicant for admission to the Choir. And at Westminster there is a provision that the Choristers should play on an instrument.

The stipend of an organist in the New Foundations, as at Westminster, was equal to that of a Minor Canon: the former receives for his annual fee £4, for livery 30s., and for commons £6 1s. 8d.; the latter, if also Precentor, had in addition, 40s., or at Rochester, £5 2s. 8d., and as Precentor £2, whilst the Master of Choristers was paid £5 7s. It is much to be wished that as the office of Organist is of such importance in the choral service, his position was more clearly defined, and that by means of an adequate stipend he might be relieved from the drudgery of private tuition, and enabled to devote himself to his high calling exclusively. His skill now must be greater than that of his mediæval, or even more recent, predecessor, when we find such entries as the following:

1374 For removing the organs from chapel into hall and preparing them for the play, 5s.
1407 For the expenses of 6 scholars carrying the organs from chapel to the Bishop's house at Waltham, 9d.
1415 For linen cloth bought to cover the organs of the college to be carried to Clere, 20d.
For waxing the said cloth, 20d.
For two ash poles to carry the said organs, 8d.
4 Hen. IV. For a pair of organs bought at London, with their carriage, £6 3s. 4d.
1421 For a pair of organs bought at London, 100s.
1520 An organ cost £13 6s. 7d.
1570 A pair of organs cost £6 13s. 4d.
1630 For 2 lbs. of tinglass used in constructing the organ, 7s.
1666 For a musical instrument called harpsican for the use of the chapel, £4 9s. 6d.
For its carriage from London, 10s.

The question arises what are the relative duties of the Organist and Precentor in the New Foundations where he is not a permanent dignitary but simply an officer elective by the Dean and Chapter. The Dean has the charge of seeing that "all Divine Services are decently performed." The Precentor is to be one of the Minor Canons, elder in years and superior in learning and manners, whose duty is to guide the singers in church, decently to lead the singing and to have obedience paid him by the Minor Canons and Clerks, and the others of the Choir to sing what he directs, to note absences and keep the Choir books. The Master of the Choristers or Organist, skilful in singing and as a performer on musical instruments, has the instruction of the boys committed to him; at Westminster to teach them in the science and exercise of these requirements and their other duties in choir, whilst the Precentor of the choir, chosen by the Dean as superior to the other Priests in skilfulness of singing, is to preside over them and the other inferior ministers and singers, and his office is to prescribe the mode, order, and persons who are to sing the Common Prayer in church, and note irregularities. At Ely the Master of the Choristers is to be chosen in addition to the Clerks for his skill as a singer and organist, to teach the boys and assist in singing the Divine Service. No rules can be more distinct and precise as regards the Precentor's right of direction (regere chorum), and the Organist's duty of instruction. One of the most learned Canonists decides that the office of the Præcentor is to preside in choir, and to direct the Canons, Clerks, and other ministers in things pertaining to the order of singing the Divine office, and to arrange that it be offered to the Most High with gravity and due order. But this observation on his power and authority does not apply if he holds merely an office without administration, as, in that case, the power of ordering in the choir belongs to the first dignitary or President of the choir deputed by the Chapter, according to the custom of each Church.

The appointment of an Organist in the Old Foundations varied in date, but may be generally fixed in the 17th century. At Chichester his duty was to be in the choir until the psalms had been sung, and then, having "done his duty up at the organs, return to the choir to bear his part again."

In parish churches the Organist, under the Incumbent, has the direction of the choir, and there should be no infringement of his authority by the introduction of lay persons bearing fictitious titles,* who would be eminently useful in leading their respective sides of the choir (the parish priest alone being the president), but err against taste, as well as precedent and ordinary sense, in adopting privileged names which are but empty sounds in their case.

Mackenzie E. C. Walcott.

MUSIC AND THE REVISED CODE.

By Henry C. Lunn.

The incompetence of committees, acting under official "authority," to examine into musical matters has been so long manifest to all who have really studied the art and its requirements, that no surprise could be felt when it was found that, although music was understood to be included in the new Revised Code, the inspectors selected as examiners knew nothing whatever of the subject. This was thoroughly in consonance with the usual Governmental treatment of the art in this country, and quite in accordance with the manner in which the great question of musical education had been discussed and settled by that formidable body the Society of Arts. But we must confess our astonishment when we first read the astounding fact that this ignorance, which had been so often displayed by pompous and patronising Members of Parliament whenever the subject of music was introduced in the House of Commons, was looked upon as a reason for not examining into and reporting upon the state of the art under the new Revised Code. Here, indeed, is a hopeful sign that at length music shall be admitted to its right place; for this confession of inability on the part of the inspectors shows

* The Precentor is a permanent dignitary collated by the Bishop in Cathedrals of the Old Foundation, Salisbury, Chichester, Exeter, Wells, Hereford, Lincoln, Lichfield, St. Paul's, and York; and in them the Organist is not a statutable officer except as holding a lay clerkship. But in the New Foundations the Organist is a statutable officer under this title, as well as the Precentor, who must be a Minor Canon and likewise appointed by the Dean and Chapter; that is, at Durham, Rochester, Canterbury, Worcester, Carlisle, Peterborough, Chester, Norwich, Oxford, Bristol, Gloucester, and in the collegiate churches of Westminster, Windsor, Ripon, and Manchester. (The two latter being now cathedrals.)

not only a personal modesty, which cannot be too highly commended, but it proves the admission of the fact that the subject had better be omitted from the Revised Code altogether than be entrusted to the care of persons who are not duly qualified for the office. As we have already said, however this theory may have been tacitly recognised in other arts, it is so thoroughly new with regard to music, that we can readily imagine the awkward position of Mr. Forster, when, on receiving a deputation upon the question, he found himself, for the first time, conversing upon the matter with persons who understood what they were talking about. The novelty of the situation must, perhaps, however, have been an agreeable excitement to a man so thoroughly used up in the consideration of "definite subjects"; and his frank confession of utter ignorance on the art, although it might disqualify him in the minds of musical men from delivering judgment on the case, was, at least, infinitely preferable to that assumption of knowledge to which we have been hitherto accustomed when the matter has been under official discussion.

We do not know whether it was supposed that the omission of music from the Code would be taken quietly by the public: if so the disappointment must have been great; for, no sooner was the fact announced, than letters appeared from the most eminent members of the profession, leading articles were written in the newspapers and musical journals, and a system of baiting was steadily maintained in the House of Commons, which Mr. Forster bore with an equanimity which could scarcely have been preserved had he not felt that apathy on the subject which effectually armed him against any attack that could be made. Amongst the letters which appeared may be mentioned those from Mr. Henry Leslie, Mr. J. Alfred Novello, and the Rev. J. Curwen, all expressing regret that the teaching of music in elementary schools was not considered advisable, and suggesting methods by which the difficulties might be removed. Mr. Leslie, naturally enough, mentions the names of several well-known persons who have for years been engaged in musical tuition, with whom the authorities should at once put themselves in communication. Mr. Novello especially dwells upon the beneficial mental and physical effects which would result from making singing a portion of education, and says, that in all probability it would be found the most attractive of all the studies. Mr. Curwen, with a pardonable desire to introduce the Sol-fa notation, is desirous of covering the incompetence of the inspectors to examine into musical proficiency, by extending to schools "that system of ear exercises which has for some years been introduced into the Christmas examinations at the Training Colleges, the examinations of the Society of Arts, and in the local examinations of the Universities." Then Mr. Forster has also had deputations to receive, the first one waiting upon him before the resolution to exclude music had been made public, although we can scarcely imagine that even at that time it had not been secretly formed. At this interview he had to listen to Sir John Pakington, Mr. Tufnell, Mr. Edwin Chadwick, the Rev. Canon Cromwell, and Mr. J. F. Puttick, to all of whom he made a most gracious reply—not in the slightest degree committing himself to any course of action, regretting that he had never been taught music (which certainly might have been accepted as an argument against allowing others to grow up in like ignorance), hoping for some practical suggestion on the subject, and bowing the deputation out with many thanks. But a more formidable body had to be encountered when it was known that music was to be omitted from the subjects for which grants would be given, and this time he had to act upon the defensive. Mr. Godfrey Lushington spoke most energetically upon the question, and urged that a knowledge of the art was "valuable to everyone, whether as an individual, as a member of a school or church, or of society in general." Mr. Curwen proposed the plan of examination which he had already suggested in his letter, and Mr. J. W. Glover, on behalf of the Tonic Sol-fa Association, pointed to the excellent results of the system, and especially alluded to the yearly demonstrations given by the children of the Association at the Crystal Palace. Of course Mr. Forster agreed with them all as to the value of music; and, curiously enough, whilst adhering to his determination to exclude the subject from the Code, affirmed that the inspectors being incompetent to examine into the matter was the "fault of the education of the country." It would be almost impossible, he said, to change the inspectors; and the difficulty of organising inspection was great enough as it was. He promised to consider the subject most carefully next year; and when Mr. Curwen spoke of the rapid progress music was making in this country, and suggested that it was "a dangerous thing to check a horse in its leap," Mr. Forster replied that "it was a very small horse and a very short leap," a curious remark, some may think, coming from the same person who had just admitted that "he agreed with the most enthusiastic of the deputation as to the value of music."

It is, perhaps, easy enough to argue a question at the head of a deputation, however reluctant a Government official may be to listen to you; but everybody must feel a sense of gratitude to Mr. Winterbotham, who, in his place in the House of Commons, spoke a few home truths upon music before a whole assembly notorious for indifference on the subject. He could not understand, he said, why music was to be excluded from the Code. "What was the effect produced by the study of music? Music required order, method, attention, and quickness; it practised the memory, and was the only study that really cultivated the imagination of which young and untutored minds were capable." He had himself, he said, studied music, and could assure the members that "the pleasure it now occasioned him was so intense, that it even led him sometimes almost to resist the fascination of coming down to the House."

It might naturally be supposed by persons unacquainted with Government routine that when the incompetence of the inspectors to examine into the subject of music was discovered, the assistance of those who had made the art the study of their lives would be called in to help them. But this straightforward method of viewing the matter is by no means warranted by official precedent. A number of "Admirable Crichtons" must be searched for; and, as it might take a year to procure them, a year's delay must be granted. Mr. Forster distinctly stated that "he thought the Chancellor of the Exchequer would make a considerable objection to additional special inspectors," so that the persons appointed are presumed to know

everything. Geography, history, grammar, algebra, geometry, philosophy, physical geography, the natural sciences, political economy, languages, "or *any* definite subject of instruction," are matters upon which one individual is supposed to be sufficiently informed to become an inspector: whether the attempt to procure any aid surreptitiously will be considered a crime, we know not, but we strongly suspect that "needlework," which is also included, will be too often judged of by the inspectors' wives, unless a careful watch is placed over the examiners.

We can scarcely bring ourselves to believe that, after a twelvemonth's consideration of the subject, any system so absurd as that now propounded will be acted upon. When we consider, as Mr. Leslie says in his letter, that many persons have come prominently forward of late years as musical instructors of the masses, all of whom would be too glad to aid the good cause, either by their valuable advice or by their personal exertion, it seems incredible that their assistance should be refused, and that Government should still insist upon keeping the matter in its own hands. The very fact of the delay gives us a ray of hope, for it will afford time for musicians to express their opinions freely upon the subject. Again, it must be remembered that as the first step towards real knowledge should be a confession of ignorance, very much has been gained by the candid admission of the Government that the reason of the exclusion of music from the Revised Code was that the inspectors knew nothing about it. It now behoves all interested in the question to see that when the Code is re-considered next year, the matter, instead of being thrown aside, shall be placed under the care of those who *do* know something about it; and, as this knowledge can scarcely be expected to grow up in the course of a twelvemonth, we may indulge a hope that those inspectors who, according to the Governmental report, appear to know everything *but* music, may give way to acknowledged professors of the art, whose report may be of some real service. At all events, Mr. Forster may rely upon it that the subject, having been once awakened, will not be allowed to drop; and if, without some satisfactory proof of ability, the Government still insists upon appointing inspectors to examine music, the public should insist upon appointing musicians to examine the inspectors.

*** Since the above article was in type it has been decided that, although music is not to be included amongst the special subjects in the Revised Code this year, a provision is to be inserted in the new minutes that after the 31st March, 1872, the grant to day-schools shall be reduced "by one shilling per scholar on the average number in attendance, unless the inspector be satisfied that vocal music is made a part of the ordinary course of instruction." Of course, this pre-supposes that music shall immediately be taught in all elementary schools without being recognised by the Government, for a year. We can scarcely imagine that this will satisfy those who have the matter really at heart; but at all events, it shows that the voice of the musical public has been heard, even in the House of Commons.

Those who believe with us that the status of art in a country depends very largely upon the status of artists, will be rejoiced to hear that the honour of knighthood has been conferred upon Mr. Jules Benedict, Professor William Sterndale Bennett, and Dr. George Elvey, organist of the Chapel Royal. The long career of these well-known and estimable professors renders it unnecessary to do more than add our word of approbation as to the justice of the choice.

No one who has watched with interest the progress of music in England can doubt that of late years it has so thoroughly entered into the hearts and homes of the middle classes, that a knowledge of the creations of the great composers of the world has become almost a necessity; and we may be quite satisfied that when this feeling has taken root with the people, and grown upwards, it will not be very long before the aristocratic classes will yield to its power, and endeavour by every means to foster an art of which too many had been trained to the belief that ignorance was a virtue. That this gradual change has been materially influenced by the social position which English musicians have earned for themselves can scarcely admit of a question; for an art must always linger whilst its followers do not inspire respect. How this respect has been recently awakened by the musical artists of this country, and how respect has ripened into that feeling of brotherhood which springs from the conviction that all must be on an equality who are engaged in the divine work of elevating and refining our fellow men, it is unnecessary for us now to dwell upon. As we have already said, the one thing wanting was that this truth should be recognised by those whose power in the state rendered such admission of high practical value. That it has been acknowledged by the head of the nation, and that proof has been given of such acknowledgment by the only available means of conferring a mark of personal distinction, is a matter upon which we heartily congratulate, not only the recipients of such honours, but the whole musical profession of England, every member of which should see that the titles thus acquired by his fellow artists have, indirectly, ennobled himself.

CRYSTAL PALACE.

During the past month Mr. J. F. Barnett's Cantata, "Paradise and the Peri," has been performed with much success, the principal vocalists being Madame Vanzini, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. The work was directed by the composer. On the 18th ult. Dr. Ferdinand Hiller's Symphony, "Es mus der Frühling Werden," was given, and most warmly received. Perhaps no work of the German composer could have been selected to display more thoroughly his great command of the resources of the orchestra, and certainly no one could have been chosen more suitable for a mixed audience, for the melodious character of every movement, especially the *Adagio* and *Allegro vivace*, must always please, even those who cannot appreciate the artistic treatment of the themes and the excellence of the instrumentation which characterise the entire Symphony. Dr. Hiller conducted the work, and afterwards performed Mozart's "Coronation" Concerto on the pianoforte, with that delicacy of touch and perfection of executive power imperatively demanded by the character of the composition. The two cadenzas, introduced by him in the first and last movements, were remarkable specimens of improvisation and in thorough sympathy with the nature of the work. Dr. Hiller also performed two of his own solos, an Etude, and a piece called "Zur Guitarre," both of which were highly effective and much applauded. The vocalists at the same concert were Madame Viardot-Garcia and Signor Piccioli.

THE ORATORIO CONCERTS.

At the second of these concerts, on the 1st ult., Mendelssohn's "Elijah" was given, the solo parts being sustained by Madame Rudersdorff, Miss Chatfield, Madame Patey, Miss Marion Severn, Mr. Sims Reeves, Mr. Raynham, and Mr. Santley. With such an exceptionally fine group of artists as principals, it is almost unnecessary to say that the work has rarely, if ever, created a more profound impression upon the audience. Madame Rudersdorff gave the whole of her music, especially the "Widow scene," with excellent effect; Mr Sims Reeves was in good voice, and sang the two tenor solos as he alone can sing them; and Mr. Santley gave a finer reading of the Prophet than we have yet heard, even from himself. Miss Severn sang the whole of the trying declamatory music of *Jezebel* with true dramatic feeling, and a good word must be given to Miss Chatfield, who lent efficient aid in the concerted pieces. Mr. Raynham displayed a good voice and style in the Recitatives entrusted to him, and Messrs. Stedman, J. T. Beale, and Smith were also valuable accessories. All the choral music went well, "Thanks be to God," the "Baal" choruses, and "Behold! God the Lord passed by," being given with remarkable precision and energy, the increase of power, so perceptible in the choir this season, being under such perfect control that no undue prominence in any department can be heard. Mr. Barnby conducted with much judgment, and Mr. F. A. W. Docker presided at the organ. The hall was literally crammed in every part, and a large number of persons were unable to obtain admission.

The third concert, which took place on the 15th ult., commenced with Dr. Ferdinand Hiller's Cantata, "Nala and Damayanti," written for and performed with such success at the last Birmingham Festival. As this was the first representation of the work in London, much interest was excited, not only on account of the presumed merit of a composition by one of the most eminent German artists, but because it was announced that Dr. Hiller would himself conduct it. It may readily be imagined that the reception of the composer was most enthusiastic, and that every note was listened to with marked interest and attention by an audience amongst which were to be seen many of the most celebrated professors now in the metropolis. We entered fully into the characteristics of the Cantata at the time of its production at Birmingham, and have now only to mention that the excellence of the work appeared to be fully appreciated by a London audience, a fact amply attested by the applause during, and at the conclusion of, the performance, Dr. Hiller being greeted with the warmest demonstrations of approval on his retirement from the orchestra. The principal parts were rendered to perfection by Miss Edith Wynne, Miss Emily Spiller (who most efficiently replaced Miss Fanny Chatfield, absent from illness), Miss Julia Elton, Mr. W. H. Cummings, and Mr. Santley. Considering that the music was quite new to Mr. Barnby's choir, the excellent manner in which the choruses were sung deserves the highest commendation. The graceful Chorus of Maidens which opens the Cantata was given with a delicacy and beauty of tone rarely attained by so large a body of vocalists; and in all the portions where the full choir was employed, especially in the grand chorus, "Hail! fearful King," the perfect balance of the voices was strikingly manifest.

The second part of the concert included some interesting works by M. Gounod, whose appearance in the orchestra was hailed by a burst of applause, as unanimous as it was richly merited, and it was indeed some time before he was allowed to take his place at the conductor's desk. The song "There is a green hill far away," commenced the part; it was finely given by Mr. Santley, and, if possible, was followed by a more enthusiastic encore than that with which it was greeted at the Philharmonic Concert. The two works performed for the first time were a Quartett, "O Salutaris Hostia," and a Psalm, "De Profundis," both of which achieved a marked success. There is a quiet, devotional feeling about the Quartett in true sympathy with the words. The theme is extremely simple, and the syncopated accompaniment with which it commences, is in excellent contrast with the smooth vocal parts. The Psalm, "De Profundis," contains two choruses, a quartett, and a recitative and chorus, the merits of which are scarcely to be dismissed with a passing word of commendation. M. Gounod is so thoroughly sincere that he has a right to demand equal sincerity on the part of his critics; and we must therefore here content ourselves by bestowing unqualified praise upon the masterly manner in which both the voices and instruments are treated, and refer our readers to our reviewing columns for a more detailed notice. The principal parts were excellently sung by Miss Edith Wynne, Miss Julia Elton, Mr. Cummings, and Mr. Santley. We have left ourselves but small space to speak of Handel's noble Tenth Chandos Anthem (with some very judicious extra accompaniments supplied by E. Silas), which concluded the concert. The choral parts of this work were given with fine effect (under the conductorship of Mr Barnby), and Mr Santley's delivery of the solo, "Like as the smoke vanishes," could not be surpassed.

PHILHARMONIC SOCIETY.

The fifty-ninth season of this Society commenced at St. James's Hall on the 8th ult., special interest being given to the concert by the presence of M. Gounod, who had accepted the invitation to conduct four of his own pieces, and by the exhibition of a fine bust of Beethoven, which had been gracefully presented to the Society by a lady of Pesth, in acknowledgment of the intimate connection between the great master and the Institution, not only during his artistic career, but in the days of his last illness, when help was spontaneously offered with a tenderness and delicacy which sank deeply into the heart of the dying composer, and reflected enduring honour upon the donors.

The reception awarded to M. Gounod must have convinced him of the high estimation in which his talents are held in this country. The applause bestowed upon his symphony in D, which opened the concert, must not, however, be accepted as a mere complimentary welcome. Although an early work, it is full of beauties, and is written throughout with a clear and defined purpose which must always render it attractive. The *Andante*, in D minor, is exceedingly graceful; and the last movement, preceded by a rather long Introduction, has a most melodious theme, and is replete with points of the utmost interest. Of his *Saltarello*, written expressly for the Society and played at this concert for the first time, we must speak in terms of unqualified praise. It is full of life, and scored with that mastery over the resources of the orchestra so remarkably evident in all the works of this composer. That it was received with enthusiasm can scarcely be doubted; and the excellent manner in which it was executed will form a precedent, we hope, for future performances by other bands; for it is not a movement which can bear any but a first-class rendering. Another novelty by the same composer was a sacred song, "There is a green hill far away," the excessive beauty of which, added to its sympathetic interpretation by Mr Santley, produced an encore too unanimous to be resisted. There can be little doubt that this new composition—which will be found noticed in our reviewing columns in the present number—must very rapidly win its way to popularity, although Mr. Santley has so thoroughly made it his own that any other baritone vocalist who attempts it will be placed at a serious disadvantage. The Scena and Cavatina, "Far greater in his lowly state," from "Irene," was the only other work by M. Gounod included in the programme, and this was so well given by Miss Edith Wynne as to elicit the warmest applause. By express request of the lady who presented the bust of Beethoven, the composer's symphony in C minor was performed—perhaps hardly so well as we have heard it on former

occasions — and Herr Joachim played Mendelssohn's Violin Concerto with that perfection of tone, executive power, and intellectual appreciation of the author's meaning which place him at the head of all living violinists. Mr. G. A. Macfarren's highly dramatic Scena, "My child is fled," from his Opera "Robin Hood," was sung with good effect by Mr. Santley; and the concert concluded with Weber's Overture, "The Ruler of the Spirits." Mr. W. G. Cusins, the conductor of the Society, was warmly welcomed on his entrance into the orchestra. The performance was attended by the Princess of Wales, the Princess Christian, and Prince Arthur. At the second concert, which took place on the 22nd ult., the performance commenced with Mendelssohn's "Reformation Symphony," every movement of which was received with marked applause, the melodious "Allegro vivace" being, as usual, encored. The other orchestral pieces were Sir W. Sterndale Bennett's highly imaginative and masterly overture "The Wood-Nymphs," Mozart's "Jupiter" symphony (as it seems now universally called), and Weber's Overture to "Oberon." Madame Schumann's rendering of Beethoven's Pianoforte Concerto in C minor, was one of the most interesting features of the evening. Madame Parepa-Rosa, who was to have appeared for the first time since her return from America, was unfortunately too ill to fulfil her engagement, and her place was supplied by Madame Lemmens-Sherrington, who gave "Deh vieni non tardar" ("Le Nozze di Figaro"), and "Ah quelle nuit" ("Le Domino Noir") with excellent effect. The other vocalist was M. Jules Lefort.

MR. HENRY LESLIE'S CONCERTS.

The second of these concerts, given on the 23rd February, was termed "Historical," and contained a highly interesting selection of music, ranging from the year 1500 to 1780. Several works strange to our modern concert-rooms, were performed, amongst which may be mentioned a scene from Carrissimi's Oratorio "Jephthah," the solo parts well given by Madame Viardot Garcia and Mr. Vernon Rigby); a "Sanctus" and "Hosanna" from one of Scarlatti's Masses; and two French airs by Lefèvre, sung with excellent effect by Madame Viardot. Mention must also be made of two pianoforte works, performed by Herr Pauer, the first Frescobaldi's "Corrente e canzone," and the second Lulli's "Suite de pièces," in E minor, both excellent specimens of a past age. The third concert took place on the 9th ult., and consisted exclusively of sacred music. Mrs. Weldon was highly successful in the solo part of Mendelssohn's "Hear my prayer," and also in a new and excellent sacred song, by Mr. Leslie, called "The Rainbow." Madame Poole displayed a fine contralto voice and cultivated style in Cherubini's "O Salutaris;" and Miss Ellen Horne, (a pupil of Mr. Leslie,) created a marked effect in Haydn's "With verdure clad." Mr. Sims Reeves sang with his usual artistic finish, "If with all your hearts," and the Recitative and Aria, "Deeper and deeper," and "Waft her, angels." The choral music was given throughout the evening with that perfection to which Mr. Leslie has now accustomed his audience, Bach's fine Motett, for double choir, "The spirit also helpeth us," Wesley's "In Exitu Israel," and Mendelssohn's "Judge me, O God," being amongst the most effective pieces.

DR. FERDINAND HILLER'S RECITALS.

No better lesson on the true and enduring school of pianoforte playing could have been given than that so earnestly delivered in a practical form by Dr. Hiller at his three Recitals during the past month, at the Hanover Square Rooms. A pupil of Hummel, who was himself a pupil of Mozart, this incomparable German artist reproduces a method which was born and nurtured in the days of pure music; when phrasing and expression came from the heart, through the fingers, and digital dexterity was reserved for its legitimate use. That the greatest effects in art are produced by the simplest means is as true in executive as in creative art; and those who listened attentively to Dr. Hiller's performance—coloured as it was by the minutest shade of feeling—must have felt convinced that a true pianist can be quiet without being tame, and passionate without being spasmodic.

The programmes have been devoted entirely to the compositions of Dr. Hiller, the most novel item at the first Recital being an "Operetta without Words," for two performers, in which the composer enjoyed the invaluable co-operation of Madame Schumann. This work is full of fancy, and replete with points of the utmost merit. The names of some of the movements are "Air of the maiden," "Scolding song," "Aria Buffa," "Chorus of Hunters," Duettino, "Romance of Goethe," and "Drinking song." These titles will sufficiently indicate the amount of variety in the composition. The "Drinking song" was enthusiastically encored, and the conclusion of each movement was greeted with the warmest applause. A Serenade for pianoforte, violin and violoncello (played to perfection by MM. Hiller, Joachim and Piatti), a Duet for pianoforte and violin (equally well performed by the composer and Herr Joachim), and a Gavotte, Sarabande and Courante, for pianoforte alone, were also most interesting features in the selection, the Serenade, especially, eliciting plaudits as unanimous as they were deserved. Songs were also given by Miss Fanny Chatfield and Madlle. Drasdil, all of which were well received. At the second Recital a selection from the "Operetta without Words" was repeated, in consequence of its effect at the previous concert, and a Solo, "The two Ghasels," a free imitation of a form of Oriental poetry, in which the same word or the same rhyme returns continually—was one of the greatest successes of the evening. Other works were also given, and received with the applause which their merits demanded; and Madame Rudersdorff contributed several vocal pieces. The third Recital included a Quartett for pianoforte, violin, viola and violoncello, the executants being MM. Hiller, Joachim, Straus, and Piatti, and a *Phantasiestück*, *Adagio* and Studies, for pianoforte and violin, so perfectly given by the composer and Herr Joachim as to elicit the loudest applause, one of the Studies—a composition full of character—being encored. Dr. Hiller also charmed his hearers by his excellent performance of some unpublished sketches for the pianoforte alone, all of which were so thoroughly fresh and original as to warrant us in hoping that they will not long remain in manuscript. The improvisations given on the pianoforte by Dr. Hiller at the conclusion of the second and third Recitals were highly interesting, not only as specimens of ready inventive power, but of executive skill; and the applause at the conclusion of each was most enthusiastic. The vocalists at the last concert were Madame Rudersdorff, Madlle. Drasdil, and Miss Alice Fairman; and amongst the solos given must be especially mentioned a Prayer, so exquisitely sung by Madlle. Drasdil as narrowly to escape an encore. At all the concerts Signor Randegger accompanied the vocal music with the delicacy and refinement of a true artist.

The Twentieth Annual Report of the Committee of Management of the Choir Benevolent Fund announces that only one district choral festival has been held in aid of the funds during the year, the committee not feeling justified in undertaking the expense attendant upon such festivals without receiving assurances from the local authorities that some successful result might be relied upon. Having long desired the means to enable the Association to grant annuities or pensions to widows of members in cases of necessity, two morning and two evening concerts were given at Hastings, but the sum realized, after paying all expenses, was only £20. 12s. We sincerely trust that this laudable object of the fund may become widely known, for we are convinced that there are many benevolent persons who, were the matter brought prominently under their notice, would be glad to

assist so deserving a charity, and enable it to extend its benefits.

The members of the North London Philharmonic Society gave their sixth concert this season on the 27th February, at the Royal Free Hospital, for the amusement of those patients who were sufficiently recovered to permit their removal to the lecture-room. The instrumental pieces included several overtures, a selection from "La Grande Duchesse," &c. The vocal music was supported by Miss Gaskin, Messrs. Gray, Platt, Hepburn, Purdue, and Griffith. The concert was very successful. Mrs. Oscar Smith presided at the piano, and Herr Petersen led the band, which, as usual, was under the direction of Mr. Heath Mills, of the Wesleyan College.

A festival in connection with the Alexandra Orphanage for Infants was held at the City Terminus Hotel, Cannon Street, on the 8th ult., Lord George Hamilton, M.P., presiding. The musical portion of the programme was under the direction of Mr. A. Walker, who was assisted by Miss Ellen Glanville, Miss Ada Percival, Mr. B. Elliott, Mr. J. S. Soul, and Mr. Wilson Rayner. Mr. Berthold Tours presided at the pianoforte.

We are informed that the Dean and Canons of Manchester Cathedral have presented Master Alfred Clelland with a bound volume of Mendelssohn's Grand Sonatas for the Organ, being the first prize for instrumental music offered for competition by the choir boys.

An Evening Concert was given by the St. Mark's Society, Upper Holloway, on Monday, the 20th February, at Grove Road Schools, before a numerous audience; vocalists, Miss Marienne Potter, Mr. Tarling and Mr. Beardwell. Several members of the Society also contributed instrumental solos. Harmonium, Mr. Beardwell, junr.; violin, Mr. Fogg; flute, Mr. James; pianoforte, Mr. Davison. Mr. Squiers conducted. The concert was very successful, and reflected great credit on all concerned.

A concert, under the direction of Mr. Stanley Mayo, R.A.M., was given on Wednesday, the 1st ult., at the South London Assembly Rooms, Camberwell. The programme, which was well selected, was rendered by the following artists: Mrs. Graham, Miss Egerton, and Madame Clavequin, Mr. Stanley Mayo, and Mr. J. B. Bolton. Mrs. Graham was encored in "The Sailor Boy's Dream." Mr. J. B. Bolton gave a spirited rendering of Campagna's new song "The Scout," and also joined Madame Clavequin in the "Singing Lesson" Duet. The programme was agreeably varied by a solo on the flute by Mr. Brown, and two pianoforte pieces by Miss Sutherland.

The Annual Soirée, in aid of the funds of the Working Men's Institution, took place at Greville House, Paddington Green, on Thursday, the 9th ult. The musical arrangements were under the direction of Mr. H. Goodacre. Vocalists: Messrs. Adams, Jones, Sparrow, Goose, Goodacre and Nott; Pianist, Mr. Fowle. The attraction of the evening was materially increased by solos on the violin and concertina by Messrs. Lee and Pearce. The songs and glees were excellently sung, and elicited much applause. The room was filled, and the concert was a decided success.

The Choir of Finsbury Chapel, Finsbury Circus, gave its Third Annual Concert on Tuesday Evening, the 21st February; Artists: Miss Marienne Potter, Miss Amy Roberts, Miss S. Davis, Mr. Alfred Speer, Mr. Edwin Gray and Mr. B. Trotman. The programme comprised selections from Handel's "Messiah," and various pieces from the works of other eminent composers. The concert gave great satisfaction, and was successful in every respect.

The fourteenth anniversary of the Southwark Choral Society was celebrated on the 21st February by a concert in St. Peter's Schoolroom, Emerson Street, Bankside. The main portion of the programme consisted of harmonised pieces, and included two new compositions,—a semi-chorus, "I will sing unto the Lord," composed by Mr. Ralph Horner, and a setting of the grand old hymn "Dies Iræ," by Mr. W. H. Harper. There were also several other interesting pieces—for instance, the trio, "There remaineth a rest" (sung by Miss Jenkins and Messrs. Rossiter and Tew), and the chorus "The Lord thundered," from Howell's "Land of Promise;" the fine war march, for men's voices, from Horsley's "Gideon;" and John Milton's quaint Madrigal, "Fair Orian" (the latter sung by Mrs. Shoveller, Miss Jenkins, and Messrs. Jenkins, Rossiter, Shoveller and Palmer). Sir M. Costa's Triumphal March in "Naaman" was played as a harmonium solo by Mr. Harper, and Mr. Ralph Horner gave Mendelssohn's pianoforte piece, "Andante and Rondo Capriccioso," with much effect. The conductor, Mr. J. Courtnay, came forward as usual to give the thanks due to the Rev. W. M. Mungeam for allowing the use of the rooms to the Society, and for presiding, but made an addition to the verbal expression by the presentation of a silver inkstand, subscribed for by the members of the Society. Mr. Mungeam returned thanks in an appropriate speech for this unexpected present.

The last Soirée of the College of Organists took place on the 14th ult., when a most attractive programme was performed, under the direction of Mr. Alex. S. Cooper. It included, among other novelties, prize Anthem, "The Lord is my portion" (Coll. of Org., 1870), by F. E. Gladstone; Prize Glee, "Give me music," (Round, Catch and Canon Club, 1871), by Mr. Coutes; Easter Anthem, "Now is Christ risen"; and two new part-songs, "Sweet Echo" and "Cheerily," by Alex. S. Cooper. The instrumental pieces were Dussek's Grand Sonata, "L' Invocation," and two of the recently published 48 Canons and Fugues by the great contrapuntist, Klengel. These were all well rendered by the conductor, and the part-music was sung in excellent style by members of the choirs of Lincoln's Inn and St. Michael's, Cornhill. Mrs. R. Limpus and Miss Louisa Harris sang several solos, and a characteristic song, by Mr. H. C. Nixon, entitled, "King Christian," was effectively given by Mr. A. Hubbard.

We hear that Herr Capellmeister Reinecke, will arrive in London early in April and remain here for the greater part of the Season. Amongst other compositions he brings a new overture, written in celebration of the conclusion of peace, which we trust to have an opportunity of hearing.

Under the title of the Welsh Choral Union, a Society has recently been formed, directed by the well known harpist, Mr. John Thomas, and two concerts have already been given, with the most gratifying results, at the Concert Hall, Store Street. Miss Megan Watts, Miss Edith Wynne, Miss Elena Angèle and Mr. Lewis Thomas have been the principal vocalists, and the harp playing of Mr. John Thomas, and the pianoforte performance of Mr. Brinley Richards have been prominent features in the programmes. The choir is highly effective; and the selection of part-music has been exceedingly interesting, several compositions being given for the first time. The accompanists at the pianoforte have been Mrs. Henry Davis and Mr. W. H. Thomas.

We regret to hear that Madame Parepa-Rosa who should have made her first appearance since her return from America at the State Concert at Windsor Castle on the 21st. ult, and who was also to have sung at the second Philharmonic Concert has been ordered by her physicians, on account of ill health, to give up all engagements at concerts, as well as at the Royal Italian Opera, and go abroad for a time, to recruit.

The 156th anniversary festival of the Most Honourable and Loyal Society of Ancient Britons, held in aid of the funds of the Welsh Charity School, was celebrated on the 1st. ult. (St. David's Day), at Willis's Rooms, King Street, St. James's, under the Presidency of the Earl of Dudley. The musical arrangements were

Hark! hark! the Lark at Heaven's gate sings.

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1st. Soprano. *Andante con moto e grazioso.* *mezzo voce.* Hark! hark! the lark at

2nd. Soprano. *mezzo voce.* Hark! hark! the lark at

Contralto. *mezzo voce.* *Andante con moto e grazioso.* Hark! hark! the lark at

Piano. *mf*

heaven's gate sings, And Phœ - bus 'gins a - rise, His steeds to wa - ter

heaven's gate sings, And Phœ - bus 'gins a - rise, His steeds to wa - ter

heaven's gate sings, And Phœ - bus 'gins a - rise, His steeds to wa - ter

ped. * *ped.* * *ped.*

pp *dolce.* *cresc.*

at those springs On cha-lic'd flowers that lies; on cha-lic'd flow'rs that lies; His

pp *cresc.*

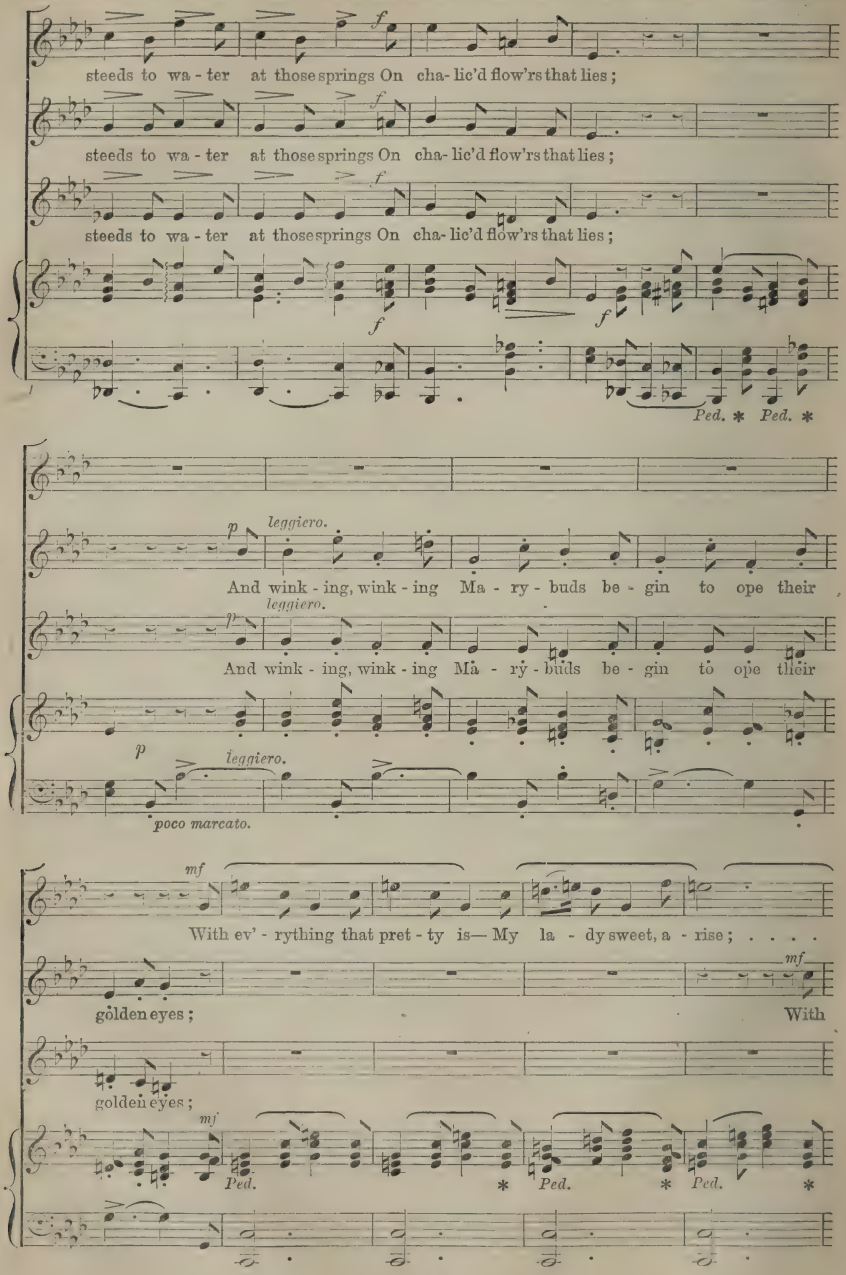
at those springs On cha-lic'd flow'rs that lies; on cha-lic'd flow'rs that lies; His

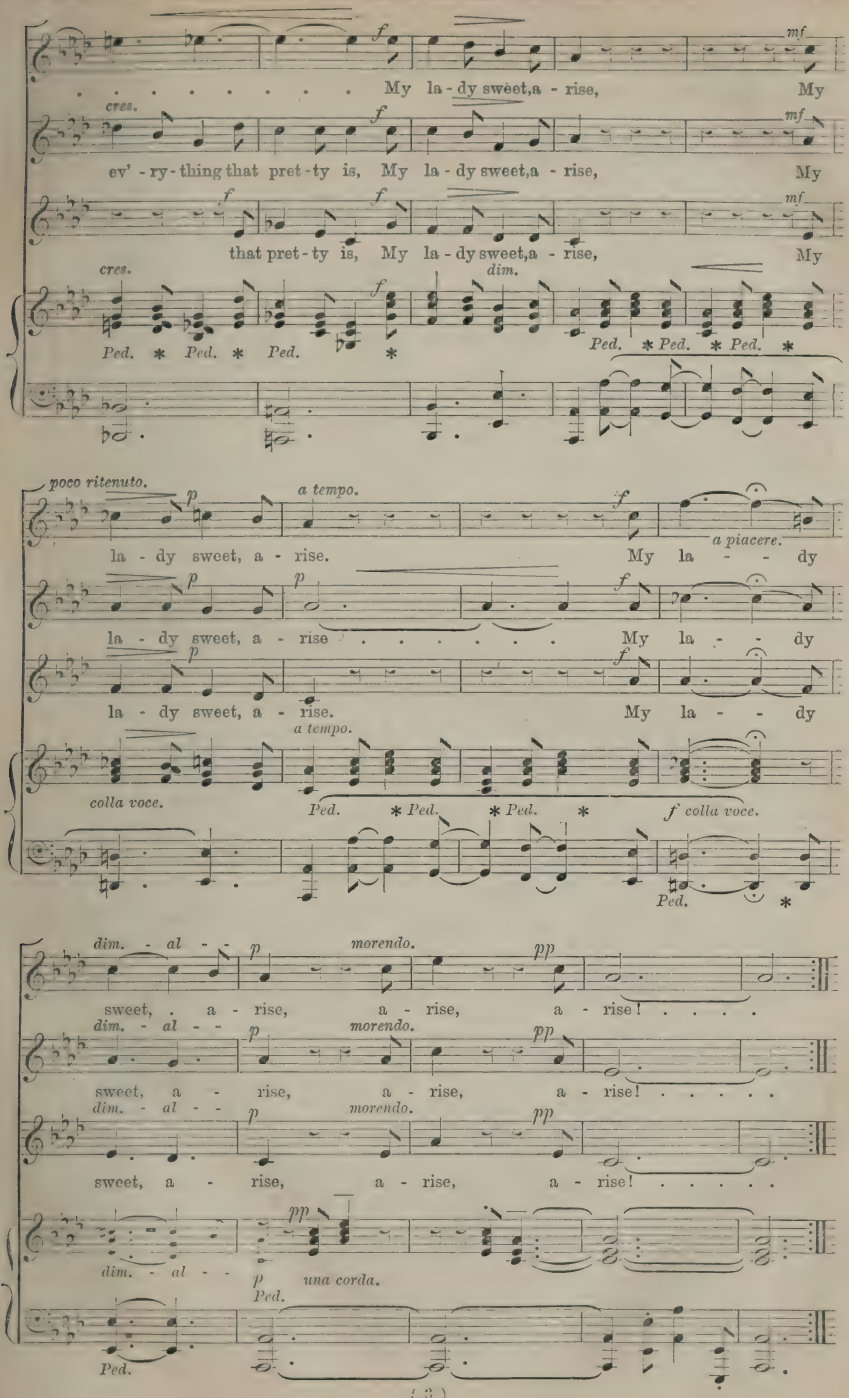
pp *cresc.*

at those springs On cha-lic'd flow'rs that lies; on cha-lic'd flow'rs that lies; His

pp *cresc.*

* *ped.* * *ped.* *


steeds to wa - ter at those springs On cha- lic'd flow'rs that lies ;
steeds to wa - ter at those springs On cha- lic'd flow'rs that lies ;
steeds to wa - ter at those springs On cha- lic'd flow'rs that lies ;
Ped. * Ped. *
p leggiero.
And wink - ing, wink - ing Ma - ry - buds be - gin to ope their
leggiero.
And wink - ing, wink - ing Ma - ry - buds be - gin to ope their
p leggiero.
poco marcato.
mf
With ev' - rything that pret - ty is— My la - dy sweet, a - rise ; . . . .
mf
golden eyes ;
With
golden eyes ;
mf
Ped. * Ped. * Ped. *


My la - dy sweet, a - rise, My
ev' - ry - thing that pret - ty is, My la - dy sweet, a - rise, My
that pret - ty is, My la - dy sweet, a - rise, My
la - dy sweet, a - rise. My la - dy
la - dy sweet, a - rise . . . . . My la - dy
la - dy sweet, a - rise. My la - dy
sweet, . a - rise, a - rise, a - rise! . . . .
sweet, a - rise, a - rise, a - rise! . . . . .
sweet, a - rise, a - rise, a - rise! . . . . .

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entirely entrusted to Mr. Brinley Richards, and to this circumstance no doubt may be attributed the fact of the whole of the compositions performed being Welsh, and the whole of the artists (with the exception of Madlle. Angèle, who sang in place of Miss Watts,) being natives of the Principality. This is as it should be at a Welsh festival; and we are glad to find that Lord Dudley, in his able speech, alluded in the most glowing terms to the national music of Wales, and particularly to the presence in the room of the triple-stringed harp, which he hoped would never again be absent from their festivals. A very excellent selection of music was given during the evening, the vocalists being Miss Bagnell, Miss Davis, Madlle. Angèle, Mr. Howells, Mr. John Evans, and a numerous choir, conducted by Mr. William Davis. The programme included "The March of the Men of Harlech," "St David's Day," "God bless the Prince of Wales," an Ode (sung by the children of the schools) written by Sir Francis Hastings Doyle, composed by Mr. Brinley Richards, "From the smoke of the streets, from the pall of grey vapours," and Mr. Thomas's song "Tros y Garreg." A solo on the Welsh triple-stringed harp was played with much effect by "Jones of Bala," harper to Mr. William Jones. The whole of the performers gave their services gratuitously. The list of subscriptions —including 100 guineas from Her Majesty, and 150 guineas from the chairman—amounted to £800.

Miss Florence Wydford gave her first evening concert at the Pimlico Rooms, on Tuesday, the 7th ult., to a large audience. Mr. Charles Stanton was most successful in his songs, the second, "Only," by Virginia Gabriel, being loudly re-demanded. Miss Wydford sang with much effect; and in a duet with Mr. C. Stanton both artists received warm applause. Among the other vocalists we must not omit to mention Miss Horder, Messrs. H. Clire, Mahy, and Horder, all of whom met with great and deserved success. Miss Constance Hersee was the solo pianist, and Mr. C. P. Mann accompanied in a highly efficient manner.

The 23rd concert of the season, in aid of the Victoria Hospital for Sick Children, was given on Monday, the 20th ult., at the Pimlico rooms. Messrs. Charles Stanton and Leonard Walker, Miss E. Woolgar, and Miss F. Wydford were the vocalists. Mr. Stanton was encored in Allen's song, "Maid of Athens," and Mr. L. Walker was recalled after each of his songs, "Largo al factotum" ("Il Barbière"), and "Miei rampolli" ("Cenerentola"). A selection of glees was also carefully rendered. Miss Marie Ford, a youthful pianist, played a fantasia with marked success and was encored. The room was crowded.

On Monday Evening the 13th. ult. a concert of Sacred and Secular Music was performed by the members of the St. James's Singing Class, Holloway, on behalf of the Church Schoolmasters and Mistress' Benevolent Society. Amongst the most successful vocal pieces were the Anthem "In Jewry," (Dr. Clarke Whitfeld) Quartette, "I love my love in the morning," (Allen) and Chorus "Carnovale," (Rossini) all of which were encored. In a violin solo "Air with variations," (De Beriot) Mr. Clively shewed considerable artistic skill, as did also Mr. H. Spencer, junr. (The hon. sec. of the class) in the Tenor Recit and Air (from the "Creation,") "And God created man," and "In native worth." Mr. Manly accompanied with his usual good taste and ability. Mr. Esau, who conducted, could not but be gratified with the result of this, the first public appearance of the class.

A performance of the "Messiah" was given at the Town Hall, Shoreditch, on the 28th February, for the benefit of the family of the late Mr. G. H. Simson, Organist of Shoreditch Church. The principal vocalists were Madame Sydney Smith, Miss Marienne Potter, Mr. Kerr Gedge, and Mr. Samuel Crome, and the band and chorus numbered 250 performers. The Hall was crowded to excess; the concert gave great satisfaction, and we are glad to learn that a large sum was realized for the bereaved family.

The arrangements for the Passion Service in Westminster Abbey on Thursday, the 6th inst., at present completed are as follows. The choir will consist of nearly three hundred surpliced choristers, accompanied by a double orchestra. For the accommodation of this body of musicians large platforms are being erected in the rear of the seats ordinarily used by the choir of the Sunday evening special services. The west doors will be thrown open to the public, and there will be no collection, the whole expense being borne by the Dean. The service will commence at seven o'clock in the evening. The members of the choir, having walked in procession to their seats, the order for Evening Service will be intoned as far as the commencement of the Psalms, when the solemn music of Bach's "Passion" will begin. After the chorus, "Have lightnings and thunders," the Dean will preach the sermon. This will be followed by the second portion of the Passion music, after which the Dean will pronounce the blessing.

The Prospectus of the Drury Lane Opera, under the management of Mr. Mapleson, calls upon us to place implicit faith in the lessee's power of judgment, for we have so many new names, without any announcement of their claims to our notice, that we cannot but look upon the season as to a certain extent experimental. Of course we cling to the fact of Madlle. Titiens being engaged as a guarantee that the principal parts in many operas will be efficiently filled; but we regret to miss the name of Mr. Santley; and turning to the cast of Wagner's "L'Olandese Dannato," we find that the part of *L'Olandese*, which Mr. Santley almost made his own last season, is to be filled by a Signor Bignio. "Arrangements are in progress," however, to secure the services of Madlle. Christine Nilsson, on her return from America; and the company includes Madlle. Ilma di Murska, Madame Sinico, and Madame Trebelli-Bettini, artists too well known to need a word of comment. Amongst the names already familiar we may mention Signori Fancelli, Vizzani, Rinaldini, and Foli; also Signor Borella, who established himself as an excellent and reliable baritone at the Lyceum Theatre, during the performance of the Italian Opera Buffa. It is unnecessary to do more than announce the names of Madlle. Marie Marimon, Madlle. Ida Benza, Madlle. Cecile Fernandez, Signori Bentami, Sinigaglia, Nicolini, Mendioroz, Moriani, Sparapani, Rivès, and Bignio. We are glad to find that Sir Michael Costa will retain the post of conductor during the season, and hope that he will have a better chorus to reign over than he had during the last few years at the Royal Italian Opera. By the list of dancers engaged, we imagine that ballet is to be a feature; but whether the old feeling can ever be revived is, we think, very questionable, and hardly, perhaps, desirable. The only promised operas which can at all claim to be novelties are Donizetti's "Anna Bolena," which has not been played for twenty-five years, Flotow's opera, never performed in this country, called "L'Ombra," and Cimarosa's "Il Matrimonio Segreto." The season will commence on the 15th inst.

The North London Sacred Harmonic Society gave a performance of Handel's Oratorio, "Judas Maccabæus," on the 7th ult., at the Lecture Hall, Charlotte Street, Caledonian Road. The solos were sung by Misses Vincent and Hulford, Messrs. Philby and H. G. Froome. Miss Vincent gave the soprano music with excellent effect; and Miss Hulford, who possesses a good contralto voice, distinguished herself in her share of the duets as well as in her solos. Mr. Philby sang the tenor part very fairly; and Mr. Froome was highly successful in his rendering of the various pieces allotted to the bass. The chorus and band were thoroughly satisfactory. Mr. Bent led the band, and Mr. James Boyce conducted.

A very successful concert was given at the Bow and Bromley Institute, on Monday the 20th ult., under the direction of Mr. W. H. Hillier, assisted by Miss K. Poyntz, Madame Hillier, Miss Lucy Franklein, Mr. R. Temple, and Mr. E. Osborne. The programme was miscellaneous. Amongst the concerted-music a new trio, by T. Ridley Prentice, "Oh, the Summer Night," (well sung by the three ladies,) received the greatest applause. The vocalists exerted themselves to the utmost to please the listeners who testified their approval by frequent encores. Mr. Hillier was unfortunately suffering from cold, otherwise his share of the programme would have been equally well received. Mr. Osborne presided at the pianoforte, and also sang two humorous songs in the course of the evening with much success.

A concert was given at the Birkbeck Institution on Wednesday evening, the 22nd ult., under the direction of Mr. John Henkin. The first part contained selections from Locke's music to "Macbeth," the whole of which was excellently sung, and well received Mr. Medwin Whyte, a baritone, displayed much taste in the singing of *Hecate*, although the music was somewhat too low for him. The second part consisted of part-songs, glees, &c., amongst the most successful of which were Hatton's "Arise, my love," and Barnby's "Sweet and low." The "Marseillaise," given by Madame Everatt, was received with enthusiasm and encored. Mr. Wm. Hiles was the accompanist. The hall was crowded.

We have much pleasure in giving publicity to the description of a new Transposing Pianoforte, which has been forwarded to us by its inventors, Messrs. G. Carr and Co., of Cannon Street. "At the end of the piano keyboard frame is fixed the ordinary action, firmly attached by means of two thumbscrews. The keys themselves rest upon a long narrow plank of wood, also fixed to the key-frame; this 'key-block' passes between two narrow slots cut in the two cheeks on either side of the piano. It will thus be seen that the key-frame carries the keys, action and key-block, the whole, though in a piece, slides freely together up or down the bed of the piano. For the purpose of determining the key in which it is desired that the piano be set, small holes are drilled, at the distance of a semitone apart, in both ends of the key-block; in these holes moveable pegs are inserted, so that the necessary exact distance between the hammers and the strings is precisely adjusted. Additional strings are provided at the top and bottom of the piano to arrange for the shifting, consequently the performer has at all times a full-compass instrument to play upon. The piano can be set in any key, even by a child; the mechanism is so simple that it cannot get out of order, and the additional cost of one of these instruments is but trifling."

The Prospectus of the Royal Italian Opera for 1871 holds out a most tempting promise to subscribers, although very little novelty is announced. The company is extremely powerful, and includes most of the artists who appeared last season. Madame Patti, Madame Parepa-Rosa (who, by the way, will be prevented by indisposition from appearing at present) Madlle. Sessi, Madame Pauline Lucca, Madlle. Scalchi, Madame Miolan-Carvalho, Madame Monbelli, and many other familiar names at this establishment will be found in the list of lady vocalists. Signor Mario is to take his final leave of the public at the end of June, having first appeared in most of his favourite characters. Amongst the tenors are included Signori Mongini, Naudin, Bettini, and many other eminent artists; and amongst the baritones and basses, Signori Graziani, Cotogni, Ciampi, and Bagagiolo. We are also glad to find that M. Faure has been engaged, his first appearance since 1864. There are no positive novelties in the catalogue of operas to be given; but Halévy's "La Juive," Cimarosa's "Il Matrimonio Segreto," and his lesser known comic opera "Le Astuzie Femminili," will be welcome revivals. We regret that Mr. Gye has thought it necessary to preface his list of singers and operas by inflated paragraphs on their merits. Surely it does not require to be written of Signor Mario that "whether we consider his personal attributes or the wonderful charm of his presence on the stage, it may be said, without fear of contradiction, that Signor Mario has never been approached as a lyric artist," and the lines of Moore, which are quoted, are certainly more applicable to what he was than what he is; nor does anybody who knows anything about operatic music desire to be reminded that "of all the productions of Mons. Auber's prolific pen, 'Les Diamans de la Couronne' is certainly one of his most charming inspirations." Before concluding, we must mention that two conductors will again compete with each other—Signor Bevignani and Signor Vianesi. The season is announced to commence on the 28th March, which will be after our journal has gone to press.

A very agreeable musical evening was given at the Russell Institution, Great Coram Street, on Monday, the 6th ult., under the able direction of Mr. J. C. Beuthin. The principal vocalists were Miss Banks, Miss Lucy Franklein, Mr. Albert James, Mr. Stedman, Mr. Frank Massey, and the "Standard Quartette," consisting of Messrs. Cooke, Stedman, Massey, and Travers. Several vocal solos of a popular character were sung during the evening, amongst the most successful of which were T. Cooke's song, "Over hill, over dale," by Miss Banks; "Norah's Courtship," by Miss Lucy Franklein; "The Vagabond," by Mr. Frank Massey; and two songs—Allen's "Maid of Athens," and Braham's "Anchor's weighed,"—excellently given by Mr. Stedman, who, with a pure tenor voice and cultivated style, seems rapidly making his way in the concert-room. The part-singing by the "Standard Quartette" was exceedingly good, and the selection was varied by the pianoforte performance of Herr Lehmeyer.

We learn from the Italian journals that Miss Dove Dolby, of whose great promise we had occasion to speak some months since, is very rapidly approaching that eminence in her profession which she has so zealously worked to gain. She has recently sung and played the part of *Siebel* in "Faust," at only a short notice, with most unequivocal success. The managers of La Scala were anxious to retain her services for the entire season, but a previous engagement compelled her to decline the offer, and she is now playing in Austria, where she is achieving honours in some of the leading operatic parts, that of *Marguerite*, in the "Huguenots," amongst the rest.

An evening concert took place at the Victoria Hall, Bayswater, on the 9th ult., under the direction of Mr. Lansdowne Cottell. Madame Delise and Miss Dwight received much applause, and Mr. W. C. Bell and Madame Bernard were recalled. Mr. M. Ascher displayed a voice resembling a pure soprano; and Mesdames Bull, Alfiardi and Zalmani, the Misses Christine Levani, Hensman, Kate Fuller, Manning, and Mr. W. Powell (a pleasing tenor) contributed to the success of the concert. The Hyde Park Union, under Mr. Lansdowne Cottell's conductorship, sang two choruses with excellent effect.

We regret to announce the death of Mr. Benjamin Congreve, which occurred on Thursday, the 23rd ult. Mr. Congreve was the author of several popular anthems, part-songs, &c.

Reviews.

Novello, Ewer and Co.

Norma. An Opera in Two Acts, by Vincenzo Bellini. Edited and translated into English by Natalia Macfarren.

This Opera forms the fourth of the series of Novello's Octavo editions of the standard lyrical works, and will be found in every respect worthy of comparison with those

which have preceded it. We have always imagined that if ever a version of these popular Operas were issued in England, where the original words were placed under the notes, and any English translation already existing used with them, the discrepancy between the two would be too obviously shown to satisfy any really conscientious editor. That this has been found to be the case with the Opera before us may be seen by the following extract from the Editor's note:—"As it may appear to many that a new translation of this popular work is uncalled for while there exists the excellent one of Mr Planché, it may be as well to say that his version is not quite complete, and that it is an exceedingly free translation, both as to the metre of some of the rhythmical pieces and as to the distribution of syllables throughout the recitatives; so much so, that could arrangements have been made to use it in this edition, the Italian and English words could scarcely have been printed together so as to be intelligible."

The due expression of the notes has been as carefully considered in this as in any of Mrs Macfarren's former translations, and the printing is a model of clearness. The Editress says:—"In this, as in other Italian works that will subsequently appear, the popular editions will be followed; and if the *sforzati* fall for the most part upon unaccented notes and syllables, it is presumed that this is conceived to be expressive in Italian music." The slight sarcasm conveyed in the above remark is, indeed, too true; but *Norma* has now passed beyond criticism, and we have only to congratulate both the editress and the publishers upon having produced so perfect an edition of an Opera which neither vocalists nor audience ever seem to grow weary of.

Saltarello. Composed for a full orchestra, by Charles Gounod. Transcribed for the Pianoforte by Agnes Zimmermann.

Gounod's characteristic and vivacious "Saltarello," played for the first time at the Philharmonic Concert on the 8th ult., is here transcribed for our household instrument by one of the best arrangers of the day. It is published both as a solo and duet; and although it is needless to say that the four hands can grasp more of the score than two, an excellent idea of the piece can be obtained in the solo form by any person gifted with elastic fingers and a mind capable of entering into the true spirit of this exciting movement. The composer has thoroughly caught the feeling of this Roman dance, which, unlike the Neapolitan Tarantella, usually halts on the first note of one of the triplets. The whirling introductory bars on the dominant harmony lead the hearers to a positive craving for the entry of the principal theme, the measure of which is kept up with scarcely any cessation to the conclusion. There is little modulation; but the change from A minor to F major comes just in the right place to give freshness to the piece; and the passage into the tonic major, in which key the composition concludes, is also exceedingly welcome. Those who have heard the "Saltarello" in its original orchestral form will be glad to have their recollection of it revived by this adaptation of the work to the pianoforte; and those who become acquainted with it for the first time through Miss Zimmermann's clever transcription, will welcome it as an interesting and highly effective piece.

De Profundis. Psalm cxxx. English and Latin words. Charles Gounod.

From what better source could a composer draw such an unfailing supply of words for sacred music than from the Psalms? In them are richly though simply expressed thoughts, of prayer, praise and penitence, suitable to, and suggestive of the deepest resources of melody, and also sentences which demand the most dramatic treatment which modern music can employ. It is not a matter for wonder that so many Psalms have been over and over again set to music, but rather, that every great musician has not devoted all his genius to the one object of painting them in sounds. Perhaps a setting of one of them offers as good a test of the powers of a composer as could be found, for certainly large numbers have tried their hands at it and failed. Had Mendelssohn written nothing besides his Psalms, his name would have been handed down to posterity to his honour. In his "Why rage fiercely the heathen" and "O come let us worship" are conceptions second to none in his other works. By his "In exitu Israel," our Englishman Wesley has justly created his fame. But it is unnecessary to multiply instances of the power which the Psalms seem to possess of drawing out the purest inspirations of a composer's heart. It is to be regretted that we may not use Latin Anthems in our Churches and Cathedrals, as the language, by its conciseness as well as its grandeur, is peculiarly adapted to music, but we must live in hope that Englishmen will learn some day to treat our beautiful version with entire freedom from those obstructive trammels which have choked many a so-called Church musician. The adaptation of English words to this "De Profundis" of Gounod is remarkably good, following the Latin closely, yet not unsuitable to the form of the music. The work consists of four numbers. The first, an Adagio, commences with a few bars of introduction, after which the tenors sing a soft and solemn theme, which is taken up by the trebles, tenors, and basses in three different octaves, a treatment producing a very fine effect. The time now changes to Andante; and whilst tenors and basses (divisi) sing "fiant aures tuæ intendentes in vocem deprecationis meæ," an independent melody flows along, supported by an arpeggio accompaniment. At the words "Si iniquitates observaveris" some fine and dramatic chords are employed. A reminiscence of the first theme, with the re-introduction of the words "De profundis clamavi ad te!" closes the number The second number is for four voices soli, the tenor and bass leading with a short phrase, which is elegantly handled in both parts. When the soprano enters it is to support a very fine enharmonic change at the words "Sustinuit anima mea in verbo ejus," (not "Sustinu*i te*" as printed), the time again increasing. The return to the key further on in the movement is brought about by a transition which must strike every musician as most masterly and grand, the restlessness of modulation being followed by the calm produced by the original theme given in the treble part, and harmonised by the other voices. The third number, "A custodia matutina," is a chorus of great power. A descending chromatic subject is given out while a dominant pedal-point is sustained, which is changed to that of the tonic as the other parts enter with their answers. A few bold chords, by voices and accompaniment alternately, lead into an Allegro in which several subjects are worked out almost "fugato." So melodious and beautiful is this movement that it cannot be too highly praised. The recitative "Et ipse redimet Israel" (No. 4) is followed by a Fugue which, though somewhat free in style, and interspersed with fragments of a baritone solo, makes a fitting climax to the Psalm.

This work must add to the already abundant fame of its author. Those who expect to find in it traces of the light style in which he equally excels, will be agreeably disappointed. It is never trivial, solemnity is stamped on every page; the conceptions of the composer have risen with the sublimity of the words, and the result is a work which is an important and admirable addition to sacred music.

O Salutaris Hostia. Motett. Charles Gounod.

This is a most elegant and graceful composition, which, owing to the compass of the voice parts and an absence of all difficulties, is within the reach of any quartett (soprano, contralto, tenor, and bass) who have any sympathy for beautiful melody. The subject is so treated that each part in turn has an opportunity of appreciating its merits. The chromatic sequence at the words "Bella premunt hostilia," though of the simplest construction, is most effective. The second appearance of the theme is

in an inverted form, but there is none of that straining after mere device which makes 'counterpoint' (and justly so) almost synonymous with ugliness. Such a thoroughly devotional tone breathes through the whole motett that it is difficult to believe it comes from the pen of the author of "Faust." Will not M. Gounod while he is amongst us, exiled from his most unhappy country, write some anthems?

There is a green hill far away. Sacred Song. Poetry by Mrs. C. F. Alexander. Music composed by Charles Gounod.

M. Gounod is so thoroughly earnest in all his settings of sacred words that, even where we are inclined to disagree with him in his method of expressing that earnestness, we cannot but admit that, from his own point of view, he has never for a moment lost sight of that reverence for his subject without which no composer can hope to produce works of any real value, either to art or religion. The song before us, however, can scarcely excite any such difference of opinion; and we have only to record our admiration of those merits of the composition, on a close examination, which appeared fully shared by the audience at the Philharmonic concert, when it was sung for the first time by Mr Santley, and enthusiastically encored. The poetry, which is admirably suited for music, is taken from an attractive little volume called "Hymns for Little Children," by Mrs. C. F. Alexander. The placid opening, in F minor, is deeply devotional; and amongst many points of excellence in the truthful expression of the words, may be mentioned the wailing effect of the minor ninth on the dominant to the line—"He died that we might be forgiven," and the change to the major on the words—"There was no other good enough," the chords which accompany the song up to this point being now replaced by triplets. The conclusion, too, where, between the vocal phrases, the harp is heard for the first time, is extremely beautiful. Of course the song is much enriched by the orchestral accompaniments; but the pianoforte part is excellently written, and we can scarcely doubt that with contralto and baritone singers this latest work of one of the most popular composers of the day, will become an established favourite, both for concert-room and domestic performance.

Beware. (I know a maiden.) Song. Written by H. W. Longfellow Music composed by Charles Gounod.

These excellent verses of Longfellow have tempted so many of our native composers to give them a musical colouring which shall sympathise with the archness of the poetry that it becomes curious to see how they have been set by a foreigner. It is almost unnecessary to say that M. Gounod's treatment of the subject is thoroughly original and highly effective. The light symphony which ushers in the opening subject is in good keeping with the character of the song; and the figure in the accompaniment, which runs above the voice, and is carried on with few interruptions, as an independent part, gives much vitality to the vocal theme, which expresses the words of warning with true musical accuracy. A good effect is gained by the frequent pauses on the admonitory phrases, "Take care" and "Beware;" and the few bars of triplets in the pianoforte part form a good contrast with the rest of the accompaniment. The song will require to be sung with a due regard to the meaning both of the poet and composer; but vocalists possessed of such dramatic power may safely rely upon the effect of the composition.

The Daisy. Song. The words translated from the French of Alex. Dumas, fils, by Henry Dulcken, Ph.D. Music composed by Charles Gounod.

Should the residence of M. Gounod in this country be merely temporary, he is likely to leave us many interesting reminiscences of his sojourn amongst us; for in addition to the compositions we have already noticed (all of which were written very recently) we have here a vocal trifle which, in its way, is a perfect gem. We should say that it is simplicity itself, were there not artistic touches throughout the song never to be found in the works of those smooth ballad writers who, with their sugary melodies and obvious harmonies, have done so much towards vitiating the taste both of vocalists and listeners within the last few years. The little poem of Dumas has been so happily rendered into English verse by Dr. Dulcken that we much doubt whether M. Gounod's music does not flow more naturally to the translation than to the original words. The theme is extremely pleasing, and an excellent effect is gained by the measure of the poetry, the short lines adding an irresistible charm to the melody. After the close on the dominant, some transient modulations, as unexpected as they are pleasing, express the feeling of the poetry with remarkable fidelity, and we are led back to the original key by the simplest possible means. We trust that M. Gounod will give us many more of such songs before he bids us adieu.

O God, whose nature and property. Full Anthem for Four Voices. By S. S. Wesley.

A short and easy Anthem, ecclesiastical in style, but with plenty of melody. The "Amen," which grows, as it were, out of the closing words of the prayer, forms an admirable climax to this excellent composition.

I am Thine, O save me. Full Anthem for Five Voices. By S. S. Wesley.

This short Anthem is full of those characteristics of style which Dr Wesley's previous works have led musicians to associate with his name. It cannot be too highly commended.

Come unto Me all ye that labour. Anthem. By Sir G. J. Elvey, Mus. Doc.

As a whole this Anthem will not compare favourably with that charming composition of Stafford Smith to the same words, so well known in our cathedrals, but it has the recommendation of simplicity and "swing" (as it is inelegantly termed), qualities which will, no doubt, to a great extent, atone for its general want of character.

The Lord is full of compassion and mercy. Anthem. Composed by Sydney H. Williams.

We take this Anthem as a promise of better things to come. With a little more definition of purpose and experience in construction, Mr. Williams may make contributions of some value to the stock of English Church music. At present we note certain crudities—and a few errors—amongst much that is commendable.

Thirteen Hymn Tunes. Composed by J. Tilleard.

1. *God, who madest earth and heaven.* 2. *Hear our solemn Litany.* 3. *To bless Thy chosen race.* 4. *Brightly gleams our Banner.* 5. *Thy will be done.* 6. *Though nature's strength decay.* 7. *Onward Christian soldiers.* 8. *O Lord God eternal.* 9. *Onward and upward.* 10. *Lead kindly Light.* 11. *Rock of ages.* 12. *Rejoice for evermore.* 13. *Nearer, my God, to Thee.*

Of these Tunes—many of which contain all the qualifications necessary to the making of a good Hymn Tune—Nos. 1, 3, 5, 6, 10 and 13 are the best, being generally marked by a good telling melody, and harmonies which, although modern, (and sometimes a little too modern,) are, upon the whole, satisfactory. Occasionally Mr. Tilleard seems to lose sight of the fact that Hymns are, as a rule, intended for the service of God; as in No. 8, where the initial quavers are somewhat objectionable, and in No. 7, which is decidedly secular. But, on the other hand, he exhibits a warmth of devotional feeling—as in No. 5—which hardly leaves anything to be desired. And again, as a specimen of a good solid Tune, No. 3 is in every way admirable. No. 10 might achieve some popularity were the rhythm reconsidered. As it is at present, a really good Tune is spoilt by an arbitrary and unnecessary adaption of a false rhythm. No. 13 is altogether good—the popular Hymn "Nearer, my God, to Thee," having seldom received a better setting. The sequence near the end deserves the most unqualified praise.

Mr. Tilleard would do well however not to lose sight of that refinement which distinguished many of his earlier compositions. This quality is doubly essential in music intended as an offering in the sanctuary. If a composer omits to infuse refinement into a secular composition cultivated persons will avoid the use of it. But if it be wanting in the music used in our daily services the matter is much more serious—as every one is here expected to take part. On the whole these compositions in many places exhibit Mr. Tilleard's talent at its best.

The Wreck of the Hesperus. A Cantata, for Solo Voices and Chorus. Words by Longfellow. Music by Thomas Anderton, Mus. Bac., Cantab.

We know not if this Cantata is scored for the orchestra; but as it comes before us, with only a pianoforte accompaniment, there is a decided effect of thinness in the instrumental part, which in many portions of the work causes a feeling of disappointment. It is true that the composition lays no claim to be judged by too severe a standard, the words having merely received that appropriate and unpretentious setting which will place the music within the reach of any amateur choral Society; but there are many places where the dramatic power displayed in Longfellow's poetry positively demands some sympathetic colouring by the composer, and Mr. Anderton has, we think, treated these parts with a timidity which has perhaps prevented his doing himself full justice. The work opens with a somewhat mysterious introduction, in A minor, which leads to a chorus in C major, commencing with an unison passage for tenors and basses. The entry of the four voice-parts on the words "Blue were her eyes as the fairy flax," is highly effective, and the theme is melodious and in sympathy with the poetry. The warning of the old sailor, and the manner in which it is received by the skipper, who blows a "whiff from his pipe," and laughs a "scornful laugh," are both well depicted in a tenor and bass solo; but the descent of semitones to express the moaning of the wind, and the minor scale passages accompanying the voices when the fury of the tempest is at its height, are methods of musically illustrating a storm which have become as conventional as the letting down of the back-hair of a stage heroine to denote madness; and we have only therefore to record that the composer has done everything right and proper under the circumstances. There is true pathos in the gentle melody sung by the father to his child, and also in the notes given to the little girl, who, in frightened accents, presses questions upon him, the *agitato* accompaniment well representing the raging sea beneath them; but the accompanied choral bit which follows is somewhat feeble; and although there is much cleverness in the concluding portion, which describes the finding of the child on the beach, lashed to the mast of the wrecked vessel, it cannot be said that the music rises to the level of the poetry. We presume that the members of the Solihull Musical Society, to whom the Cantata is dedicated, have already tested its merits before a public audience; and we can easily imagine that the unpretending character of the composition will ensure its ready acceptance both with singers and listeners, the choral parts being throughout written with much clearness and the solos being always effective. We here only judge its claims to be ranked amongst the enduring productions of its class; and feel certain from the earnestness displayed in the work, that the composer will value no opinion that is not spoken honestly and without reserve.

Valentine's Day. Four-part Song. Words by R. R. Dealey. Music by Mirana.

Mirana has often come before us lately as a writer of graceful vocal solos, and here for the first time she appears as a composer of a four-part song. A cheerful melody, carefully and unobtrusively accompanied, this song may find favour with many choral Societies, and is simple enough to become popular with those domestic choirs which are now so rapidly growing, rather we hope for the performance of music in the drawing room than for "drawing-room music." The words are well expressed, and the voice parts are smoothly written throughout. The poet may, on the whole, be congratulated on having produced some verses well suited for music; but we do not like the line "True love our hearts shall still animate," especially as the accent in singing must be thrown upon the last syllable of the final word. The composer has, however, got over the difficulty with tolerable skill.

Tre Canti Popolari Toscani. La musica composta da Morton Latham.

1. *O tu che dormi.*
2. *Vedete, la quel Rusignol.*
3. *O Uccellin, che vieni di Fiorenza.*

These songs are eccentric but full of character, and there is an attempt to escape from common-place which is always commendable, even if not always successful. The first, vibrating between A minor and C major, has a tuneful subject, and a good effect is gained by the unexpected harmony of A flat major, commencing on the words "Risvegliati un pochino." The two unaccompanied bars, where the voice merely sings the intervals of the key-note triad, followed by the holding E, form a conclusion somewhat out of the beaten track. The second song at least has the merit of flowing on in an unbroken melody, in spite of the temptation to turn aside and twitter with that delusive "rusignol," which has been the ruin of so many composers. The theme is carefully harmonised and well accompanied. No. 3 is intended, we presume, for a low contralto, and in many parts is extremely effective. The song, however, appears strangely broken into fragments, and the ear in vain seeks for repose. The phrase, "O uccellin," in many places receives a strange setting, especially at the conclusion, where the voice runs up the entire chord of the dominant seventh on the word "O." At all events the whole of these compositions are thoroughly vocal, and that is no small merit in these days when the voice is so constantly made subordinate to an elaborate and overwhelming "accompaniment."

L'Allégresse. Morçeau de Salon, pour Piano.
Galop Brillant pour Piano.
Par Siegfried Jacoby.

The first of these pieces has some merit, and at least bears no trace of the patchy style so often observable in the "Salon" compositions of the day. Although simple in construction, it contains some good writing, and will require good playing to realise the intention of the composer. It is full of life throughout, and this result is not gained by a series of rapid passages, but by constant variety of character in both hands. We can conscientiously recommend this little sketch as superior to many pianoforte compositions, we have seen of far greater pretension. The second piece is somewhat more conventional. Most of the passages are brilliant and lie well for the hand; but the theme strikes us as trite and used up. We know how difficult it is to invent anything new for the subject of these dances, the pattern of which has been set for years; but we should like to see some attempt at originality in the treatment of the parts, if part-writing be admitted in brilliant Galops. The composition, however, flows on freely enough; and, although as we have said, we are not startled by any novelty, the composer never seems at a loss what to do next. Pianists who wish for a new and lively Galop will find this one please the majority of listeners; and they need not, perhaps, trouble themselves, in pieces of this nature, about the opinion of exacting critics.

Weekes and Co.

Bourrée, from the 4th Sonata for Violoncello, by J. S. Bach. Transcribed by Berthold Tours.

We are glad to find that so many of our rising composers are devoting themselves to the resuscitation of works which require only to be known to be appreciated as they deserve. These "transcriptions" for the pianoforte of movements written originally for other instru-

ments, unlike the so-called "transcriptions" of trashy modern songs—which are usually intended to show the powers of the transcriber, rather than the composer—will do much towards cultivating a taste for the solid works in art; and amongst the many reproductions of the old compositions in this form recently published, this Bourrée will, we think, take a prominent place. Mr. Tours has performed his task with true artistic modesty, merely introducing Bach and allowing him to speak for himself. The passages lie well under the hand, and the movement is by no means difficult to play: that it will delight both performer and listener—provided either have not been spoiled by the show music of the day—it will scarcely be necessary for us to add.

Lamborn Cock & Co.

The voice of the Waterfall. Two-part Song.
Life is passing away. Ditto.
Words from "*The Afterglow.*" Composed by Ciro Pinsuti.

Whether the author of "The Afterglow," whoever he may be, ever intended his poem for music, we know not; but certainly, if he did, he may congratulate himself upon having fallen into good hands, for the songs composed by Signor Pinsuti from that work which have recently come before us, are amongst his very best compositions, and here are two more, fully equal in merit with those which have preceded them. "The voice of the Waterfall" is a song which should not be attempted unless a good pianist can be secured for the accompaniment, the light triplets, given to both hands, requiring not only to be played with elasticity of touch, but with a sympathetic feeling for the singers which is not always united with good executive power. An excellent effect is obtained by the two voices commencing in unison; and the sudden cessation of the accompaniment, which re-appears at the end of each vocal phrase, is also a point of interest. The solos, where the change from G major to E flat takes place, express the words with remarkable fidelity; and the subdued accompaniment, in triplets, is in good keeping with the feeling of the poetry. We can scarcely doubt that this composition will become popular. The second song, as the title indicates, is in decided contrast with the one just noticed. Here the voices are all powerful in giving intensity to the mournful sentiment of the poet. The phrase, in B flat minor, accompanied only with holding chords, at the commencement, leads very effectively into the tonic major, with a flowing quaver accompaniment; and the flat third and sixth, which indicate the return to the minor, in the pianoforte part, show that the composer has deeply studied the intention of his author. Signor Pinsuti should persevere in the composition of works of this class, for such thoughtful songs as these cannot fail to be welcome.

Robert Cocks and Co.

The Carmarthenshire March. Arranged from the Score for the Pianoforte. Composed by Brinley Richards.

This spirited March, dedicated to the Right Hon. the Earl of Cawdor and the Officers of the Militia and Volunteers of the County of Carmarthen, is likely to become popular away from the locality for which it was written. It is a quick step in $\frac{6}{8}$ rhythm, and has a sufficiently catching melody to make it a favourite, not only on parade but in the drawing-room. The change from $\frac{6}{8}$ to $\frac{2}{4}$ rhythm—moving in two doublets instead of two triplets in the bar—contrasts well with the first theme. We can imagine that the effect of the march is materially enhanced when played by a military band, as the pianoforte can but faintly suggest the instruments intended by the composer.

Almond Blossoms. Song. Written by Helen Burnside.
The Old, Old Tale. Song. Poetry by William Hills.
Fairy Chimes. Vocal Duet. Written by William Hills.

Composed by Franz Abt.

The first of these songs is a charming little trifle, which all lovers of simple vocal music cannot fail to admire. There is no attempt at intensity in the setting of the words, and no striving after sensational effects in the harmonies. Vocalists and teachers will thank us for drawing attention to this graceful and eloquent ballad. In the second song we have more character in the accompaniment, the voice and pianoforte parts being inseparable, as in most of the German *Lieder*. The melody is extremely striking, and seems to fit the English words as if it had been originally composed to them. The change from G major to E flat major, where both melody and accompaniment move for the first time in triplets, is extremely effective, and the modulation into the original key, with the arpeggio accompanying the holding note in the voice part, is also a point of much interest. The "Fairy Chimes" will, we think, be an acceptable duet to vocalists who wish to produce much effect by simple means. The melody flows onwards in true sympathy with Mr. Hills' unpretending poetry; and the triplet accompaniment which runs on almost uninterruptedly throughout the composition, gives much life to a theme which, without such aid, might become somewhat tame. The solos are short, but they offer a welcome change from the constant two-part harmony, which is so apt to degenerate into a string of thirds and sixths.

Original Correspondence.

STATUE TO MENDELSSOHN.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Respecting the wish of your correspondent, Thos. B. Guy, I cannot inform him the details of the steps taken for the erection of the statue of Mendelssohn in St. James's Park, but the result was that the application was not complied with. The statue was eventually placed in the Crystal Palace, where it still remains. It was uncovered on the 4th May, 1860, at the opening of the sixth season of the Palace, and a musical festival in honour of the composer was given on the occasion, the performances consisting of *Elijah*, the "Wedding March," the overture to the *Midsummer Night's Dream*, and the National Anthem, The orchestra consisted of about 3,000 performers, led by Mr. Costa; and the solo singers were Mdlle. Parepa, Miss Fanny Rowland, Madame Dolby, Miss Palmer, Messrs. Sims Reeves, W. Evans, and L. Thomas, and Signor Belletti. The band of the Coldstream Guards assisted. The day's proceedings wound up with a torch-light exhibition, and were throughout marked with great enthusiasm.

I may add that the statue is of bronze, and is of colossal size; and that the likeness to the great composer's figure is said to be very close.

Yours truly,
216, Southwark Bridge Road, B. W. Dexter.
10th March, 1871.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—My object in troubling you with this is to call attention through your columns to the uncertainty and confusion which exists in the matter of Time in Music. When we consider that the words commonly used to mark time, such as *Andante*, *Allegro*, &c., are by no means constant in meaning (and, in fact, may almost be looked upon as indicating *style* rather than *time*), we need go no further to see that some more definite method of marking time would be a great improvement. Now we have this way—

it is to mark music by the Metronome, which is, of course, perfectly definite and precise. But the fact is, not *ten* per cent. of ordinary pianoforte music is so marked, and the result is the uncertainty and confusion before mentioned. Messrs. Novello, Ewer and Co., have done a good work by marking Oratorios, Masses, &c. Mr. Charles Hallé has done the same for classical pianoforte music; but in the average pianoforte pieces, &c., the Metronome is treated as though it did not exist, or at any rate, had no bearing on them. It may be said that few persons have a Metronome, but the reason of that is (at least, in my opinion), that its use is so seldom indicated. If music were, as a rule, marked by it we should soon find almost as many Metronomes as pianos, and correct playing would be greatly promoted. I trust, Sir, that you will agree with me in these remarks, and in thinking that the sooner a definite and exact mode of marking time is substituted for the present loose and unsatisfactory style, the better it will be for all—composers, players, and hearers; and am

Yours truly,

Beacon Lough.

Newcastle-upon-Tyne,
8th March, 1871.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. C. G.—*We should recommend "Dr. Marx's General Musical Instruction," published by Messrs. Novello, Ewer and Co., price 6s. 6d.*

C. R. N. and R. W. C.—*We know of no one work which will give all the desired information.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Abingdon.—On Monday, the 28th February, the Abingdon Musical Association gave a miscellaneous concert, in the Council Chamber, the use of which was kindly granted by the Mayor of the borough. The first part of the programme consisted of songs, glees and choruses, which were sung in a very creditable manner. At the close of the first part one of Mendelssohn's piano concertos was performed by a lady, the wife of an eminent surgeon, in a manner that called forth much and deserved applause. The second part was devoted to Barnett's Cantata, *The Ancient Mariner*, and it is only fair to the members of the Association to say that it was evident the music had been studied with great care, the result being a performance of a very high character. At the next meeting of the Association, the profits arising from the concert, amounting to £15, were presented to Mr. T. W. Pacey, the conductor, as an earnest of the gratitude of the members for the zealous and gratuitous services which that gentleman had given, not only to this Society, but to other entertainments where the aid of a musical professor was desirable.

Adelaide.—The Christmas performance of Handel's *Messiah*, by the Philharmonic Society, was a decided success. The orchestra consisted of about 29 instrumentalists and 100 vocalists. The principal singers—Mrs. G. T. Harris, Miss Effield, Miss Nimmo, Miss Vaughan, Mrs. Walkley, Messrs. C. Lyons, E. H. Hallack, L. Grayson, G. C. Smith, C. C. Gooden, J. Brooks and W. S. Dyer—gave much effect to the solos, and the choruses were rendered with considerable power and precision. Mr. E. Spiller acted as conductor, Mr. R. B. White as leader, and Mr. James Shakespeare presided at the harmonium.

Aylesbury.—The members of the Vale of Aylesbury Sacred Harmonic Society gave their first concert for the present year on the 21st February, in the Corn Exchange. The works selected for performance were Beethoven's *Mount of Olives* (Engedi) and Sullivan's *Prodigal Son*. In the first named composition the principal parts were excellently sung by Miss Clara, Mrs. Taylor, Messrs. Wootton, Ingram, Gibbons and Taylor; and in Beethoven's Oratorio, the tenor music was most efficiently given by Mr. Ingram. Mrs. Parslow, in the trying soprano solos, being also entitled to the highest commendation. The success of the concert was materially aided by the energetic and intelligent conducting of Mr. Corfe.

Birmingham.—The Postmen's Annual Concert was given in the Town Hall, Birmingham, on the 2nd ult. Professor Bennett's *May Queen* formed the first part of the programme, the solo music being well interpreted by Madlle. Liebhart, Mdlle. Drasdil, Mr. Vernon Rigby, and Mr. Orlando Christian. The band and chorus of two hundred voices was under the direction of Mr. C. Heap. Several ballads were introduced in the second part, and a violin solo by Herr Petterson. The members of the Philharmonic Union gave their services on this occasion, and the Hall was well filled.

Bushey, Herts.—On Monday, the 6th ult., a concert was given by the members of the Bushey Choral Society, in the new Hall, before a large audience. A number of anthems and glees were well sung by the choir. Miss Cecil created a very favourable impression by her rendering of an air from *Il Trovatore*. Mr. C. J. Bishenden, sang "La Marseillaise," assisted in the chorus by the choir, with much effect, and was enthusiastically received. Various other vocalists were thoroughly successful in the songs allotted to them. Mr. Wilshire conducted.

Camborne.—On Thursday, the 16th ult., the Misses Mitchell's complimentary benefit concert took place in the Assembly Rooms, before a large audience. The music was under the arrangement and direction of Mr. J. H. Nunn, A.R.A., who also performed solos on the violin and violoncello. The programme included some of Bishop's well-known glees; the Wedding Chorus from Mendelssohn's *Camacho*; a part-song, "They sleep," by the conductor, and several songs, duets &c., the most noticeable of which were "Stars the night adorning" (Wekerlin), sung by Miss A. Mitchell, and re-demanded, "Ave Maria" (Gounod), by the same lady, "A mother's love" (Read), sung by Miss Mitchell, with violin *obbligato*, by Mr. Nunn, and "The message" (Blumenthal), sung by Mr. Harvey, and encored. A Romance, by Salaman, was performed by Mr. H. A. Smith on the corno di bassetto, and also other instrumental selections, in which Mr. G. J. Smith (harmonium) and Mr. Marrack (violoncello) took part.

Canterbury.—The twenty-second appeal of the resident musical professor, Mr. Longhurst, was responded to by a full room on Monday, the 20th February. The concert certainly deserved such extensive patronage, for both in the vocal and instrumental department, it was one of the best musical entertainments ever given in Canterbury. Madlle. Liebhart, Miss Julia Elton and Mr. Moulding (a new tenor) were highly successful in all their songs, and amongst the most effective of the instrumental pieces must be mentioned Mozart's Sonata in B flat, for pianoforte and violin, (excellently played by Mr. Longhurst and Mr. H. Weist Hill), a fantasia for the clarionet by Weber (performed with true musical feeling by Mr. Lazarus) and a solo on the flute, given so brilliantly by Mr. Svendsen as to elicit much and deserved applause. The orchestral pieces included a cleverly arranged selection from Meyerbeer's Opera, *Le Prophète* and three overtures.

Cheltenham.—The musical celebration of St. David's Day in Cheltenham, has been so long a recognised fact that a concert of Welsh music on the first of March is looked forward to, as a matter of course, among the festive arrangements of the year. The performance on Wednesday evening, the 1st ult., in the Montpellier Rotunda, must have been a great treat for upon no former occasion was Welsh music heard to more advantage; the selection of songs, &c., being so varied as to please all tastes. Among the most characteristic incidents of the programme were, the performances on the Welsh or triple-stringed harp, by Mr. Gruffydd, Lady Llanover's harper, and the charming and unaffected singing of the young vocalist, said to be Gruffydd's daughter, who was dressed in the costume of the country. The other principal lady singer was Miss Watts, who was in excellent voice. Mr. Cummings, who has always been a great favourite at the St. David's Day's performances, had three songs assigned to him in the programme, and was as successful as ever in their interpretation. In the absence of Mr. Lewis Thomas, who for very many years has been the principal bass at these meetings, Mr. Halford, an amateur, sang the music allotted to him, and acquitted himself admirably, obtaining an encore for Mr. Brinley Richards's "Cambrian War Song," which he gave with much energy and spirit.

Chester.—At the Nineteenth of the Saturday Evening Entertainments, on the 4th ult., the chair was taken by Alderman Joseph Oakes, who congratulated the committee on the success which had attended their efforts this season. The programme consisted of trios, duets and songs, for the rendering of which Miss Ellen Glanville, Mr. Charles Stanton and Mr. Farquharson obtained considerable applause. The accompanist was Miss Kate Gordon. Mr. W. Warner Jones also gave a selection of pieces on the organ, which were much applauded. There was a good audience.

Devizes.—The Amateur Choral Society gave a performance at the Town Hall, on Tuesday the 7th ult., under the direction of Mr. J. T. Abraham. The programme included Mozart's First Mass, in C; selections from the *Messiah* and *Creation*; Pearsall's "In dulci Jubilo," &c. The band and chorus numbered about 60 performers; leader, Mr. Shaul. Mr. Sly presided at the pianoforte and Mr. W. Price at the harmonium.

Dublin.—The Glee and Madrigal Union gave an excellent Concert, on the 21st ult., at the Antient Concert Rooms, in Brunswick Street, before a numerous audience. An almost faultless performance of a charming programme might briefly and accurately summarise the opinion of every one who attended. Attwood's noble glee, "To all that breathe," opened the concert, and brought the full force of the Union—Miss Fennell, Messrs. Hemsley, Peele, Smith, and Kelly—before the audience. The glee was given better than we remember to have heard it sung at any of the former concerts. The "Spring's Delights," got the welcome it so richly deserves. A beautiful glee for male voices, by Walsh, "Where is the smile," was a rare treat, and Mr. Hemsley's singing of the incidental solo was highly effective. Dr. Stewart's appropriate and artistic arrangement of "The Bells of St. Michael's Tower" was one of the triumphs of the night. But beyond all question the most glorious singing throughout the evening was in Dr. S. Wesley's unsurpassable glee, "When fierce conflicting passions." It is a noble composition, and as sung by the Union, would have been ample compensation for any inconvenience which the concert might have cost. It was listened to with unbroken attention, and at its close the accomplished artists were rewarded with grateful applause. Several songs were also given with much success, and Madlle. Gayrard's pianoforte performance was an interesting feature in the selection.

Edgbaston.—On the 27th Feb. the first of two lectures on the "Philosophy of Song" was delivered by Mr. Charles Lunn, at the Plough and Harrow Hotel, Hagley Road. The lecturer combated, in a very clear and logical fashion, the prevailing musical fallacies of the age, and urged the necessity, in the first place, of a truer musical nomenclature. He complained that the art of singing, as followed, and as approved by the public, was a puerile art as contrasted with that of oratory; and that the teachers of it placed their system of instruction on a basis of servile imitation. All true art was deceptive, as based upon falsehood, and depended upon the aptness of its falsehood for its truth. The point at issue between the lecturer and the public was as to where the deception began. Towards the close of his address, the speaker illustrated his system of music by singing passages of various songs in different ways, and by pointing out the wide difference which could be made in the meaning of one passage by varieties of phrasing.

Edinburgh.—An open lecture, with vocal illustrations, on "The Madrigal Period in Italy," was given by Professor Oakeley in the Music Class-room, on Saturday afternoon, the 11th ult., to students and others interested in the subject. There was a large and attentive audience, whose repeated applause showed their appreciation of the lecturer's remarks. A small choir, drawn from the Edinburgh Choral Union and that of St. Paul's Church, York place, sang the vocal illustrations under the direction of Mr. Adam Hamilton. The madrigals were admirably rendered and loudly applauded—those by Marenzio ("Lady see on ev'ry side") and Festa ("Soon as I careless strayed") being, if anything, most favourably received. The other specimens were "Ye Nightingales" (Di Lasso), "When flowing meadows" (Palestrina), and "When all alone" (Converso).——Professor Oakeley gave an organ Recital on the 21st ult., in the music class room. Being the anniversary of the birth of the composer Bach, who was born March 21, 1685, Professor Oakeley gave an account of some of the most interesting facts in his life. Miss Armstrong sang with much effect Bach's aria, "Mein Glaubiges Herze," and Tennyson's Bugle Song, set to music by Professor Oakeley. The programme was highly interesting, and was listened to with much attention.

Golcar.—A highly successful musical festival was held on Tuesday evening, the 28th Feb., in the New Baptist Chapel, on which occasion the Golcar Choral Society and the Baptist Chapel Choir united in giving selections from Handel's *Messiah* and *Redemption*. The band and chorus, whose strength was augmented by members of the Huddersfield and other neighbouring choral Societies, consisted of nearly eighty performers, ably conducted by Mr. H. Pearson, organist of the Slaithwaite Church. The singers were accompanied on the organ by Mr. J. E. Pearson, organist of Holy Trinity Church, Huddersfield. The execution of every piece in the programme gave the utmost satisfaction to a large audience. At the conclusion of the performance, a collection was made, which realised the sum of £18 13s. 6d. Jonas Craven, Esq., the president of the Choral Society, who had occupied the chair, returned thanks for the support which the public had extended to the Society. After paying all expenses, the committee have been able to present £5 each to the Golcar Choral Society and the Baptist Chapel Choir, as the proceeds of the festival.

Glasgow.—An audience quite filling the City Hall in all parts, assembled on the 22nd February, at a grand concert given under the auspices of the Choral Union. The concert opened with Gounod's Anthem, "Send out Thy light," followed by selections from Rossini's *Stabat Mater*, and Mendelssohn's *Hear my Prayer*, the rest of the programme being composed of secular music. Mdlle. Titiens met with a cordial reception. She sang the solos in Mendelssohn's motett and Rossini's "Inflammatus," with much effect and was equally successful in the well-known Cavatina, "Roberto," with harp accompaniment by Mdlle. Louise Jansen. Mdlle. Sinico, also a favourite in Glasgow, was not less warmly greeted, her principal air "Di Placer," being heartily applauded. Mdlle. Cecile Fernandez made her first appearance, if we mistake not, in Glasgow. She possesses an excellent mezzo-soprano voice, and sings with considerable grace and finish. Signor Vizzani likewise came before a Glasgow audience for the first time, and created a favourable impression. Signori Foli and Ciampi sang excellently throughout the evening, and were much applauded. In the course of the concert Mdlle. Jansen played a fantasia on the harp, exhibiting both purity of tone and delicacy of touch. The concert was thoroughly successful.——The Vocal Association connected with the Queen's Park W.P. Church, gave its fourth annual concert on Thursday evening, the 2nd ult. The programme included Haydn's First Mass (in B flat), three choruses, and two solos from Handel, two selections from Molique's *Abraham*, (supposed to have been sung on this occasion for the first time in Scotland), and an Anthem of considerable merit by one of the members of the choir. The choral numbers in Haydn's Mass were well executed. The "Gloria," "Quoniam," and "Credo" were given with great spirit and the magnificent "Amen" in the second of these was executed with an exactness and care in the highest degree creditable to the Society. An amateur orchestra of thirty performers lent most efficient aid. The Handellian choruses were capitally rendered, and the trio "Let all those rejoice" from *Abraham* was excellently sung. "Angels ever bright and fair" was given by Miss Manson, the leading soprano of the choir, with intelligence and care, and "Why do the nations" by Mr. M'Donald, was also highly effective. Mr. David Pentland, to whom the success of the concert is wholly due, conducted with his usual ability and judgment. The church was crowded.

Halifax.—The public performance given by the Philharmonic Society, on Tuesday the 14th ult. in the Mechanics' Hall, attracted a large audience. Cherubini's overture, *Les Deux Journées*, the second movement and finale from Mozart's Quintette for clarionet and strings, and violoncello (the executors being Herr Grosse, Mr. H. C. Cooper, Mr. Isles, Mr. Bowling, and Mr. Awlson), the symphony in D, by Haydn, containing what is known as the "clock movement," Rossini's overture to *William Tell*, "The Pilgrims' March," from Mendelssohn's Italian symphony, and a duet for clarionet and bassoon, on various operatic melodies, were the principal instrumental pieces. Songs were given by Miss Helena Walker (one with a violin obbligato, excellently played by Mr. H. C. Cooper), all of which were well received. Mr. W. H. Whitaker was the conductor. As regards excellence of performance this was, we believe, the best concert ever given in Halifax, and the Society may be congratulated on its sustained success.

Harrogate.—On Thursday evening, the 23rd ult., a performance of Haydn's *Creation* was given in the Congregational Church, the principals being, Miss Blanche Reives, of London (soprano), Mr. Sewell, of Knaresborough (tenor) and Mr. Ratcliffe, of Leeds (bass). Mr. Sam. Iles conducted, and Mr. Matthew Arnold presided at the organ with much ability.

Hillhouse.—On Thursday, the 23rd February, Mr. Joel Mellor gave his annual concert in the Congregational Schools, before a large audience. The artists were Miss Smythe, Miss Berry, Messrs. L. Schofield, J. Mellor, J. Varley and Archibald Ramsden; Mr. J. Wood presiding at the pianoforte and Mr. J. Marshall at the harmonium. The first part of the programme commenced with the quartet, "Lo the early beam of morning." Mr. Ramsden, Miss Smythe, Mr. Mellor, Mr. Schofield and Mr. Varley were highly applauded in their vocal solos, and Miss Smythe and Miss Berry were encored in the duet "The lover and the bird." The concert was in every respect thoroughly successful.

Hull.—On Thursday evening, the 16th ult., Handel's *Messiah* with some few omissions, was performed in South-street Chapel by a number of amateurs. Miss Foreman was highly successful in the air "I know that my Redeemer liveth," and Mrs. Levett was effective in the air, "He shall feed." The other two soloists were comparatively beginners—Miss Swinchatt and Mr. Whitehead. The first-named has a contralto voice of excellent quality, and sang "He was despised," in a very praiseworthy style. Mr. Whitehead wants experience, but he was successful in some of his solos. The two first pieces which were allotted to him—"But who may abide," and "The people that walked in darkness," with the preceding recitatives, were sung well, but his most creditable solo was "Why do the nations." The orchestra has much improved since the last performance, and was efficiently led by Mr. Edwin Winter. Mr. Vincent Bregazzi was the conductor, to whom, and his assistants, a vote of thanks was proposed by the Rev. L. B. Brown, the pastor, at the conclusion of the performance.——On the 8th ult., a concert was given in the Protestant Hall, Kingston Square, for the benefit of the distressed French. The entertainment was arranged by Mr. Hewitt, French Vice-Consul, whose daughters took an active part in the performance. Mons. Kartog's playing on the violin was very much admired, and a pianoforte duet by Mrs. J. F. Norwood and Mdlle. Dammien was also highly successful. The performance of Weber's "Mouvement Perpetuel," by Madlle. Dammien, created a marked effect upon the audience, and she was enthusiastically applauded. Mrs. Sleddon and Captain Gwyther contributed some vocal solos, and were well received. We hope the success of this concert will advance music in Hull, and stimulate the inhabitants to new endeavours.

Knaresborough.—On Tuesday evening, the 21st ult., a concert was given in the Town Hall by Mr. Mark Pearson, in

honour of the Royal Wedding. The principal vocalists were Miss Hattie Hargreaves, Messrs. Longbottom, Sewell, Benson, and Pearson; solo violin Mr. S. Iles; Solo pianoforte, Mr. M. Arnold. The performance was highly successful.

Leamington.—Mr. C. Sydney Vinning gave a pianoforte and organ-harmonium Recital on the afternoon of the 24th February, at the Regent Hotel, under distinguished patronage. The room was full, and the audience appeared highly gratified. Amongst the pianoforte music played, were Haydn's Sonata, in E♭ and Thalberg's Tarantelle. The organ performance comprised, Bach's Fugue, in E♭, two Andantes, an arrangement of Costa's "Triumphal March," by Mr. Vinning, and an Air, with variations, by Hesse.—— Mr. Edwin Aspa's amateur morning concert was given on Saturday the 11th ult., before a large and fashionable audience. The principal piece in the programme was the concert-giver's Pastoral, *Endymion*, which was performed for the first time, and achieved a decided success. The local papers speak in the highest terms of the music, and affirm that both the solos and concerted pieces evince much melodic beauty. Miss Flint was received with much applause in the part of *Selené*, and a *scena* was unanimously re-demanded. The performers engaged in the concert were all amateurs, and they did their best to do justice to the music allotted to them. The opening chorus "Shepherds and maidens, awake, arise!" the chorus for male voices, "With bugle blowing," and the chorus of spirits, "He sleeps, and the roses are sleeping beside him," were especially effective. The portions of the poem not set to music were gracefully read by the author, Mr. Vincent Amcotts. The second part of the concert contained a miscellaneous selection, and included several vocal solos by Mrs. H. Bowyer, Miss Scholes, Mrs. G. Unett, Miss Flint, Messrs. J. Avery and A. Grenfell; a pianoforte piece well played by Miss Stuart, and Mr. Edwin Aspa's Cantata, *The Gipsies*, which was most favourably received.

Leeds.—A very successful concert was given in the Victoria Hall on Saturday, the 25th February, by the Leeds Amateur Vocal Association, assisted by Miss Pattie Hargreaves, and the band of the 5th Dragoon Guards, in aid of the funds of the Leeds General Infirmary. Miss Hargreaves gave Linley's "Welcome my bonnie lad" and Balfe's "I'm a merry Zingara," with good taste and expression, the former being warmly encored. The members of the Association sang several favourite glees and part songs, and ably sustained their reputation. The most successful was De Rille's part-song, "The Retreat," which was encored. Mr. Dodds, the able conductor of the Society, sang "Hark! the clarion," from Balfe's *Rose of Castile*, with spirit; and Mr. Atkinson displayed great vigour in "Let me like a soldier fall," which was re-demanded. The duet, "Love and war," by the last-named gentleman and Mr. Cook, was also well sung. The band under the talented conductor, Mr. J. Sidney Jones, added very greatly to the merit of the concert; the overture to Rossini's *Stabat Mater*, and a selection from *Don Giovanni*, being played. Julien's "Royal Irish Quadrilles," and the Nightingale Valse, with Corporal McCain's excellent piccolo solo, were also much applauded. Mr. Tom Dodds played the pianoforte accompaniments with his usual ability. During the evening the gratifying announcement was made by Mr. Bellchambers, the hon. treasurer to the Association, that there would be a surplus of at least £50 to be handed over to the Infirmary.——One of the largest concert audiences yet seen in the Leeds Town Hall assembled on Saturday, the 18th ult., when the Madrigal and Motett Society occupied the orchestra. The first part of the concert comprised sacred pieces, and included Handel's duet, "O lovely peace," well sung by Miss Blakeley and Miss Anyon. Dr. Spark's Easter Anthem was admirably performed, Miss Newell singing the solo with much taste and feet. The wedding music, given in honour of the royal marriage, included Benedict's "Wedding Chorus" from *St. Cecilia*, a song composed by Mrs. Dodds, and effectively given by Miss Hiles; Mendelssohn's Wedding March, spiritedly played by Dr. Spark, and greatly applauded; a new Festal part-song, by the Doctor, "Merrily the bells ring out," and several other pieces more or less appropriate to the occasion. The concert concluded with "The Marseillaise," "The Rhine Watch," and "Rule Britannia", the singing of which produced great excitement.

Liverpool.—The Fourth Subscription Concert of the Philharmonic Society for the present season, took place on the 7th ult. and was devoted to an excellent performance of *Samson*. The choruses went well, particularly those of the more solemn and dignified character. "Then round about the starry throne" was magnificently sung. The solo performers were Madame Rudersdorff, Madame Viardot, Mr. Raynham and Mr. Santley. Madame Rudersdorff, roused the audience to enthusiasm by the fire and brilliancy with which she sang "Let the bright Seraphim"; and the trumpet *obbligato* was played to perfection by Mr. Thomas Harper. Madame Viardot was evidently suffering from severe indisposition; but her declamatory power in her recitatives, and her intense feeling in "Return O God of hosts" and "Ye sons of Israel now lament," amply proved that she was fully equal to the task allotted to her. Mr. Raynham sang with great expression; his "Total Eclipse" especially being deeply pathetic. Mr. Santley gave proof of the variety of his styles in an equally excellent rendering of the entirely opposite characters of the giant *Harapha* and *Manoah*, the aged father of *Samson*. The audience could not be restrained from a re-demand of his last song "How willing my paternal love," which was admirably sung.——The fourth and last of the present series of performances on the plan of the London "Monday Popular Concerts," took place in the Philharmonic Hall, on Wednesday the 15th ult., the executants being Herren Joachim and L. Ries; Mr. Zerbini and Signor Piatti, for the stringed quartett; solo pianoforte, Madame Schumann; vocalist, Madame Florence Lancia; accompanist, Mr. Zerbini. The programme stood thus: Quartet for strings, Mendelssohn in E flat, No. 3. (Scherzo, encored); Song (Handel) "Let me wander, not unseen"; Sonata, in A major, (Herr Joachim) for violin with pianoforte accompaniment, Handel, (Allegro, encored); Aria (Mozart) "Voi che sapete," (encored); Novelette (Schumann) in F major, op. 21, for pianoforte alone; Impromptu "Zur guitarre" (encored) and replaced by Mendelssohn's so-called "Bee's Wedding;" Sonata, in F, op. 24 for pianoforte and violin (Beethoven), Madame Schumann and Herr Joachim, (Scherzo, encored); Song (Benedict) "I'm alone"; Quartet, in D major, op. 64, No. 11, for strings (Haydn). The concert was much appreciated by a crowded audience.—The fifth Subscription Concert of the Philharmonic Society took place on the 21st ult., and was mainly devoted to Sacred Music. The solo artists were Miss Edith Wynne, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. The most interesting feature of the evening was the performance of M. Gounod's "Gentian Mass," conducted by the composer, whose reception was enthusiastic. The Mass went well, with the exception of some uncertainty in the vocal intonation—perhaps in consequence of the difference of pitch, which seemed to be slightly lowered, to suit that of the organ. (It would be well if this were the habitual pitch.) The orchestral works were Weber's "Jubilee" Overture; Spohr's little known but beautiful "Concert Overture," Op. 126; Sinfonia to *Joseph*, C. E. Horsley," and Mendelssohn's "Wedding March," in compliment, of course, to the Princess Louise. Two miscellaneous choruses in the second part "When His loud voice *Jephtha*, and the Hallelujah in the *Mount of Olives* (Beethoven) went steadily. The solos were well received, especially Mr. Santley's fine singing of Pergolesi's "Sanctum et terribile" and Madame Patey's delicate rendering of the "Evening Prayer" from *Eli*. This lady was, besides, encored in Gounod's new Sacred Song, "There is a green hill far away."

Longridge.—A concert was given in connection with the Longridge Working Men's Club on Saturday evening, the 11th ult., in the Boys' School. The vocalists were Mr. J. Edelston's choir of boys and men. Mr. T. Woolman ably presided at the pianoforte. The programme consisted of glees, part songs, &c., interspersed with occasional pianoforte solos, songs, and other pieces. Master P. Edelston (only eight years of age) played a fantasia so well as to call forth special admiration, and Mr. T. Woolman performed a Rondo of Weber's with much skill. During the interval between the parts, Mr. Edelston gave an explanation of the principles of tonic sol-fa notation, and before concluding he succeeded in getting the whole company to sing under his direction a short piece. There was a large attendance, the gathering being presided over by Mr. Owtram, President of the Club. After the concert the Rev. W. C. Bache, vicar, proposed a vote of thanks to Mr. Edelston and his associates, and also spoke in eulogistic terms of the manner in which Mr. Edelston had explained the principles of the system he practised. The votes having been duly accorded and acknowledged, the proceedings terminated.

Manchester.—At Mr. Hallé's Seventeenth Concert, on the 16th February, Benedict's new Oratorio, *St. Peter*, was given, with Madlle. Titiens, Madame Patey, Mr. Vernon Rigby and Mr. Santley as principal vocalists. Mr. Henry Walker presided at the organ and Mr. Hallé conducted. This composition may be said to be the novelty of the season, and drew an immense audience. The applause which greeted the conclusion of each "number" of the work testified to its excellence. More particularly may be noticed, Air "O house of Jacob" (Mr. Vernon Rigby), Air "How great, O Lord, is Thy goodness" (Mr. Santley), Orchestral Interlude «Evening prayer and rising of the storm) with Recit "But the ship was now in the midst of the sea" (Madame Patey), Chorus "The deep uttereth his voice" and Air (Madlle. Titiens) and Chorus "The Lord hath His way in the whirlwind and the storm," Quartet (by the principals) "O come let us sing unto the Lord," Air "O thou afflicted, tossed with tempest, and not comforted" (Madame Patey), Air "O that my head were waters" (Mr. Santley) and Air "I mourn as a dove" (Madlle. Titiens). Of the choruses the following were the most effective: the opening chorus "They that go down to the sea," "The Lord be a lamp unto thy feet," "Of a truth Thou art the Son of God," "Dead March with chorus of Jews," "Thou that destroyest the temple," and chorus of disciples, "He is like a lamb that is brought to the slaughter," "He will swallow up death in victory" and the last chorus "Sing unto the Lord, O ye saints of His. Amen."——A successful Concert was given on the 18th February, in the Free Trade Hall with the following artists: Vocalists, Mesdlle. Titiens, Sinico, Cecile Fernandez, Signori Vizzani, Foli and Ciampi; solo harp, Mdlle. Louise Jansen; solo pianoforte, Mr. Edwd. Hecht. Signor Bevignani was conductor and accompanist.——Mr. Hallé's Eighteenth Concert was given on the 23rd February, with Mdlle. Enriquez, Herr Joachim and Mr. Hallé as principals, the only novelty being Professor Sterndale Bennett's Overture "The Naiades."——On Monday the 13th ult., the Temple Choral Society gave a performance of Haydn's *Creation*, to a large audience, in the Hulme Town Hall. The principal vocalists were Miss Morgan, Mr. Grimshaw and Mr. Humphreys (members of the Society.) Miss Morgan sang the whole of the soprano solos, &c., with much effect, and was encored in the songs "With verdure clad" and "On mighty pens." Mr. Grimshaw received enthusiastic applause for his rendering of "In native worth," and Mr. Humphreys (who was evidently suffering from cold,) also made a good impression in "Rolling in foaming billows" and "Now heaven in fullest glory." The name of Herr Otto Bernhardt, as leader of the band, is sufficient guarantee for the manner in which the instrumental portion was performed. The choir also reflected the utmost credit upon the conductor, Mr. Smith.

Monkwearmouth.—On the 17th ult. a concert of vocal music was given in the Workmen's Hall, the artists being Miss E. Tomsett, Mr. Gent, Mr. Whitehead (of Durham Cathedral), Mr. R. Ferry, and Mr. Angelo Forrest, accompanist. All the pieces were highly successful, and the applause was most enthusiastic; "I've wandered in dreams," by Miss Tomsett and Mr. Whitehead, being especially well received. Mr. Forrest fully sustained his reputation as an accomplished pianist, and his accompaniments, particularly to the part-music, added much to the general effect.

Montreal.—On the 20th February an organ Recital was given by Mr. George F. Le Jeune, organist of St. George's Church. The programme was eminently calculated, not only to show forth the various combinations of the new instrument, but also to test the capabilities of the most experienced organist. Mr. Le Jeune's performance gave evidence of sound culture and indefatigable practice. His rendering of the difficult Sonata No. 2, C minor, of Mendelssohn, as also of the air, "If with all your hearts ye truly seek Me," from the same composer's *Elijah*, was especially good. The whole of the selection was listened to with the utmost interest.

Newport, Salop.—On Wednesday evening, the 1st ult., the Newport Choral Society gave an evening concert to a very appreciative audience, in the Town Hall. The first part was from *Judas Maccabæus*, and the second from *The Messiah*. Miss Rachel Farrar (soprano), of the London Academy of Music, was engaged to take the principal solos, which were sung with great taste and judgment, especially "From mighty kings" and "I know that my Redeemer liveth." The choruses throughout were rendered with much precision and spirit. Mr. Smart, organist of the Parish Church, conducted.

Nottingham.—The fourth of the Monday Popular Concerts was given at the Mechanics' Institution on the 27th February, when a very excellent programme was provided. An interesting feature in the selection was Mr. Henry Farmer's performance of Mendelssohn's violin concerto, which is reported by the local papers to have been highly satisfactory. Unfortunately Madame Patey was taken ill after singing her first song, and Gounod's sacred song "There is a green hill far away," which was to have been given for the first time, was omitted. Weber's Polacca, in E, was brilliantly performed on the pianoforte; and amongst the concerted instrumental pieces were a Trio by Fesca, for pianoforte, violin and violoncello, and Mendelssohn's Quintet, in B flat, (No. 2, Op. 87), for two violins, two violas and violoncello.

Oldham.—On the 22nd, February Handel's Oratorio, *The Messiah*, was given in the Working-man's Hall, before a large audience. The principal vocalists were Miss Clelland, Miss Heywood, Mr. Henry Taylor and Mr. Alfred Wroe. The orchestra consisted of the band of the theatre, assisted by local instrumentalists; and the members of the chorus were selected from the various choirs and musical Societies in the neighbourhood. Miss Clelland was especially effective in "Rejoice greatly," and "I know that my Redeemer liveth," the contralto solos were well sung by Miss Heywood, and Messrs. Taylor and Wroe were fairly efficient in the trying music allotted to them. The choruses were given with commendable precision, the "Hallelujah," being perhaps the most successful. Mr. Wilkinson conducted with decision and intelligence, and Master Fred. Pass presided at the harmonium.

Pembroke Dock.—On the 21st ult. an amateur concert in aid of the fund for renovating the interior of St. John's Church, was given in the Temperance Hall with the most gratifying results. The programme was excellently selected to meet the taste of a mixed audience. The principal vocalists were Mrs. Gwynne Harries, Mrs. W. Taylor, Messrs. Blake, Stinchcombe and Powell, all of whom were highly effective in the solos allotted to them. Mrs. Taylor receiving an encore for two of her songs, and Mrs. Gwynne Harries creating a perfect *furore* by her excellent execution of the valse "L'Ardita," which was re-demanded with a storm of applause. Mrs. Harries's fine soprano voice was also heard to great advantage in Barnett's trio, "This magic wove scarf," in which piece she was ably supported by Messrs. Blake and Stinchcombe. Pianoforte solos were played with marked success by Mrs. Ayling and Mrs. Gwynne Harries, and a word of commendation must be given to Miss Fanny Potter, the talented young organist of the church, who lent most valuable assistance in some of the part-music, and also accompanied with much taste and judgment. The arrangements of the concert were carried out by the churchwardens, Dr. Gwynne Harries and Mr. Allen Long, to whom too much praise cannot be awarded for the excellent manner in which everything was managed.

Philadelphia.—The public rehearsals of the "Germania Orchestra," under the management of Mr. A. G. Emerick, and conducted by Carl Sentz, have commenced at the Musical Fund Hall, with every prospect of success. The programme of the first performance, which has been forwarded to us, contains a very interesting selection, including Liszt's descriptive Symphony, "Les Preludes."

Rochdale.—The members of the Rochdale Choral Union performed Handel's *Judas Maccabæus*, at the Public Hall on Wednesday evening, the 1st ult. The principal vocalists were Miss Clelland, of Manchester (in lieu of Miss Manfrey, who was unable to attend, owing to an attack of bronchitis), Miss Harlow, of London, Mr. Preston, the blind tenor, and Mr. Varley, bass. Mr. Lofthouse was the leader; Mr. Thomas presided at the harmonium, and Mr. Hurst officiated as conductor. The band was considerably augmented for the occasion. Mr Varley threw much feeling into his rendering of "I feel the Deity;" and Miss Clelland and Miss Harlow were highly effective in the duet "Come ever smiling." Miss Clelland was much applauded in the air "From mighty kings," and Mr. Preston, in the air "How vain is man" in the second part, was enthusiastically encored. The choruses on the whole were well given. We may especially mention "Father whose almighty power," "Disdainful of danger," "Hear us, O Lord," "Ah! wretched Israel"! "We never will bow down," and "See the conquering hero." The Society may fairly be congratulated on the efforts it is making to create and foster a taste for high class music.

Salisbury.—A performance of Handel's *Judas Maccabæus* was given on the 21st ult. by the Sarum Choral Society. The soloists were Miss Lanham, Messrs. Cummings and Brandon, all of whom acquitted themselves in a thoroughly satisfactory manner. The band was, on the whole, efficient, and the entire performance, conducted by Mr. Read, was much appreciated by a numerous audience.

Sheffield.—A Pianoforte Recital was given by Miss Clara Linley, on the 8th ult., in the Music Hall. The programme comprised selections from the important works of Thalberg, Beethoven, Mendelssohn and Clementi, with Wehli's "Lurline," Rhenish Song (variations, Ries), and March from Tanhauser (Liszt). The audience much applauded the "Rhenish Song," and an encore being demanded, Miss Linley acceded by giving Chevalier de Kontski's duet from *Faust*. The performance was thoroughly successful.

St. Helens.—In acknowledgment of the gratuitous services rendered by Mrs. Cole, as organist of the Parish Church, a bracelet was presented to her after the first part of a concert on the 20th February, accompanied by a most complimentary speech from one of the churchwardens, Dr. Chevalier. The gift was manufactured by Messrs. Watherston and Sons, (Pall Mall), and cost £24. It has a raised oval centre of pale blue enamel, in which are set opals and diamonds; on either side of the centre ornament are smaller groupings of a similar character, forming a chaste and beautiful specimen of high-class workmanship.

Stockport.—At a complimentary dinner, under the presidency of the Mayor, given at the George Hotel on Saturday the 11th February, a handsome purse with 200 guineas and an elaborately emblazoned testimonial was presented to Mr. E. J. Edmondson, as an acknowledgment of his labours for the advancement of music, as well as in appreciation of his artistic abilities. For more than 20 years Mr. Edmondson has been a member of the Manchester Gentlemen's Glee Club.

Totnes, Devon.—A Society has been formed in this town within the last month, under the name of the "Totnes Harmonic Society," which already numbers almost fifty members. Mr. Bowmaker, of Paignton, is the conductor, and Mr. R. Sparke Distin, professor of music at Totnes, acts as Secretary and Pianist. The Society has our best wishes for its success.

Trowbridge.—A new Oratorio, by Mr. Francis Howell, called *The Land of Promise*, was produced at Hill's Hall, on the 7th ult., with much success. The principal vocalists were Miss S. Foote, Mr. T. Hill, and Mr. M. Drayton. The local papers speak in high terms of the merits of the work, which we have no doubt will shortly have a hearing in the metropolis. Mr. H. Millington presided at the pianoforte, and Mr. Dowdle at the harmonium.

Weybridge.—The members of the Weybridge Vocal Class gave a performance of Handel's *Judas Maccabæus*, at the schoolrooms, on the 20th February. Considering the small number of voices engaged in the choruses, and the miniature orchestra—consisting only of two violins, a viola, a violoncello and a contra-basso—the execution of the work was highly satisfactory, and great credit is due to Mr. W. H. Sangster, Mus. Bac., Oxon., for the excellent manner in which he has trained the choir under his direction. All the solos were efficiently rendered by Mrs. H. Barnby, Miss Kellock, Miss M. Francis, Miss J. Francis, Rev. H. Spyers, Rev. H. Francis and Mr. W. Moir. The concert was well attended.

Yateley, Hants.—The popular entertainment of readings and music took place on Tuesday, the 21st ult., and was very well attended, it being the last of the season. It is very gratifying to the committee to state that from the opening of these readings they have always been well attended and supported by the inhabitants of the village, with great success, whereas in the neighbouring villages they have entirely failed. The vocalists were Mrs. Lewin, Miss Wigge, Captain Garland, and Mr. Moberly, all of whom were highly successful, Mrs. Lewin and Miss Wigge each deservedly receiving an encore. A pianoforte duet by Misses Wigge and Wall, and a solo by Mrs. Garland gave great satisfaction.

Organ Appointments.—Mr. F. J. Oliver, Organist and Choirmaster, to Christchurch, Hoxton.——Mr. W. T. Essex, Assistant Organist at Brunswick Chapel, Hyde Park.——Mr. D. C. Browne, Organist and Choirmaster to St. Jude's Church, Liverpool.——Mr. James Henry Fearson to St. John's, Huddersfield.——Mr. A. W. Marchant, Organist and Choirmaster to St. John's, Mansfield, Notts.——Mr. H. H. Battley, Organist to the Congregational Church, Upper Norwood.——Mr. R. Stokoe, Organist and Choirmaster to St. Barnabas, Holloway.——Mr. F. Dewberry, to St. Andrew the Great, Cambridge.——Mr. H. T. Bywater, Organist and Choirmaster to St. Mark's, Wolverhampton.

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GLOUCESTER CATHEDRAL.—There is a vacancy in this Choir for an ALTO VOICE, as Lay Clerk or Singing Man. The duties are to attend divine service twice daily, and practising whenever required by the Precentor. The emoluments are a fixed stipend of £40 a year, and 1s. 6d. for every attendance at Church. The Candidates likely to suit will be required to appear before the Dean and Chapter on some day in May, which will be signified to them. Applications for the situation, stating the age and place of residence of the applicant, with testimonials as to moral and religious character, powers of voice, and musical capacity, are to be forwarded to the Precentor, 20, College-green, Gloucester, on or before the 21st day of May. By order of the Dean and Chapter.

(Signed) G. Whitcombe, Chapter Clerk.

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MUSIC ENGRAVED, PRINTED, AND PUBLISHED in the best style, and on moderate terms, a statement of which sent on application by B. Williams, 19, Paternoster-row.

THE MUSICAL TIMES,
And Singing Class Circular.
MAY 1, 1871.

A LITERARY LAY-CLERK.

Lay-Clerks, as a rule, do not appear to be given to literary pursuits; for, although it would be unreasonable and unfair to presume that the taste for literature has no existence among them, yet it is certain that utterance is so rarely given to the expression of literary taste, that no original book has been written by any lay member of a cathedral body since that published by Thomas Mace in 1676. There is no lack of intelligence among lay-clerks, neither is there a scarcity of subjects upon which they could speak with authority if the inclination and opportunity existed. The only reason which can be offered as an explanation or justification of this silence lies probably in the fact, that the advantages enjoyed by them as assistants in the performance of Divine Service are such that intellectual pursuits are incompatible and difficult, if not impossible, and the union of an exalted and privileged office with the exercise of high mental powers is neither expected nor desired. It has been thought better to combine the occupation of the unthinking mechanic or tradesman with the duties and functions of the daily performance of prayer and praise, rather than to exhibit those capacities which are held to belong by right to the "dignitates in jurisdictione."

In the time immediately succeeding the Reformation, most of those who held office in the church, whether in holy orders or not, were men of education and refinement; but another element became gradually introduced for reasons, and under circumstances, which it is not expedient at present to discuss, with an effect upon the service of the church which old Thomas Mace thus regrets and laments—"Their yearly wages are in some quires not exceeding eight, ten, or twelve pounds a-year,"—"and how should they be thought otherwise than well-nigh starv'd; were it not for that notable piece of contrivance of the worthy Prelates and Masters of our Churches, who suffer them to work and labour (otherwise) for their necessary livelihoods; some in one calling, and some in another, viz., in the barber's trade, the shoe-maker's trade, the taylor's trade, the smith's trade, and divers other (some) more inferiour trades or professions." "Now I say, these things considered, and likewise to the general dead-heartedness, or zeal-benum'd frozen-affections, towards the encouragement of those things, how can it be imagined that such clerks should be fit and able performers in that duty which necessarily depends upon education, breeding, and skill." These remarks, which unfortunately possess as much point to-day as they probably did 200 years ago, help to the better understanding of the fact why lay-clerks are not literary, and also why a special interest is attached to the work of Mr. Thomas Mace, it being the best known, if not the only work by a lay-clerk.

He calls his book "Musick's Monument; or a remembrancer of the best practical musick, both divine and civil, that has ever been known to have been in the world." As usual in the days in which the book was published, the title-page contains an epitome of the contents of the whole work, which is divided into three parts, "The first part shows a necessity of singing Psalms well, in Parochial Churches, or not to sing at all; directing how they may be well sung, certainly by two several ways or means, with an assurance of a perpetual National Quire, and also shewing how Cathedral musick may be much improved and refined." A consummation devoutly to be wished, even in these times, Master Mace.

The second "treats of the noble lute (the best of instruments) now made easie, with all its occult lock'd-up secrets, plainly laid open," and many matters relating to that now forgotten instrument; while the third part is devoted to "the generous viol, in its rightest use, with some curious observations, never before handled, concerning it, and musick in general." London: printed by T. Ratcliffe and N. Thompson for the Author, and are to be sold by Himself at his house in Cambridge, and by John Carr, at his shop at the Middle-Temple Gate in Fleet Street, 1676.

The style in which the book is written is quaint, homely, and amusing, and with an amount of ingenuousness that gives the most favourable opinion of the writer, in his temper and talents. It is like the pleasant gossiping of a cheery old man, enthusiastic in his art, full of piety and good humour, patient under affliction and misfortune, and anxious to fulfil the purpose for which his work was begun in the most thorough and conscientious manner. The portrait prefixed to his book was taken when he was sixty-three years of age, and shows a face marked with lines indicating past suffering; and so happily has the artist caught the spirit of his expression that the peculiar look generally found upon the faces of deaf persons is admirably preserved.

His book, "Musick's Monument," contains much that is at once amusing, interesting, and instructive, not to speak of the vivid reflection it shadows forth, as well as of the ways and manner of thought and expression of the age in which it was written, as also of that which might with seriousness be called the speaking likeness of its author, so that a description of the book, seasoned with a few extracts from it, may perhaps furnish food for a passing amusement, if not for permanent profitable thought. The particulars of the life of the author that have reached us are very few and meagre, partly inferred from his book, and partly obtained from a handbill issued by him when he came to live in London, a copy of which is preserved in the Bagford collection of odd-printed scraps gathered as a contribution towards a history of the art of printing, now to be found among the Harleian MSS. in the British Museum.

All record of Thomas Mace ceases in 1709, the date when it is said the last payment was made of a portion of his pension from Trinity College, Cambridge, where he held the office of clerk or singing man; so that he must have been at least ninety-six years of age when he ceased to breathe.

This last statement, however, is only conjectural, as positive information of his latter days is somewhat doubtful and cannot be relied upon as accurate.

In his book he speaks of himself "as much a Divine (I mean a Priest and son of the Church) as a Master in musick," but as he does not appear to have been admitted to a degree in the University, or to have taken Holy Orders, his statement must be considered as emanating from one who "magnified

his office." Again, it is hardly possible that if he was ordained, he should have been compelled to teach music, as a means of subsistence, when he was seventy-seven years of age, as by that time he would have had many opportunities of obtaining one of the college livings which sometimes descend to the chaplains of such a society, therefore the title which heads this article may be reasonably taken as his proper description.

It is presumed that he was a north-countryman, as much from his description of a service in York Cathedral during the siege in 1644, as from his use of certain words and expressions still peculiar to the north, and also from the fact of having chosen his wife from among the Yorkshire lasses, in preference to marrying one belonging to the home of his adoption, a presumption which certainly gathers power when it is considered how strongly the feeling of love for "Yorkshire vales and Yorkshire maids" exists in the hearts of all belonging to that noble country, even in the present time when class peculiarities are less intense than they were formerly. Again a number of the subscribers to his book belonged to Yorkshire, and he places the names of those subscribers first on the list, "because," as he says, "there I first tendred this business to the Right Honourable John Lord Frescheville, Baron Staveley and Governor of York." This evidence is merely presumptive, and must be taken for as much as it is worth.

In an article on "Clifford's Anthem Book," which recently appeared in the pages of this publication, it was stated that publishing books by subscription was an expedient of later use: it might have been mentioned, also, that it was rendered necessary because the practice of sole patronage had been made the subject of satirical attack, and those possessing means and inclination had foreborne to accept dedications, and therefore authors had been compelled to appeal to the public upon the merits of their works, or their known ability to treat a given subject.

Mace's book was published by subscription, and is among the list of the earliest so popularised. The first book issued by subscription in England being a Polyglot Bible edited by Dr Bryan Walton in 1651. "Musick's Monument" is dedicated to God, and Mace's address begins:

"To Thee one-only-oneness, I direct my weak desires and works; please to protect Both them and Me."

The cause before hinted at, may be the reason for so many Yorkshire patrons, and a long life spent in Cambridge would probably make many inclined to help him in his venture, and as most of his London subscribers were men belonging to the several Inns of Court, they were doubtless old Cambridge acquaintances or pupils. The names of the few musicians that are to be found in the subscription list, amounting in all to seven, include those of Robert Wilson, Thomas Tudway, Francis Crispe, Thomas and John Lawes, Jeremie Forcer, and James Hart, very few of whom attained eminence in the art of which Mace describes them as masters. Mr. Robert Wilson must not be confounded with Dr. John Wilson, who died three years before the work was printed; William Lawes was killed at Chester in 1645, and Henry died in 1662, so that the two subscribers above named could not have been the famous musicians. Dr. Thomas Tudway afterwards professor of Music in the University of Cambridge was organist at King's College Chapel when the book was published, and James Hart was a gentleman of the Chapel Royal at the time, but no information concerning the others can be obtained. Of the remaining patrons of the book, many of whom were eminent men, it is not necessary to speak, but of the book itself there is much to be said, and something to be learned, and as the diction of the author is quaint and peculiar, his own words will possess a greater charm for the reader than any modern substitutions. He devotes the first chapters of his book to a series of directions and instructions as to the improvement of singing Psalms in churches, concerning which matter he says, that "I will not deliver my *opinion*, but my practical experience, knowledge, and judgment, both according to the rules of reason, and above fifty years experience and practice in the art of singing." He speaks of the difficulty of even cultivated voices being able, without instrumental aid, to maintain the pitch, and of the necessity of having skilled singers to lead the service; for "If such absolute voices as I have made mention of shall be thus uncertain of singing in tune, &c., what shall the unskilfull-inharmonious-coarse-grained-harsh voice be able to do." The manner in which he connects words together to convey the idea of forcible expression, is much after the modern German use; and, as in the instance quoted above, is somewhat strange, but there are many examples in the course of the work equally striking and amusing; for example, in his direction "how to procure an organist," his use of the chain of words, "harmless-innocent-delight-of-pure-and-undefilable-practices" is peculiar, if redundant. Some of his directions are as uncommon as much for their foresight as for the choice of expressions; thus, when he suggests how that Psalms may be performed in Churches without an organ, "for there are many who boggle at the very name," by encouraging parents to have their children taught to sing "one hour a-day, or one half-day in the week at least." He thus anticipated the system proposed by Mainzer, and followed by Hullah, by two hundred years; and, he adds, "if such a general course were determined upon throughout the nation, there would scarcely be a schoolmaster but would, or might be easily able himself to do the business,"—"and thus," according to his scheme, "as your organists would grow up amongst you as your corn grows in your fields, so now would your quiresters increase even unto swarms like your bees in your gardens." That Mr. Mace's advice has not been acted upon any cathedral choirmaster can readily vouch for.

In his remarks on Cathedral music he complains of the inefficient and miserable condition of the Church service in his time, and of the "poor-drudging-clerks of quires," who only received the "old nominated-statutable-wages" which offered no temptations to men of skill, and necessitated the performance of the duty by "inferiour men," who had no prospect of a better salary, "for those who list not to sing (as generally most of them do) so or so, for so much, may go whistle if they will, for they are like to get no more, there being no other provision (as 'tis said) left, by the precise words of the statutes (a sad case indeed, in these miserable-hard-dear-griping-times!)"

Whether *this* matter has been improved or not is a question for those to solve who are best acquainted with the usages of cathedrals in the present day.

Apropos of this subject he gives "a notable story of a confident ignorant clark," which is highly entertaining. This "great-jolly-boon-fellow" committed some gross absurdity in the service by reason of his—

"Great-dunstical insufficiency in singing of an anthem alone in which he was so notoriously and ridiculously out, as caused all or most of the young people then present, to burst out laughing, to the great blemish of the Church service and the dishonour of God (at that time and in that place).

"But thus it fell out (in short) viz., that after the angry Dean had ruffled him soundly in very smart language, so that he thought that he had given him shame enough for his insufficiency and duncery; how think ye that this blade came off?

"Why, most notably, and in such a manner as made all the standers by wonder and admire him, venting himself in these very words (for I myself was both an eye and an ear witness), with a most stern, angry countenance, and a vehement rattling voice, even so as he made the church ring withal, saying, 'Sir-r-r (shaking his head), I'd ha' you know I sing after the rate of so much a-year (naming his wages), and except ye mend my wages, I am resolved never to sing better while I live.'"

After commenting upon this "nicking piece of shrewd wit," he offers a few hints as to the best means of improving the Cathedral service, but as these hints turn upon the point of enlarging the stipends of the clerks, it can be easily understood that his suggestions are impracticable.

It is curious to note how, even in small matters, history repeats itself.

Each part of the work is introduced, and concluded, with a piece of rhyming of Mace's own composition, descriptive of the subjects of the divisions of the book, the style of which, although clear and well-measured, is not sufficiently original to entitle the author to a place in the ranks of English poets, but the great amount of valuable information so freely imparted forms a mine of wealth to the historian of music and manners, and the singularities of the style make the book interesting to the student to whom manner is better understood, or of more importance than matter.

Thomas Mace seems to have suffered the lot of poverty in his old age, as well as the less skilful members of the class to which he belonged, as the following announcement, before referred to, implies. This bill is an admirable epitome of his style, and will be read with interest; he had probably chosen his lodging either to be near his publisher, or the few old Cambridge friends who might have been left to him, when finding the infirmities of age creeping upon him, and, perhaps, being free from duty at his College from the same cause, he came to London for the purpose mentioned in the following

ADVERTISEMENT.

To all lovers of the best sort of Musick.

Men say the times are strange, 'tis true,
'Cause, many strange things hap to be;
Let it not then seem strange to you
That here one strange thing more you see.

That is in Devereux Court, near the Grecian Coffee-house, at the Temple-back gate, there is a deaf person teacheth Musick to perfection, who by reason of his great age, viz., 77, is come to town with his whole stock of musical furniture, v. instruments and books to put off, to whomsoever delights in such choice things; for he hath nothing light and vain; but all substantial and solid Musick: some particulars do here follow:

1. There is a late invented ORGAN which (for private use) excels all other fashioned organs whatever, and for which substantial artificial *reasons* will be given, and (for its beauty) it may become a nobleman's dining-room.

2. There belongs to it a pair of large-siz'd *consort-viols*, chiefly fitted and suited for that or consort use; and 'tis great pity they should be parted.

3. There is a *Pedal Harpsicon* (the absolute best sort of *consort harpsicon* that has been invented) there being in it more than 20 *curieties*, most of them to come in with the foot of the player, without the least hindrance of play (exceedingly pleasant) and

4. Is a single harpsicon.

5. A new invented instrument called a *Dyphone*, v. a *double lute*, it is both *theorbo* and *French lute* compleat; and as easy to play upon as any other lute.

6. Several other Theorbos, lutes, and viols, very good.

7. Great store of choice collections of the works of the *most famous composers* that have lived in these last 100 years, as Latin, English, Italian, and some French.

8. There is the publisher's own Musick's Monument, some few copies thereof he hath still by him to put off, it being a subscribed book, and not exposed to common sale. All these will be sold at very easy rates, for the reason aforesaid, and because (indeed) he cannot stay in town longer than 4 months (exactly). He further adds, if any be desirous to partake of his experimental skill in this *high-noble-art*, during his stay in town, he is ready to assist them; and (haply) they may obtain that from him which they may not meet withal elsewhere.

He teacheth these five things, v. *theorbo*, the *French lute* and the viol, in all their excellent ways and uses, as also *composition*, together with the *knack* of procuring *invention* to young composers, (the general and greatest difficulty they meet withal) this last thing not being attempted by any author (as he knows of) yet may be done; though some has been so wise (or otherwise) to contradict it.

"Sed experientia docuit"

Any of these five things may be learned so understandingly in this little time he stays (by such general rules as he gives together with Musick's Monument written principally to *such purposes*) as that any aptly inclined, may (for the future) teach themselves without any other help.

If any bookseller (or other) will deal for the whole Parcel of Musick's Monument, they shall have them at considerable advantage for themselves to gain by.

The several portions of Mace's book are worth separate treatment, but enough has been quoted to serve the present purpose, and to show his claim to the title of a literary lay-clerk, and there is also sufficient reason in the few particulars of his history which are given to account in some measure for the absence of followers his example has made, for it is better to believe that the abstinence from literary pursuits among the body arises more from "a modest-shy-shame-faced-reticence (so to speak)" than from any "great dunsticall-insufficiency."

B.

MENDELSSOHN'S "HEAR MY PRAYER."

THE original manuscript of this beautiful composition, with the letter which accompanied it to this country, have been lately presented by Mrs. Mounsey Bartholomew to the South Kensington Museum; they are in the Fine Arts Court, near Handel's Harpsichord.

In the third volume of Lady Wallace's Reminiscences of Mendelssohn, the following account is given respecting this work.

"Some Sacred Concerts being held in London under the direction of Miss Mounsey (now Mrs. Mounsey Bartholomew), Mr. Bartholomew wrote to request Dr. Mendelssohn to compose something for one of those performances, taking the words from Scripture, or from either of the three accompanying sets of verses. Mendelssohn selected one of those, 'Hear my prayer,' and this composition (now held in such high esteem in this country) was transmitted with the following gratifying letter in English to Mr. Bartholomew."

Berlin, Jan. 31, 1844.

MY DEAR SIR,—I send you the sacred solo which you wanted me to write for your Concerts at Crosby Hall, and beg you will keep the manuscript as a token of my sincere gratitude and respect. You have often been very kind to me, that I am almost ashamed of the trifle I offer in return; however, I have nothing better, and so you must "take the will for the deed." It is a little after the time you fixed me for sending the music, but I hope as you receive it in February, that it will yet be in time for the last Concert at least.

I have only to observe that the bass of the organ accompaniment is always meant to be played either with the pedals, or with the lower octave in the left hand, which I never wrote in it.

Be as healthy and as happy as I always wish you to be; and remember kindly.

Yours very truly,

FELIX MENDELSSOHN BARTHOLDY.

BACH'S PASSION-MUSIC AT WESTMINSTER ABBEY.

The introduction of this sublime work into the special service in Westminster Abbey on Maunday Thursday revealed, for the first time in England, the true intent of the composition; for as Bach in all the music he wrote for the church, used the gifts of his Creator solely for the glorification of his religion, it is only in a sacred edifice that these fervent outpourings of his faith can be truly judged. The Passion-music is purely a religious service; and although the wondrous power displayed in it must be felt by every hearer, whatever may be its surroundings, the solemnity of the subject can only be fully appreciated where the mind has been previously disposed rather to devotion than enjoyment.

No words can express the effect produced by the vast body of choristers, more especially in the Lutheran chorales (which were unaccompanied); and were there any latent feeling that the congregation had assembled more for active pleasure than for calm worship, the reverential demeanour of all upon whom the eye accidentally fell must have been a convincing proof how much the impressive words of sacred writ had been deepened by the sympathetic genius of Bach. The choruses were finely given by a choir of about three hundred, including the male members of Mr. Barnby's choir and many choristers from the Abbey, the Chapel Royal, the Temple Church, Windsor, Eton, &c., all of whom were surpliced. The soprano and contralto solos were sung with good expression by Master Hildersley, of the Temple, and Master Coward, of the Chapel Royal. Master Coward had a difficult task in giving due effect to so exacting a solo as "Alas, now is my Saviour gone," but his reading of the air was in the highest degree commendable; and Master Hildersley, in the equally trying "Have mercy upon me O Lord" (with the excellent violin *obbligato* of Mr Pollitzer), produced an effect scarcely to be expected from one so young, and, as we should imagine, inexperienced in the severe music of Bach. Mr. Cummings and Mr. Lewis Thomas gave the tenor and bass solos in their accustomed excellent style, the former delivering the phrase "And he went out and wept bitterly" with a pathos which spoke to the hearts of all. The instrumentalists, like the choralists, were divided and arranged in ascending rows on opposite sides, so that the true effect of the double choir and orchestra was for the first time obtained. Mr. Joseph Barnby was placed between the two choirs, and to the unerring decision of his *bâton* may be attributed much of the excellence of the performance. The portion of the evening service which preceded Bach's Passion-music was impressively read by the Rev. S. Flood Jones, the Precentor, and the sermon was preached by the Very Reverend the Dean, who took for his text the 32nd verse of the 12th Chapter of the Gospel of St. John, "I, if I be lifted up from the earth, will draw all men unto Me." After commenting upon the real signification of these words, the Dean most eloquently dwelt upon the true mission of music in elevating the religious feeling, and especially as illustrating the sacred story of the Passion of our Saviour. "In proportion as the Christian religion had become more spiritual," he said, "men had shrunk from those processions and sensuous images which in Southern countries had been and were still used at that season. But the divine faculty of song and music was by universal consent the most ethereal, the least material of all imaginations or representations, in its full development the pure creation of modern times, the especial product of the Reformation." The genius of Sebastian Bach, he said, had stimulated the people of Germany to the worthy celebration of the dying love of their Divine Redeemer. This was the true Protestant commemoration of Good Friday, and this, he hoped, "was the frame of mind in which he trusted those who were there had listened, and would listen, to the most solemn of all words represented in the most vivid and most touching form that human inspiration had produced." This sermon, dwelling with earnest appreciation upon the sublimity of the music which had already been heard and preparing the mind of the congregation for that which was to follow, was preached in its legitimate place, between the two parts of the Passion-music, the overpowering chorus, "Have lightnings and thunders," having concluded the first portion. Being unaccompanied by any of those distracting signs of departure so unfortunately obtrusive in a concert-room, the final chorus, "In tears of grief," was listened to with devout attention; and the blessing pronounced by the Dean terminated a service which will be long remembered as the first step towards the recognition in this country of the highest class of sacred music as a powerful agent in religious worship. It should be mentioned that Mr. Docker accompanied the recitatives with much skill on a harmonium, which had been kindly lent for the occasion by Messrs. Cramer, and that Mr Jekyll, assistant-organist at Westminster Abbey, presided at the organ. We cannot conclude this notice without conveying our sense of gratitude to the Dean for his zeal and liberality in opening a sacred edifice for the admission of the purest sacred music, and for aiding in promoting that religious feeling which such music should inspire by exhorting his congregation to accept this offering of genius with the earnest devotion which prompted its author during its composition.

HER MAJESTY'S OPERA.

"Lucrezia Borgia" was the Opera selected for the opening night at this establishment, on the 15th ult., the part of *Lucrezia* being sustained by Madlle. Titiens. Considering that Madame Trebelli was the *Orsini*, Signor Vizzani *Gennaro*, and Signor Foli *Don Alfonso*, there can be really nothing to say upon the performance of the work, save, perhaps, that Signor Vizzani is gradually advancing to a higher place than he at first promised to occupy. "Linda di Chamouni" introduced Madlle. Ilma di Murska, for the first time this season, in the part of the heroine. Mr. Bentham, who made his *début* in the character of Carlo, received, as he deserved, every encouragement, and may, we think, fairly calculate upon gradually obtaining the position he aspires to, that of first tenor in a high class lyrical establishment; but it will not be yet. His voice is somewhat thin but of excellent quality, and his singing shows that he has studied in the right direction. He was of course slightly nervous, but when he gets more accustomed to the stage, there can be little doubt that he will make very rapid progress in the good opinion of the audience. Signor Moriamo, a very excellent baritone, who also made his first appearance in the trying part of *Antonio*, achieved a marked success, and will prove a most valuable addition to the company. Signor Borella was warmly welcomed as the *Marchese*, and there is every probability that he will occupy as high a place at this establishment as he did during the entire season at the Lyceum. Under the able direction of Sir Michael Costa, the orchestra is everything that could be desired, and the chorus shows unmistakeable signs of careful drilling.

ROYAL ITALIAN OPERA.

The short reign of Madlle. Sessi before the real "stars" arrive at this establishment commenced on the opening night, the 28th March, when, as last year, the opera was "Lucia di Lammermoor." That Madlle. Sessi has not the highest attributes of a first-rate lyrical artist, must be at once conceded, we should imagine, even by her ardent admirers; but that she has sufficient talent, energy, and perseverance to sustain very creditably many of the leading characters in the most popular Operas has been amply shown during the last season, and will, no doubt, be as satisfactorily proved during the present one, for already has she sung through many of the favourite parts with neither more nor less success than formerly.

Madlle. Lucca, Madame Adelina Patti, and Madame Miolan-Carvalho have arrived with even an increase of power, and been received with the enthusiasm which their artistic merits demand. A word must be said for M. Faure, who, both by his singing and acting, has in the parts of *Mephistopheles*, *Don Giovanni*, and *Guillaume Tell*, infused a new spirit into these characters, which will, no doubt, render them doubly attractive during the season. Signor Mongini sings finely but unequally, as before, his best part unquestionably being *Arnoldo*, in "Guillaume Tell," in which his exceptionally fine voice tells with wonderful power. Signor Mario has also appeared, and been welcomed with a warmth which his long services before the public entitle him to. The Operas have been magnificently cast, and the season appears likely to become one of the most prosperous yet given.

GAIETY THEATRE.

Albert Lortzing if not a man of genius, was at least a man of industry, for he composed operas, wrote the *libretti*, and sometimes acted the principal part in them. But we question whether even his best work, "Czar und Zimmermann," is worth reviving. The lessee of the Gaiety Theatre, however, who seems resolved to make music a feature in the establishment, appears to think differently; and, tempted by the possession of such an artist as Mr. Santley for the part of the Czar, has produced the opera above-mentioned under the title of "Peter the Shipwright." Everybody knows, from the many English versions of the story which have been performed in England, that the plot turns upon the adventures of the Czar, who is working in the dockyard of Saardam, in disguise, a pompous old Burgomaster complicating matters by endeavouring to discover him amongst the shipwrights, and mistaking one of his fellow workmen named Peter, for the fugitive of whom he is in pursuit. Mr. Santley does all that possibly can be done for his share of the music, singing the song known in England as "In childhood I dallied," with such effect as to command an encore every evening, but he has very few opportunities for the display of his powers. The music throughout is flowing and generally tuneful; but the long concerted pieces remarkable for that occasional "prettiness" which is fatal to the production of anything like real art, become wearisome, and very many of them could be much shortened without any detrimental effect on the work. The best pieces in the opera are a partially unaccompanied Sestett, in the second act, a Romance, "Fare thee well," and a very characteristic Bridal Song, all of which usually receive encores. Miss Blanche Cole sings and acts well, as the niece of the Burgomaster, and Mr. Lyall is also most effective as the shipwright, *Peter Ivanoff*. A word of praise must be given to Mr. Gaynor, who sings the Romance "Fare thee well," with much artistic feeling. The "make-up" of Mr. Aynsley Cooke, as the Burgomaster, is positively repulsive. In the lowest style of burlesque it would scarcely be admissible, but in opera it is perfectly intolerable, and if Mr. Cooke have not more respect for his audience, the management, for its own sake, should interfere. We the more regret this blot upon the general excellence of the performance because this actor possesses qualities which, properly trained, might be turned to good account. The scenery throughout is beautifully painted, and the opera, with the exception we have mentioned, is carefully placed upon the stage.

THE ORATORIO CONCERTS.

The concert on the 29th March was devoted to a performance of Sir Julius Benedict's Oratorio "St. Peter," which was given, at least as far as the choral part is concerned, better than we have yet heard it. Nothing indeed could be finer than the management of the tone in the choruses "The Lord be a lamp," and "He is like a lamb;" "The deep uttereth His voice," and "We have a law," being also marvellous examples of precision and energy. Madame Lemmens-Sherrington, Madame Patey, Mr. Sims Reeves, Mr. Raynham, and Mr. Santley were the principal vocalists. Madame Sherrington proved herself thoroughly equal to the execution of the whole of the placid music, "I mourn as a dove" being most exquisitely given; but the trying bravura solo, "Gird up thy loins," evidently taxed her voice to the utmost, and although she sang it, as she sings everything, like a thoroughly trained artist, we preferred her in the more quiet parts of the work. It is needless to say more than that the other vocalists were as successful as they have been on the former representations of the Oratorio; Madame Patey in the air "O, thou afflicted;" Mr. Sims Reeves in "The Lord is very pitiful," and Mr. Santley in "O that my head were waters," producing their usual effect upon the audience, and only escaping encores through the kind co-operation of the conductor, Mr. Joseph Barnby, who we trust will continue, as he has commenced, to oppose the system with unflinching resolution. The Oratorio was listened to throughout with marked attention, and the favour with which each piece was received proved that the work is rapidly growing in public estimation.

At the fifth concert on the 19th ult., Handel's Oratorio "Israel in Egypt" was given, with Mr. G. A. Macfarren's additional accompaniments. We spoke so much at length on the necessity of amplifying the instrumental scores of Handel when these accompaniments were first performed at the Norwich Festival of 1866, that it will now be unnecessary to do more than say that we received infinitely greater pleasure in listening to them at the Oratorio Concerts than at Norwich, because a special organ part, written by Mr. Macfarren, was played by Mr. Docker at St. James's Hall; and at Norwich, strangely enough, Mendelssohn's full organ arrangement, intended, as he says in his preface, to be used where a large orchestra cannot be obtained, was performed, as we believe, without alteration. The instrumentation supplied by Mr. Macfarren is indeed extremely rich, and never unduly obtrusive. The wind instruments are especially effective, and the stringed accompaniments to the recitatives prevent a sense of weariness in the listeners, and not only support the voices, but we should imagine come very near to the original intention of the composer. As this is thoroughly a choral Oratorio, Mr. Barnby's finely trained body of vocalists had an excellent opportunity of proving their real quality. The "Plague" choruses were magnificently sung, "He spake the word" and the "Hailstone" chorus rousing the audience to enthusiasm; and so vigorous was the demand for the repetition of the latter, that it was some time before the performance could proceed. The highest praise must also be awarded for the excellent manner in which the choruses "And with the blast." "Who is like unto Thee," and the concluding "Sing ye to the Lord," were rendered; the decision with which the points were attacked, and the minute observance of the various gradations of tone proving not only that the choir had been carefully prepared, but that it resolved to assert its power to grapple successfully with the most exacting choral work ever written. There are not many solos in this Oratorio, but the few it contains were excellently given. Mr. Raynham sang the opening Recitatives with a vigour, expression and justness of intonation worthy of the highest praise. Madame Sherrington and Madame Patey were thoroughly successful, the fine solo leading to the final chorus, "Sing ye to the Lord," being exquisitely declaimed by Madame Sherrington, and Madame Patey receiving the most enthusiastic applause for her expressive singing of "Thou shalt bring them in." It is impossible to describe the sensation produced by Mr. Sims Reeves in the air "The enemy said." Often as we have heard him sing this fine song, we can call to mind no rendering so absolutely perfect as was given on this occasion. For depth of expression, beauty of tone, and legitimate vocal power, Mr. Reeves has always been

unrivalled, especially in sacred music; but his reading of the air was on this evening even beyond anything he has yet given us; and the storm of applause with which he was greeted at the conclusion could scarcely be restrained, even when all hope of an encore had subsided. A line of commendation must suffice for the excellent manner in which the duet "The Lord is a man of war" was sung by Herr Stepan and Mr. Beale; and praise must also be given to Miss Sinclair, who joined Madame Lemmens-Sherrington in the duet "The Lord is my strength." Mr. Joseph Barnby conducted with much care and judgment, and Mr. Docker presided at the organ. The room was crowded.

THE ROYAL ALBERT HALL.

As it is no part of the province of our journal to record the particulars of gorgeous court ceremonials, we have but brief mention to make of the opening of the Royal Albert Hall of Arts and Sciences, which took place on the 29th March. It is natural that the persons forming that aristocratic *clique* which represents the governing power of this new temple, should delude themselves into the belief that they had nothing to do but build a large Hall, under court influence, and then beckon art and science to Kensington Gore with a flourish of trumpets; but the people—and we presume that the people are appealed to, from the constant use of the word "national" in connection with the undertaking—will insist upon asking what warrant there is for supposing that anything can be better done at the Albert Hall than anywhere else; why, for instance, oratorios and grand vocal and instrumental works are to be dragged from their legitimate homes to this uninteresting locality; why a National School of Music, with nobody announced at the head of it, is wanted when one already exists with the recognised best musician of the day as Principal; and why, when chamber music is now, as a rule, played in rooms too large for its requirements, it should be transplanted to one the size of which may be guessed when we say that 8000 persons can be seated in it without being unduly crowded. Even before the opening of this building discontented people would put these inconvenient questions; but what can be thought of the future of a grand Hall in which music we are told is to be made a prominent feature, when the united wisdom of the authorities produced such a programme as the following, which formed the "Grand Miscellaneous Concert" on the opening day?

L'Invocazione all' Armonia . .	The late Prince Consort.
"Lascia ch'io pianga"	Handel.
"Ti Prego"	Curschmann.
"Salve dimora"	Gounod.
Prayer from "Masaniello"	Auber.
Overture to "La Gazza Ladra"	Rossini.

After such a specimen as this, any person who believes that music will be cultivated amongst the "arts and sciences" at South Kensington, should be rewarded for his faith by the grant of a box for life—and be made to go to every performance.

Respecting Sir Michael Costa's Biblical Cantata, which formed the principal musical feature at the opening ceremony, it is but fair to say that the composer has successfully struggled against the difficulties presented to him in the *libretto*—which seemed thrown together by accident—and has produced a composition which is justly entitled to be heard again by an audience not distracted by court surroundings. The choral part is unquestionably the best portion of the work. Of the solos, we must single out for especial commendation that given by Mr. Santley, "Through wisdom is a house builded," the instrumentation of which shows a thoroughly practised hand. In the "Miscellaneous Concert," which appeared listened to by the vast audience as a mere duty, the vocalists were Madame Lemmens-Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Santley.

Two concerts have since taken place in aid of a "National Training School for Music." The first contained a selection of well-worn materials, for the due interpretation of which the talents of Madame Lemmens-Sherrington and Mr. Cummings were secured in the vocal department, and Madame Arabella Goddard and M. Sainton in the instrumental. At the second concert the attractions were the singing of Madlle. Carola and Miss Enriquez, and a solo on the ophicleide by Mr. T. Hughes. A performance of "Elijah" by the Sacred Harmonic Society has also been given. It would be unfair perhaps at present to say too much about the reverberations caused throughout the building by the slightest musical sound, because a very pretty correspondence has arisen upon the subject in the public papers. When all has been done that can be done to lessen the defect, we may have some remarks to make on the subject.

MR. W. COENEN'S CHAMBER CONCERTS OF MODERN MUSIC.

Under this title, three performances of chamber music have been given during the past month, at the Hanover Square Rooms. The composers whose works have been selected from have been Volckman, J. Brahms, Rubinstein, Reinecke &c., all of whom have been well represented, some showing us what they can do, and others what they cannot do. Were we to express our individual opinion, we should unhesitatingly declare that we do not care if we never hear a note either of Volckman or Rubinstein again. J. Brahms and Reinecke are creative artists of whom we have a right to be proud, although the clear and musicianlike writing of the latter is in our judgment infinitely superior to the somewhat forced and exaggerated style of the former. At the last concert, on the 21st ult. Rubinstein's dreary and uninteresting Quartett in B flat, which was placed before Reinecke's Trio in D, depressed the audience to such an extent that nothing but the brightness of the succeeding piece, coupled with the composer's charming playing of the pianoforte part, could have induced many to remain. The Quintett, in F minor, by Brahms, which concluded the concert, is an unequal work, but contains much clever writing, the first movement and Scherzo being especially worthy of commendation. It was well played by Messrs. Coenen (pianoforte), Wiener and Yung (violins), Zerbini (viola), and Daubert (violoncello.) Herr Reinecke also performed, in his accustomed finished style some variations of his own upon Bach's Passepied (Op. 52) which elicited the warmest applause. The vocalist was Miss Sinclair, who created quite an effect in Mozart's "Parto," (well accompanied by Mr. Zerbini on the pianoforte) and also gave with much success, by way of contrast, we presume, two "Zuleikas," the first by Mendelssohn and the second by Schubert. Although we do not quite sympathise with the selection made by Mr. Coenen at these concerts, we willingly award him every praise for undertaking an experiment which can scarcely be expected to be successful in a pecuniary point of view. He is an earnest artist and an excellent performer; but we would remind him that there are better works in "modern music" than he has yet given us; and when arranging his materials for next season, it would be well for him to search amongst the chamber compositions of English writers; some prizes might be found which would be acceptable to his audience, even if he were compelled to displace the works of Volckman and Rubinstein.

An Amateur Concert in aid of the Charities connected with the Presbyterian Church of St. Andrew's, Shepherd's Bush, was given in the Lecture Hall adjoining the church, on the 29th March, before a large audience. The principal vocalists were Miss A. Adam, Miss Jackson, Messrs. W. H. Smith, Dessurn and J. D. Adam; assisted by an efficient chorus. Among the most successful pieces were, "Sweet and low" (Barnby) and "Sweet is the hour of rest" (Mercadante) by the choir; Chopin's "Polonaise, in A" and Schulhoff's "Impromptu," well played on the pianoforte by Miss E. E. Smith; "The

Chafers," capitally given by Messrs. Newman, Smith, Dessurn and Adam, and encored; "O rest in the Lord" by Miss Jackson, and "Jerusalem" (St. Paul) by Miss Adam; Blumenthal's song "Far away where angels dwell" by Mr. W. H. Smith, and "Nazareth" (Gounod) by Mr. Dessurn. Mr. Wilkinson, R.A.M., and Mr. Cons (organist of St. Andrews Church), were excellent accompanists.

THE South Norwood Musical Society, conducted by Mr. W. J. Westbrook, gave its fourth concert on Monday March 27th to a large audience. The music comprised Mendelssohn's "Come let us sing," "Hear my prayer," "Lift thine eyes" and following chorus; Handel's "Zadoc the priest;" Barnby's "The soft southern breeze," and several other well selected pieces. Miss Annie Sinclair and Mr. Stedman assisted the Society, and helped the success of an excellent concert. The refinement and accuracy of the choral singing was especially remarkable.

THE first Anniversary of the opening of St. Anne's Church, Poole's Park, Seven Sisters road, was celebrated on Easter Sunday by two full choral services. At morning service the Psalms and Canticles were sung to chants by Crotch, Battishill and Sir. G. Elvey; the Te Deum to Stephens in C, and the Anthem was V. Novello's "The Lord is my strength." At evening service the Psalms and Canticles were given to Chants by Rev. P. Henley and G. Cooper, and the Anthem was "Behold how good and joyful," by Dr. C. Whitfeld. The Festival responses by Tallis were also used. The singing of the choir was excellent, especially in Novello's fine Anthem "The Lord is my strength," and the Bass solo, and duet in the evening Anthem were both well rendered. The organist, Mr. J. W. Davison, evinced much taste in accompanying, and also displayed the powers of a fine instrument in several selections from Handel's "Messiah."

THE Musical Society of the Bow and Bromley Institute gave an admirable Concert on Tuesday evening, the 28th March, under the direction of the conductor of the Society, Mr. Alfred Carder. The large Hall of the Institute was filled by a most respectable audience. The professional soloists who assisted were Miss Jessie Royd and Mr. W. Wells; Flute, Mr. B. Wells, and Piano, Mr. A. Carder. Amongst the most successful of the amateur singers were the Misses Roper, Cole and Limington. The singing of the choir was worthy the reputation it has achieved on former occasions at the Beaumont Institution and elsewhere. The programme included "Judge me, O God," and "Hear my Prayer" (Mendelssohn), and several part songs all of which were most carefully rendered. Mr. Carder may, we think, be congratulated on the successful manner in which he has trained one of the best choirs in the eastern part of London. There is a great desire to make the musical element an important feature at this Institute; and this we think may be most effectually accomplished with the means at command. The Hall is a magnificent one, with raised platform for orchestra, which can accommodate over 150 performers. There are seats for about 900 persons; and already there are 500 members of the Institute, a certain proof of its growing popularity.

THE members of the South Hampstead Choral Society, on Friday the 31st March., gave a private Concert at their practice rooms (the Schools, Maitland Park) under the direction of their able conductor, Mr. Bradbury Turner, Mus. Bac. From the many vocal works, all of which were successfully rendered, we may select for especial praise the "Lauda Sion" (Mendelssohn), and in the course of the evening one of the members performed Weber's Polonaise in E, and the first movement of Beethoven's "Sonata Appassionata," both of which were remarkably well played and greatly applauded, the latter being re-demanded.

AN Amateur Concert was given on Friday evening, the 31st March, at Greville House, Paddington Green, by the Greville House Choir, assisted by a few friends. An excellent selection of music was given during the evening, consisting of songs, part-songs, glees, &c., the vocalists being Miss Lloyd, Messrs. Albiston, J. Knight, Dolling and Mattey (Members of the Choir), Master Kench, Messrs. Saunders, Sparrow, Goose and Adams, all of whom met with deserved success. Mr. Fowle presided at the pianoforte, and Mr. H. Goodacre conducted. The room was well filled.

AT Holy Trinity Church, South Island Place, Clapham Road, a special Easter sermon was preached by the Rev. R. A. Carden, D.D., on Sunday evening the 9th ult. to a large congregation, the subject of the reverend gentleman's discourse being the confutation of the Sadducees in relation to the day of resurrection, the text selected being St. Matthew xxii. 24-30. During the service a hymn, written for the occasion by Mr. Churchwarden Yarrow, and set to music (also for this occasion) by Mr. Goss, of St. Paul's Cathedral, was sung by the choir.

A CONCERT was given by Herr Sauerbrey's Choral Society on Wednesday evening, the 20th March, at Linden Hall, Linden Grove, with much success. The first part included Romberg's "Lay of the Bell" and Mendelssohn's hymn for contralto solo and chorus, "Lord, bow down Thine ear" (comparatively unknown in this country), in which Mdme. Sauerbrey sustained the solo. This lady also sang in the second part, (which consisted of miscellaneous music,) Meyerbeer's "Nobil Signor," and created a marked effect. The choruses, concerted music, and glees (especially Pinsuti's "Spring Song") were exceedingly well rendered, as were also the solos given by Miss Mayhew, Miss Gilby, Mr. Mitchell, Mr. Wightman, etc., (all we believe,) members of the Society. Herr Sauerbrey conducted with much ability; and his performance of Beethoven's "Sonata pathétique" was everything that could be desired. A pupil of his, Miss Amy Stewart, played the accompaniments with taste and precision.

MR. OTTO GOLDSCHMIDT'S action against certain retailers of a paragraph, in which he was accused of spending the property of his wife, and reducing her to teach for a living, (a libel, we believe, originally published in America,) has read a lesson to journalists which we hope they will take to heart. The damages (£750), which at least in two cases were obtained, may appear "excessive" to gentlemen of a strictly legal training; but hearts can be broken by words as effectually as heads by blows; and persons who imagine that they can inflict such injuries upon defenceless persons with impunity, should be brought to their senses whenever the offence can be proved, by the infliction of the heaviest sum a jury will allow.

M. FETIS, who died at Brussels on the 26th March, at the age of 87, was well known, not only as a musical journalist, but as the author of several works on the art. Although his treatises on Harmony have been adopted, we believe, at the Conservatoire at Brussels, they have scarcely become standard authorities in the musical world; and there can be no doubt that his "Biographie Universelle des Musiciens," although full of errors which any musical student could correct, will hold its place as a book of reference for many years to come.

THE death of Mr. John Balsir Chatterton, which occurred on Sunday the 10th ult., has caused sincere regret amongst his numerous friends and admirers. Mr. Chatterton, who was harpist to the Queen, was one of the most esteemed professors of the Royal Academy of Music; and his funeral, which took place at Kensal Green, was attended by a large number of his brother artists. The deceased was in his 67th year.

A VERY excellent Soirée was given by the Westbourne Society, presided over by Madame Leupold, on the 1st ult., at the Hanover Square Rooms. The first

part was miscellaneous, and included two instrumental pieces, the Overture to "La Clemenza di Tito," well played on the pianoforte by Miss Place and Miss Rich (pupils of Madame Leupold) and a Duo for pianoforte and harp, on airs from "Oberon," most effectively rendered by Miss Place and Mr. Oberthur. Amongst the vocal solos we must particularly mention Handel's "Let me wander not unseen," given with much spirit by Miss F. Brooke, and Dr. Stainer's highly dramatic song "Loyal Death," in which Mr. G. Smith displayed a bass voice of excellent quality. The second part was devoted to the performance of Mr. F. H. Cowen's Cantata, "The Rose Maiden," the solo parts in which were sustained by Miss Annie Sinclair, Miss Goodall (pupil of Madame Leupold) Mr. E. Lloyd, and Mr. H. Davis, the choruses being sung with commendable precision and energy, and with a due observance of light and shade, by the members of the Westbourne Society. The whole of this work was most effectively given, Miss Sinclair having evidently studied her music with much care, and Miss Goodall and Mr. Lloyd receiving encores which could not be resisted. Mr. Oberthur's harp accompaniment was a marked feature, the refined style of his playing being especially observable in the song "Bloom on, bloom on, my roses," which was sung with much expression by Miss Sinclair. The decision with which the choral portion of the Cantata was rendered was mainly owing to the watchfulness and care exercised by Madame Leupold, who conducted with a *bâton*, an example which we should like to see followed by other lady teachers, and which we hope will be adopted on all future occasions by Madame Leupold. The rooms were well filled, and the applause most enthusiastic.

A CONCERT was given on Thursday, the 20th ult., at the Cavendish Rooms, Mortimer Street, in aid of the funds of the Church of St. John the Baptist, Great Marlborough Street. The following artists were engaged —Miss Patti Laverne, Madame F. Eldon, Madame Dunsford, Messrs. Roper, Herbert, Maurice, and J. B. Bolton. Miss Patti Laverne especially distinguished herself by her excellent singing, and Madame Eldon was successful in the song "Life hath many joys." Mr. J. B. Bolton sang "Hearts of oak" and "The Bellringer" with taste and expression. The concert was conducted by Mr. Van Noorden, who also played a solo with his usual ability.

ON Monday evening, the 17th ult., a concert for the benefit of the choir fund of St. Philip's, Arlington Square, Islington, was given in the schoolroom adjoining the church, by the members of the St. Philip's Choral Association, assisted by the choir of St. Clement's, East-cheap. The general character of the performance was excellent, the choruses and part-songs especially being marked by great steadiness, clearness of delivery, and attention to light and shade, reflecting the highest credit on the able conductor, Mr. Batchelor. Several vocal solos were also given, and in every respect the concert was highly successful. A balance of upwards of £8 was realised by the performance.

AT an invitation concert on Thursday evening the 20th ult., at the Hanover Square Rooms, given by Messrs. Lamborn Cock and Co., the publishers of the work, a new Cantata for female voices by Mr. Henry Smart, called "King René's Daughter," was performed for the first time. The principal vocalists were Miss Jessie Jones, Miss Rebecca Jewell, Miss Sophie Ferrari, and Miss Marion Severn. The pianoforte accompaniment throughout the work was played with much delicacy and refinement by Mr. Arthur O'Leary, who was joined by his clever pupil, Miss Whomes, in the overture, which is arranged for four hands. The excessive melodiousness of the Cantata, the grace and artistic finish of the accompaniments, and the youthful freshness of the voices, both in the solo and choral parts, produced an excitement in the room which did not subside until the composer bowed from the Royal box, in acknowledgment of the well deserved compliment bestowed upon him. As the Cantata will probably come under review in our next number, we must now content ourselves with recording that the beautiful duet with chorus, "There is a fair maid" (the principal singers being Miss Rebecca Jewell and Miss Marion Severn), was enthusiastically re-demanded; that Miss Sophie Ferrari gave the charming song "I love the rose" with such excellent expression as to elicit the warmest marks of approbation, and that the duet "Sweet the 'Angelus' is ringing," (also sung by Miss Rebecca Jewell and Miss Severn,) effectively woven in with the chorus, very narrowly escaped an encore. There can be no question that this Cantata, which has all the elements of popularity, will be eagerly sought for by Choral Societies possessing good and reliable female voices. There was also a miscellaneous selection, in which Miss Whomes played with much effect Mr. O'Leary's clever pianoforte piece on "Where the bee sucks;" and vocal pieces were given by Madame Anna Jewell, Miss Marion Severn (who sang Smart's capital descriptive song "The Petrel's Warning"), Miss Francesca Ferrari, Mr. Percy Rivers and Mr. Robert Hilton. Miss Kathleen Moultrie, (a pupil of Dr. Steggall at the Royal Academy of Music,) evinced much talent in the performance of some organ arrangements of Sir Sterndale Bennett's compositions, and delighted every hearer at the conclusion of the concert by playing Bach's Grand Fugue in B minor. Mr. Walter Macfarren, who accompanied the vocal music, performed two pianoforte solos of his own, a Tarantella, and a graceful little sketch called "Twilight," with so much executive power and refinement of touch as to call forth a demonstration which might well have been accepted as a demand for their repetition.

MR. H. H. BATTLEY, for some time assistant-organist of Harley-street Chapel, Bow, was presented by the Rev. Wm. Bevan (Minister) and the congregation, with a valuable time-piece and despatch-box, on Thursday the 13th ultimo. On the time-piece was engraved: "Presented to Mr. H. H. Battley in grateful acknowledgment of the service he has frequently rendered to Divine Worship, by presiding at the organ in Harley-street Congregational Chapel, Bow, 13th April, 1871."

THE tenth of a series of Concerts took place at Bass's Rooms, Pimlico, on the 17th ult., before a large audience. The vocalists were Miss Gates, Mr. Tedder, Mr. Sharpe, and Mr. William Godfrey. Several solos of a popular character were sung during the evening, amongst the most successful of which may be mentioned "Rock me to sleep," by Miss Gates; Weiss's "Village Blacksmith," by Mr. Tedder; and two songs—Dibdin's "Tom Bowling" and Balfe's "First Kiss"—artistically rendered by Mr. William Godfrey, who has a really good tenor voice. Mr Arthur Ellis (a pupil of Mr. Charles Hallé) played Thalberg's "Home, sweet home," with much effect and was warmly applauded.

ON Thursday evening, the 20th ult., a concert was given at Myddelton Hall by the pupils of Mr. James Robinson, organist of St. Mark's Church, Myddelton square. Miss Deakin played a pianoforte solo with much effect, and Mr. Walter Reeves was encored in the song "Let me wander," composed for him by Mr. J. Robinson, and sung for the first time on this occasion. The part-song "O! hush thee, my babie," was well rendered, considering that four of the performers were of ages ranging from six to eight years. The pianoforte duet "Faust" (Osborne), was admirably performed by Miss Deakin and Mr. J. Robinson, and several vocal pieces were most successfully given, Miss McQuire receiving quite an ovation. On the whole the concert was very successful, and reflected great credit on Mr. James Robinson, the tutor of the performers.

BEETHOVEN'S MASS IN D.—The Directors of the Oratorio Concerts announce this great work for performance (in conjunction with the same composer's

Ave Verum.—Jesu, Word of God Incarnate.

COMPOSED FOR MR. HENRY LESLIE'S CHOIR.

MOTETT. CH. GOUNOD.

London: NOVELLO, EWER AND CO., 1, Berners Street, (W.), and 35, Poultry, (E.C.)

Andante. (To be sung with closed lips.)

TREBLE. Je - su, Word of
A - ve ve - rum

ALTO. Je - su, Word of
A - ve ve - rum

TENOR (8ve. lower). Je - su, Word of
A - ve ve - rum

BASS. Je - su, Word of
A - ve ve - rum

Andante.

ACCOMP. (*Ad lib.*)

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

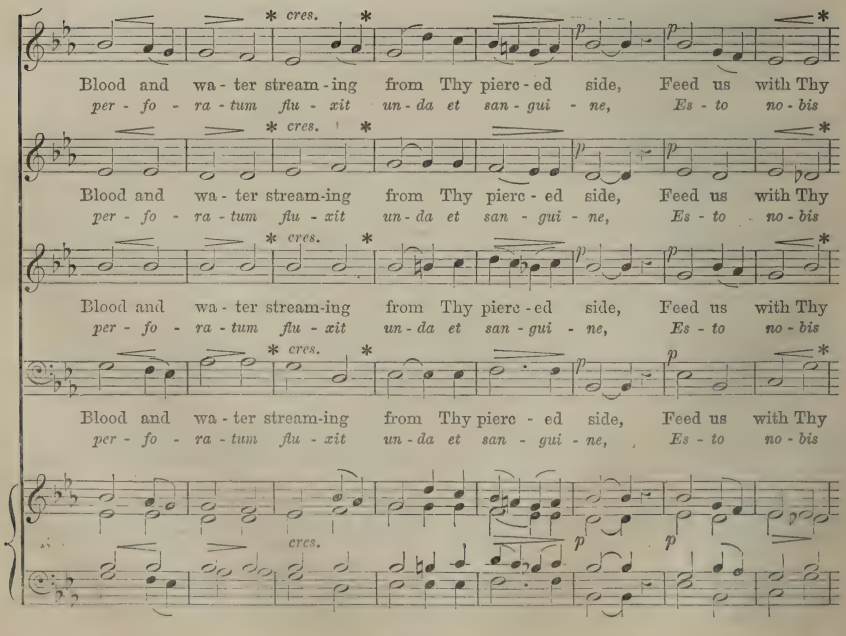
God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

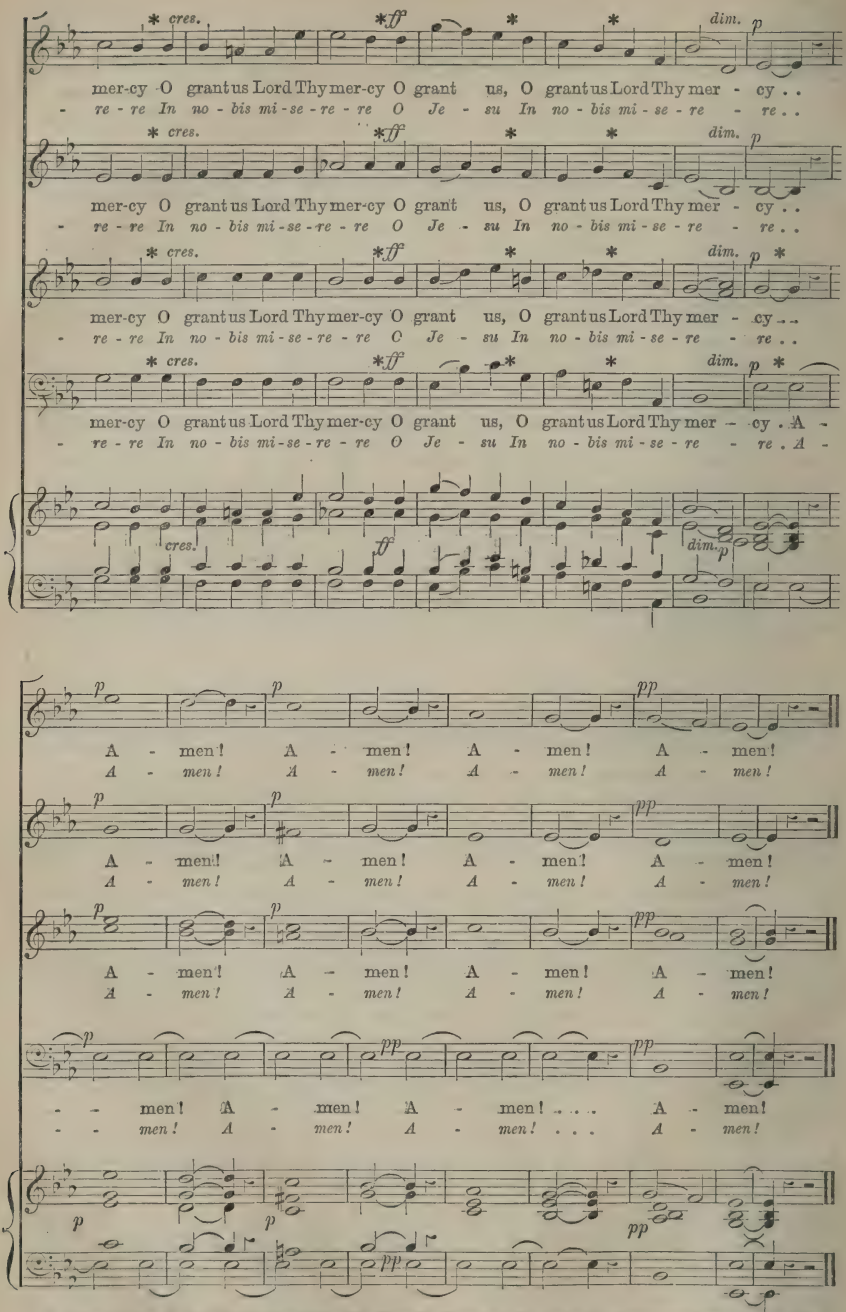
Should this Motett be accompanied, the first seven bars may be played and the voices commence at the eighth bar.

* This sign indicates where breath is to be taken when the Latin words are used.

Sa - cred Bo - dy For us men with nails was torn; Cleanse us by the
im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus
Sa-cred Bo - dy For us men with nails was torn; Cleanse us by the
im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus
Sa - cred Bo - dy For us men with nails was torn; Cleanse us by the
im - mo - la - tum In cru - - ce pro ho - mi - ne; Cu - jus la - tus
Sa-cred Bo - dy For us men with nails was torn; Cleanse us by the
im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus


cres.
Blood and wa - ter stream - ing from Thy pierc - ed side, Feed us with Thy
per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis
cres.
Blood and wa - ter stream-ing from Thy pierc - ed side, Feed us with Thy
per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis
cres.
Blood and wa - ter stream-ing from Thy pierc - ed side, Feed us with Thy
per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis
cres.
Blood and wa - ter stream-ing from Thy pierc - ed side, Feed us with Thy
per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis
cres.

cres. molto. f p
Bo - dy bro - ken Now and in death's a - go - ny O Je-su hear us.
præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je-su dul - cis,
Bo - dy bro - ken Now and in death's a - go - ny O Je-su hear us.
præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je-su dul - cis,
Bo - dy bro - ken Now and in death's a - go - ny O Je-su hear us.
præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je-su dul - cis,
Bo - dy bro - ken Now and in death's a - go - ny O Je - su hear us. O
præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je - su dul - cis, O
O Je-su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy
O Je-su pi - e Je - su, Je - su fi - - li Ma - ri - æ In no - bis mi - se -
O Je-su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy
O Je-su pi - e Je - su, Je - su fi - - li Ma - ri - æ In no - bis mi - se -
O Je-su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy
O Je-su pi - e Je - su, Je - su fi - - li Ma - ri - æ In no - bis mi - se -
Je - su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy
Je - su pi - e Je - su. Je - su fi - - li Ma - ri - æ In no - bis mi - se -


cres. ff dim. p
mer-cy O grant us Lord Thy mer-cy O grant us, O grant us Lord Thy mer - cy . .
re - re In no - bis mi - se - re - re O Je - su In no - bis mi - se - re - re . .
A - men! A - men! A - men! A - men!
A - men! A - men! A - men! A - men!

A Folio Edition of this Motett is published by Novello, Ewer and Co., price 1s., also separate vocal parts, 6d.

Choral Symphony) at the last of this Season's Subscription Concerts, on Friday evening, the 5th inst., at St. James's Hall. Both works will be given under the direction of Mr. Barnby, by whose choir they were so excellently rendered last season, and they will be performed without any alteration from the original score.

At a visit recently paid to the manufactory of Cramer's American Organs, we were greatly interested by an inspection of the novelties and improvements lately introduced into the construction of these instruments. Not many years ago, the Harmonium was an object of dislike to the majority of musicians, not only on account of its defective mechanism, but also—and primarily—in consequence of its peculiarity of tone, a peculiarity which asserted itself in an unpleasant manner even under the most favourable circumstances. This disagreeable quality of tone appears, however, to have been completely eradicated in Messrs. Cramer's instruments, which, whilst retaining the portability of the Harmonium, have gained most of the refinement and charm of the Organ. A mechanical contrivance—something in the nature of a small fan violently put in motion—by which a perfect *tremolo* is produced, is not the least of the many advantages possessed by these instruments.

Reviews.

Novello, Ewer and Co.

The Tritone: a method of Harmony and Modulation, founded on a system of inversion of numbers, and adapted to the scale of keyed instruments. By Joseph Green.

Upwards of twenty years ago Chaluz de Vernevil's "Geneuphonic Grammar," founded upon the system invented in Spain by General Virués y Spínola, made its appearance in England, dedicated, by permission, to his late Royal Highness the Prince Consort. How little sensation it produced in this country may be gathered from the fact that methods of Harmony have been extensively taught, lectured upon and discussed in which the leading principles laid down in this work are not only never alluded to, but utterly reversed. Considering that when the manuscript of "Geneuphony" was presented by the author to the King of Spain, the commission appointed to determine whether the book should be printed at the expense of the government, pronounced it to be the only work which revealed the secret of nature "as to what produces, constitutes and regulates Harmony"—a decision endorsed by competent authorities in France and England—we should certainly think it extraordinary that more attention had not been drawn to the volume were we not convinced, from experience, that clear-headed musical theorists have, as a rule, become so enamoured of their system that wherever certain existing facts have not fitted with their rules, they have either passed them over or rejected them as faults Spínola, in his Grammar of Geneuphony, says, "The only consonance is the *third*" and that "the mediate or generative principle of Euphony is the *minor third*." If we compare these assertions with those of Dr. Day, in England, the disagreement between the two appears remarkable; and yet both were excellent theorists and diligent searchers after truth.

Mr. Joseph Green, the author of the work before us, is partially a disciple of "Geneuphony," but although, as we have said, this system has been pronounced perfect, not only in its general principles, but in all its details, the "Tritone" is written to show us, what unfortunately has been so often discovered in the practical application of many other excellent theories, that it must not be accepted as infallible. Speaking of the Geneuphonic diagram, called the "Typometer," Mr. Green says "In preliminary trials of the rule of progression thus derived, it appeared correct; but in certain cases when the typometric chords were inverted, when their order was reversed, or the fixation of the key momentarily disturbed, the rule failed theoretically; and in all cases it was tedious in practice, from the difficulty of at once identifying a chord according to its name and place in the typometers of different keys." It would be quite impossible in the space at our command to give even an outline of the rules laid down in the "Tritone," but we may say, in the first instance, that we quite agree with the author that his plan of treating harmony as "the root and stem from which melody proceeds," is much more sensible than the reverse method adopted by the Geneuphonists. Taking it for granted that a theory of Harmony *can* be founded naturally and truly upon the twelve subdivisions of the tempered scale, Mr. Green bases all his laws upon a series of formulæ, derived from the numbers 1, 5, 3, 7♭, and their inversions in the octave, 1, 4, 6♭, 2. We greatly fear that the author's system of inversion *by numbers* will perplex musical students who are at all imbued with the received meaning of the word inversion: he says "what is meant in this treatise by a *number and its inversion* are the distinct notes in the scale the two numbers represent; for instance, 1 to 5 is C to G in ascending, and the inversion is 1 to 4, C to F, in ascending; but we can scarcely believe that so novel a theory will be at all universally admitted. Again, we think the statement that the octave is the only consonance will be generally received as so startling that when we are merely told, as a reason, that a necessity for the resolution of all other intervals exists, "but not obviously," few musicians will believe the case to have been made out. Our author, however, appears to think differently; for with the confidence usually assumed by inventors of musical theories, he precedes some observations on the page following that in which this assertion is made, by the words "Taking it for granted that the octave is the only true consonance in music," a sufficient proof that he concludes he has made converts of his readers, at least up to this point.

To do Mr. Green justice, we must say that he has reasoned from his premises throughout the work with much logical acumen. His remarks upon Modulation, although perhaps not containing anything so really new as he seems to imagine, are exceedingly ingenious and clearly expressed. The same may be said of his rules for and observations upon Counterpoint; and all his examples are well chosen and to the purpose. We scarcely know why he has called his work the "Tritone;" but we presume that he considers this chord (represented in the group of harmonics by the figures 3, 7♭) as so decidedly indicative of the key as to be of the highest importance. The same principle, however, as that which guided the inventor of "Geneuphony" to a title, should, we think, have actuated the author of the present work, and we should then have had a more comprehensive name for his method than that which he has adopted. In conclusion, we recommend Mr. Green's book to the careful perusal of all who feel an interest in investigating the laws of what is popularly called "Harmony." Many will dissent from the views therein laid down; but all must admit that the work is the result of earnest and patient study, and as such is at least entitled to be judged without any preconceived prejudice.

The Organist's Quarterly Journal. Parts V. to X. Edited by W. Spark, Mus. Doc.

Perseverance, whether successful or not, always demands our sympathy, and perseverance Dr. Spark certainly possesses, as is proved by the varied styles of composition and schools of music which his editorial net has enclosed in these numbers of his "Organist's Journal." On the whole the study of them does not, however, tempt the thoughtful musician to become enthusiastic in praise of modern organ compositions. There is a sad dearth of novelty of form. Here are stereotyped Fugues true to the letter of the law, here are stereotyped Andantes true to the current form now nearly a century old. Must all musical phrases be four or eight bars in length? and must all modulate into the dominant or the relative minor of the dominant? One would think so from a perusal of these pages. Do we not take up sometimes a volume of

old sermons, and on perusal marvel that our ancestors could Sunday after Sunday hear a chance sentence from the Bible divided regularly into three heads (after a high-flown exordium), and then made the teacher of a moral, drawn up, certainly in the most approved form, yet altogether to the very core, lifeless, meaningless, and quite without an appeal to the heart. Too similar is the result of an abuse of *musical* form, for it is in the power of almost any tolerably experienced musician to write Andantes as fast as a conjuror can draw lengths of string from his mouth, yet such music has not power to touch the heart, and in all probability will share the unenviable fate of all other unrealities. But it must be of course understood that a fault of the age is being pointed out, not a fault of Dr. Spark; only, a work such as this, in which so many well known authors appear as contributors, offers to the musical thinker an opportunity of gauging contemporary claims of merit. The compositions of Smart and Steggall call for praise, those of the former especially. The name of Parratt, less known than the two already mentioned, must some day be considered a guarantee for much original thought and device. Merkel all educated organists have learnt to respect. Mr. Westbrook is mediocre. Kühmstedt is certainly not deficient in quantity, though variable in quality. A contribution from G. A. Macfarren cannot but be a valuable morceau. Professor (written in full) Graedener (Hamburg) decks the already highly decorated chorale "Ein' feste Burg" with some very uninteresting quavers and semiquavers. A movement by Barnett is pleasing, though not original. To give a careful analysis of each number would be profitless to the analyst, and tedious to the reader; suffice it to say, here are wares of all kinds, pretty, ugly, strong and weak: he can assuredly satisfy his cravings, whether they be for a high or a low class of music.

Ave Verum. Motett for four voices. Dedicated to Mr. Henry Leslie. Composed by Charles Gounod.

That a Motett should have an introduction of seven bars, to be sung "con boccha chiusa," or rather, not to be sung at all, but "hummed," is a strange sight for English eyes, and would be a strange sound to English ears, when performed in sacred precincts. Church musicians will be relieved to hear that this introduction may be *played*, if it be desired so to do. The melody of this simple, yet deep composition, is most charming, and cannot but please and delight all who make its acquaintance. The harmonies, though never more than a plain support of the air, are not wanting in occasional touches of wholesome vigour; and the general effect of the music, whether the fine Latin, or exceedingly well adapted English version be used, cannot but be impressive and devotional.

O God, Thou art worthy to be praised. Anthem by Arthur S. Sullivan.

There is a freshness in the style of some parts of this Anthem which ought at once to commend it to the notice of those who are looking in the right direction for new church music. The first movement especially is so bold and vigorous that its shortness is to be regretted. The Quartett which follows, though melodious and most "singable," scarcely however rises above the ordinary standard. The final chorus opens with a theme given out by the soprani alone, afterwards taken up by the tenori, accompanied by the other three voice-parts. The whole Anthem is so simple in construction as to be well within the powers of almost any moderately trained choir, and undoubtedly will be a most useful addition to the repertory of churches and cathedrals.

Il Trovatore (*The Troubadour*). An Opera, in Four Parts, by Giuseppe Verdi. Edited, and Translated into English by Natalia Macfarren.

The place of this work has been so thoroughly settled by the public supporting our lyrical establishments, that it will be unnecessary for us to say one word on its legitimate claims to such a position. It is certainly one of the most popular of all the modern Italian operas; and it will indeed be welcome news to the many who for years have followed the fortunes of *Leonora* and *Manrico* through the medium of common-place "hand-books," when they are told that for a mere trifle more than they have been accustomed to pay, they can have a splendid edition of both words and music, which is not only designed for use in following the opera during its performance, but for permanent service on the desk of the drawing-room pianoforte. In every respect the manner in which this opera is put forth deserves the warmest commendation. The translation is excellent throughout, the music indeed in very many parts flowing equally well with the English as with the Italian words—notable instances of which will be found in the Cavatina, "Tacea la notte," and the well known song, "Stride la vampa"—and attention must also be drawn to the careful manner in which all the stage directions are given, and the several important points of the score indicated. We predict a large sale for this opera.

Unbelcved. A Song for a Bass voice. Words by Gerald Massey. Music by J. Stainer.

There are so few compositions of any importance especially written for bass singers that vocalists possessing this quality of voice should thank Dr. Stainer for providing them with so excellent a song as the one before us. The placid opening phrase, in F major, is beautifully harmonised; and in the Adagio in D major (the change into $\frac{9}{8}$ rhythm being partially anticipated by the triplet accompaniment in the preceding four bars) a good effect is gained by the warding off the key-note close until the conclusion. We can scarcely reconcile ourselves to the $\frac{6}{4}$ on C, in the key of F, after the chord of D major, at the commencement of the last phrase of the song; but the return to the subject in the voice part is extremely effective; and too much praise cannot be given to the admirable manner in which the feeling of the poetry is preserved in the music. This song is likely, we think, to become a general favourite.

Tears of Childhood. Song. Written by Rea. Music by Berthold Tours.

Like all the songs of Mr. Tours, this composition expresses faithfully the words, without thought of the model in which vocal works must be cast to fit the market. That this is the right road for an artist to travel towards enduring fame need not be again pointed out; for it is not because this truth is so commonly set aside in the race after temporary popularity that it should cease to be admitted as a truth. We have only to congratulate Mr. Tours, therefore, on the courage he has shown in resolving to wait for, rather than to wait upon, the good opinion of the public; and can assure him that if he continue to write as good songs as the one before us, he will not have to wait long. The tender phrase at the commencement, with a charming figure in the accompaniment, crossing above the voice part, is deeply sympathetic with the poetry. Beautiful also is the whole of the musical sentence which, creeping up through the keys of C major and D minor, bursts on a *piano* phrase in B flat major, the original key being most naturally and effectively regained by a modulation into C, which becomes the dominant, the voice sustaining the high G on the chord of the dominant seventh. We are not usually so technical in our reviews; but in this case we are tempted out of our usual course by the musicianlike treatment both of the vocal and instrumental portion of this composition. Mr. Tours may have written songs which with a general audience might produce more effect, but we regard this as the most poetical of all we have yet seen by this composer.

Novello's Part-Song Book. (*Second Series*). A collection of Four-part Songs. Composed by J. L. Hatton.

Vol. 6, for S.A.T.B.

Vol. 7, for A.T.T.B.

These two elegantly bound volumes will indeed be a boon to the collectors of part-music; for, apart from the intrinsic merit of the compositions, all those most suitable for presentation in such a shape, have been so excellently re-arranged by the composer for mixed voices that they

are quite as effective as in their original form, for male voices only. The sixth volume contains thirty-five songs, twelve of which are re-arrangements of a portion of those written for male voices in Volume 7. The world-wide celebrity of Mr. Hatton's Part-songs will render it unnecessary to review them in detail; but we cannot refrain from drawing attention to "When evening's twilight," "Absence," "Good Night," "The Sailor's Song," "Stars of the Summer night," "Jack Frost," "Bird of the wilderness," "If thou art sleeping," and "Hark, the Convent bells are ringing," as most exquisite models of what unpretentious and melodious part-music should be. We need scarcely say that we have only selected these as specimens of the gems in the casket; but those who possess themselves of the entire collection will find every variety of musical feeling amply appealed to. Where accompaniments are used in some of the songs contained in Volume 7 (for male voices only) the direction that "the right hand must be played an octave lower than written," should be carefully attended to, or the effect will be completely marred.

Scherzo in D minor (*Quintet, Op.* 18) by Felix Mendelssohn Bartholdy. Transcribed for the Pianoforte by E. Pauer.

Those acquainted with Herr Pauer's excellent arrangements and transcriptions of the best classical works will be glad to find this well known Scherzo from the Quintet adapted for the Pianoforte by so practised a hand. To give it due effect, it will unquestionably demand a true finger and fluent execution; but all who can command these qualifications will both give and receive pleasure in its interpretation. Performers will be glad to find that wherever a doubt might arise, the fingering is marked,

Aubade, pour le Piano.
La Kermesse. Scène Rustique, pour le Piano.
Composées par Adolphe Schloesser.

We have placed these pieces together as being in effective contrast for performance. The first is full of animation, and excellently descriptive of its title. The double pedal at the commencement is of course common property in the composition of pastoral music, but it is effectively treated, and ceases before it becomes wearisome. The first theme is characteristic and melodious, and the second subject, in the subdominant, moving in vigorous chords in both hands, gains interest by the semiquaver passages which take us back to the original melody on the key-note pedal, by the simple means which such simple music demands. Well played, this unpretending composition cannot fail to be successful. The second piece is a very graceful and expressive song without words, given to the left hand, with a *staccato* accompaniment for the right. As in the first composition, no attempt is here made at a display of profound erudition; the subject flows on quietly and naturally, the harmonies are appropriate, and the modulations never unduly forced. Where the theme is taken in octaves with the two hands, the passages are by no means awkward to play, the management of the touch being the principal difficulty. The conclusion of the piece, in which the subject gradually dies off, is extremely effective.

Lamborn Cock and Co.

Favorite Airs from Wagner's Opera "L'Olandese Dannato" ("*Der Fliegende Hollander*") Arranged as Solos and Duets for the pianoforte, By Arthur O'Leary.

Wagner's operas are scarcely suited to be cut up into "Books of Airs," for the dramatic action is so interwoven with the music throughout that it is difficult to get a continuous piece to set before an amateur in the drawing-room. Mr. O'Leary has however performed his task admirably, and indeed has succeeded in managing his materials so cleverly that the melodies played through as they stand will form a much more satisfactory reminiscence of the opera than a so-called "Fantasia," with all the arpeggios and shakes usually employed in the manufacture of these works. The arrangement of the airs is excellent; and we cordially recommend the piece to all who desire to make acquaintance with Wagner's highly imaginative and characteristic composition, although we need scarcely say that it is only on the stage that the genius of the composer can be truly manifested.

Poppies, pale, on thy pillow weep. Serenade. Words by Florence Percy.

Do not look at Life's long sorrow (*One by one*). Written by Adelaide A. Procter.

Composed by Kate Lucy Ward.

Both these songs show more feeling for melody than harmony. The first has a pleasing vocal theme, but it is accompanied feebly. There is nothing, however, incorrect in the harmony to the voice-part; but we must take exception to the progression in the last bar of the opening symphony, where the contrary motion is kept up to the close on the key-note, in spite of what happens in the progress of the parts. We like the second song better. The melody is flowing, and it is more thoughtfully accompanied than the Serenade. Let the composer, however, try the effect of the $\frac{4}{3}$ on E, instead of the $\frac{6}{3}$ on C, in the first crotchet of the 4th bar, page 3. Many improvements of this kind may be effected with a little care,

---

E. W. Allen.

The Sequential System of Musical Notation. By William A. B. Lunn. Fifth Edition.

This system of musical notation was first published in 1843 (under the *nom de plume* of "Arthur Wallbridge") other editions having since appeared in which the method has been gradually improved. For obvious reasons, we can deliver no opinion on the merits of Mr. Lunn's reform; but must content ourselves with the following quotation, which throws some light upon the claims of the new system to public attention, "An arbitrary arrangement of sounds has hitherto prevailed, which renders change of key clumsy and difficult. Even the human voice, the most flexible and perfect of all instruments, to which every key is equally 'natural,' has been subjected to this bondage. In the Sequential System no such necessity is recognised. *Vocal* music is written independently of all artificial considerations; and it is only in *instrumental* music that the peculiarities of the instrument for which it is intended need be thought of." The various laudatory opinions of the press, which are appended to this new edition, bear ample testimony to the favour with which the leading principles of "Sequentialism" have been formerly received by the most competent critics; and there can be little doubt that this latest development of the system must ensure at least an equal amount of careful and impartial consideration.

Weekes and Co.

The Emperor. Grand Fantasie Heroique on "*Die Wacht am Rhein.*" Expressly composed for and dedicated to Herr Louis Lee, by Albert Pieczonka.

We do not know who Herr Louis Lee (for whom this piece is said to have been expressly composed) may be, but if he finger the chromatic scale as he is here directed to do, we think the "Glissandissimo," marked over the passages must be somewhat difficult to attain. The composer, however, (whose name is new to us) has produced a good showy Fantasia which, well played, may successfully stir up the German patriotic feeling, and this is we presume what is principally aimed at. The passages are exceedingly well written throughout, and lie well under the hand.

Bruton and Co., Bristol.

A moonlight Song. Notturno, for Piano; by A. Whitaker.

It is perhaps unnecessary to multiply pieces of this class—seeing that pianoforte "Songs" are written for every part of the day, and partly through the night—but if more are

wanted, Mr. Whitaker has supplied one which may take its place amongst the graceful trifles of the hour. A subject without much claim to novelty, but sufficiently melodious for the purpose, is first given out, with the left hand crossed over the right for the accompaniment, and the conventional ornaments are afterwards used in the usual manner. Mr. Whitaker should attempt something not so decidedly cut to the received pattern.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you allow me to draw your attention to an error in the April number of the *Musical Times*, giving an account of Mr. Henry Leslie's third concert, wherein Miss Ellen Horne is stated to be a "pupil of Mr. Leslie." I beg leave to say that Miss Ellen Horne and Madame Poole, the two ladies so favourably noticed, have been for some time, and still continue, under my sole tuition.

The insertion of this letter in the forthcoming number of your valuable periodical, will greatly oblige,

Yours obediently,

FRANCES HARRIET NOBLE,
Associate R.A. Music.

3, Fitzroy Street, Fitzroy Square W.
April 14, 1871.

[We willingly give Mrs. Noble the opportunity of publicly claiming her very clever pupils. We knew nothing whatever of the antecedents of Miss Ellen Horne, and announced the name of her instructor on the authority of our contemporary, the "Musical Standard."—ED. *Musical Times.*]

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Perhaps some of your readers may help me in a little difficulty I have met with—viz., the real meaning of *Andantino*. According to "Hamilton's Dictionary of Musical Terms" it is *slower* than *Andante*. Rodolphe (the French Master), S. Glover and others give the same meaning in their instruction books—while on the other hand, Sydney Smith and others give as the meaning *not* so slow as Andante. The termination of Andantino (ino) being a diminutive, it must mean *less* Andante, so if Andante means rather slow, Andantino cannot mean slower. I should like some satisfactory evidence as to the real meaning of the words. I am, Sir,

Yours faithfully,

R. M.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

No notice can be taken of the concerts at Grantham and Andover, as "Thursday evening" and "Wednesday evening" cannot be accepted as dates. We trust that many other correspondents who send us communications of a similar character will take this hint.

ITALIANO *is informed that we cannot insert any letter unless the name and address of the writer accompany the communication.*

H. GALBRAITH.—*Were we to adopt our correspondent's suggestion we should degrade a critical review into a trade advertisement. We certainly think that in catalogues of songs it would be a great convenience to the public if the particular voice for which each composition was written (and perhaps, even the compass it embraces) were stated; but it cannot be supposed that it is the office of the reviewer to supply information which is considered unnecessary both by composers and publishers.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALLOA, N. B.—The Musical Association gave Mendelssohn's *Elijah* on Tuesday, the 28th March, to a crowded house. The orchestra numbered 22 performers, and included The Drechsler Hamilton Family, of Edinboro', whose playing was much admired. The whole of the solo parts in the Oratorio were sung by members of the Society, and so well as to reflect much credit on the sound training of their conductor. The choruses were excellently rendered, the precision with which the points were attacked being highly commendable. At the close a vote of thanks was given to the Society, and also to Mr. A. Alexander, organist of St. John's, the conductor, for the highly successful manner in which the work had been performed.

ANSTWICK, YORKS.—On the 14th ult., a Concert of sacred and secular music was given by the Anstwick Choral Society, assisted by Miss Ellis and several amateurs. In the first part, the choruses, "O Father" (*Judas Maccabæus*), "Lift up your heads" and "Hallelujah" (*Messiah*) were rendered in a manner which reflected great credit on the conductor, Mr. Hedgman. The solos were "Lord remember David," "But thou didst not leave," and "Thou art gone up on high." The remainder of the programme consisted of vocal solos and part-songs. Miss Ellis gained a well-deserved encore for both her songs.

BACUP.—The new organ erected by Messrs. Foster and Andrews, of Hull, was opened on the 29th March by Dr. Spark, of Leeds. The programme included selections from the *Messiah*, the solo parts being assigned to Miss Amy Empsall, of Bradford, who was especially successful in "But thou didst not leave," and Mr. A. Wroe, of Bury, whose singing of "The people that walked in darkness" was much admired. The choruses were well given by a choir of between forty and fifty voices, conducted by Mr. John Lord, bandmaster. The powers of the organ were most effectively displayed by Dr. Spark in several pieces; the *Fugue*, which concluded the performance, being executed in masterly style.

BATH.—On Thursday, the 31st March, Mr. Bianchi Taylor's choir gave the fifth public rehearsal at the Assembly Rooms. The programme comprised selections from Mendelssohn's *Hymn of Praise* and *Elijah*, and Spohr's *Last Judgment*. Several of the solos were excellently sung, especially "Praise the Lord, O my Spirit," by Miss Andrews; "The sorrows of death," by Mr. Smith; "If with all your hearts," by Mr. Jesse Moody; and "It is enough," by Mr. Estens. Praise must also be awarded for the rendering of the trio, "Lift thine eyes," by the Misses Andrews, Edwards and Howarth; and the duet, "Forsake me not," from the *Last Judgment*, was exquisitely given by Miss Brettele and Mr. J. Moody. The execution of the difficult choruses reflected the highest credit upon the training of Mr. Bianchi Taylor, who conducted. A small and effective band was well led by Mr. Owen; Miss Taylor skilfully accompanied on the pianoforte, and Mr. Brownall presided at the harmonium.

BERKHAMSTED.—The fine old Church here was re-opened on Friday, the 14th ult., after a restoration which has cost about £5000. A new organ has been erected in the church, which was opened by Mr. C. Warwick Jordan, Mus. Bac. Oxon., of Lewisham, who gave a performance in the afternoon, and played a voluntary in the middle of the morning and evening services, with much effect. The organist of the church, Mr. Macrone, accompanied the choral portions of the service, which were rendered by an efficient surpliced choir. The collections at the morning and evening services amounted to £213 2s. 11d.

BLACKHEATH.—A very excellent Concert, under distinguished patronage, was given at the Alexandra Hall, on Wednesday, the 12th ult. The vocalists were Miss Alice Fairman, Mrs. George Brocklebank, Fraulein M. Balke, Mr. Croft, and the "London Orpheus Quartett;" Pianoforte, Herr Henseler and Mr. Koetlitz; violin, Mr. Brockelbank; violoncello, M. Paque. The programme comprised among other pieces the duet "Mira la bianca luna," exquisitely sung by Mrs. Brockelbank and Mr. Croft. Miss Fairman's fine contralto voice was heard to advantage in Randegger's song, "To thee, my love," but the glee singing of the "London Orpheus Quartett" appeared to give most satisfaction, the encores of the evening being awarded to the glees "Pretty maiden," and Truhn's "Three Chafers," the last of which was unanimously re-demanded. The pianoforte performances of Herr Henseler and Mr. Koelitz were much admired, and M. Paque's solo on the violoncello was rendered with his usual effect. The proceeds of the concert were devoted to a charitable object.

BLACKPOOL.—On Monday evening, the 27th March, the Blackpool Vocal Society gave the second and last Concert of the season in the Assembly Rooms, Talbot Road, to a large audience.

The first part comprised a selection from Handel's *Judas Maccabæus*, Haydn's *Creation*, and Mendelssohn's eight-part psalm *Judge me, O God*. The second part, which was entirely secular, included the music to *Macbeth*. "Allegiance we swear," and "Sleep, gentle Lady," Bishop. The principals were Miss Webbe, Miss Webster, and Messrs. Grime, Warner and Stanton; accompanists, Messrs. Grindrod and Wrigley; conductor, Mr. N. Dumville. The chorus deserves commendation for its fine rendering of Mendelssohn's Psalm, and Bishop's "Allegiance we swear" (encored), the precision of the singing reflecting the utmost credit on the conductor. The "National Anthem" concluded the Concert.

Bradford.—The Concert on Saturday, the 25th March, was one of the most delightful of the season, and introduced for the first time to Bradford the Halifax Glee and Madrigal Society, numbering fifty voices. Under the conductorship of Mr. R. S. Burton, of Leeds, the members of the choir opened the concert with "Strike the Lyre," which was sung with exquisite taste, and received with a burst of applause. They next sang "Behold the Woods," by Mendelssohn, the light and shade in which was observed with a delicacy and refinement certainly never surpassed in Bradford. The other pieces were Smart's "Spring," Spofforth's "Hail smiling morn," Benet's "Flow, O my tears" (A.D. 1599), Cooke's "When wearied wretches," Dowland's "Come again, sweet love" (1580), and Smart's "Stars of the summer night." These were all finely given, and received with unmistakable signs of approbation.

Bubslem.—On Monday evening, the 10th ult., the Tonic Sol-fa Choristers of North Staffordshire took higher ground than they had ever before attempted to occupy by producing Mendelssohn's Oratorio, *Elijah*. Amongst the most noticeable points in the first part, we must especially mention the vigorous rendering of the music descriptive of the contest between Elijah and the priests of Baal, the careful singing of the fine tenor airs, "If with all your hearts," and "Then shall the righteous," by Mr. Lloyd; the unimpeachable delivery of Elijah's prayer, "Lord God of Abraham," by Mr. Brandon, and the quartett of angels, "Cast thy burden upon the Lord," by the four principal singers. The part of "The Youth," too, was well sung by Master Cliff, one of the boys of the choir; and the additional parts in the double quartett, trio, and quartett and chorus, were taken by Mesdames Wheeldon, Munden and Barnett, Master Sheldon, and Messrs. Bentley, J. Wood, and Gibson, of the choir. In the second part, Miss Poyntz gave, in a highly artistic manner, "Hear ye, Israel," and Mr. Brandon distinguished himself by his singing of "It is enough, O Lord; now take away my life." But the gems of this part were the trio, unaccompanied, "Lift thine eyes," given by Miss Poyntz, Mrs. Munden, and Mrs. Lincey-Nalton; and the air, "O rest in the Lord," by Mrs. Lincey-Nalton. The members of the choir maintained the *prestige* they have so long enjoyed; and, more especially in the second part of the Oratorio, displayed such a natural appreciation of the colouring required as to show that the excellent training of their conductor had not been thrown away upon them. The part of *Elijah* was carefully given by Mr. Brandon; Miss Poyntz as soprano, and Mrs. Lincey-Nalton as contralto, sang the music allotted to them in a very creditable manner; and Mr. Lloyd displayed good qualities of voice and much feeling in the tenor songs. The band, consisting of the usual selection from Mr. C. Hallé's orchestra, assisted by some of the best local amateurs, and led by Mr. Seymour, contributed much to the success of the performance. Mr. Walker, at the organ, rendered material aid, and Mr. Fowell was, as usual, an efficient conductor.

Carlisle.—On the 28th March a very excellent Concert was given by the Carlisle Choral Society at the County Hall, before a large audience. The first part was devoted to Handel's Serenata, *Acis and Galatea*, the principal parts in which were sustained by Miss Clelland, Mr. W. Grayson and Mr. Brandon, all of whom were highly effective. The choruses, especially "Wretched lovers," were given with commendable energy and precision. In the second part the vocalists mentioned above appeared, with the addition of Miss Ruth Harlow, of Manchester, and gave several vocal pieces with much success. The "Tramp chorus," in which Miss Clelland sang the soprano solo, was received with marked favour. Mr. Metcalfe conducted, Mr. John Scott led the orchestra, and Mr. John B. Scott efficiently acted as accompanist, relieved occasionally by Miss Clelland and Mr. Brandon.

Cheshunt.—On Monday, the 17th ult., Miss Annie Hensmon gave a Concert in St. Mary's Hall, assisted by Miss Dwight, Mrs. Mackay, Mrs. T. Bokenham, Mrs. Emmott, Messrs. R. K. Trotter, W. H. Smith, W. C. Bell, Lansdowne Cottell and Cecil Burch. Miss Hensmon has a pleasing voice, and was exceedingly well received. The programme included instrumental and vocal solos, all of which were highly successful.

Cobham, Surrey.—The Cobham Choral Society gave an excellent Concert on the 20th ult. (being the last of the season), before a numerous audience. All the part-songs were well sung—Alfred Plumpton's "If thou art sleeping, maiden," Hatton's "The Village Blacksmith," and Miss Macirone's "Sir Knight, Sir Knight," especially, being admirably rendered and loudly applauded. Guglielmo's song, "The Maid of Marano," was well sung by Miss J. Jupp. The Rev. G. Bancks (President of the Society) gave Dr. Stainer's fine song, "Jilted," in a masterly style. The duet "Out in the Sunshine" (Ciro Pinsuti) was well given by Miss J. Jupp and Mr. G. Jupp, and encored, and a similar compliment was paid to Mr. G. Smith for his singing of "My pretty Jane." Miss E. Bennett also made a marked impression in Guglielmo's song "Signora." The instrumental pieces, "La Violette" (Herz), "Lebe Wohl" (Heinrich Proch), and "Il duolo d'amore" (Otto Nicolai), were well played by Mr. J. Kitcat, Miss Kitcat, and Mr. H. P. G. Brooke. The singing of the choir reflected the utmost credit upon the conductor, Mr. H. P. G. Brooke. It is gratifying to state that this Society now numbers seventy members.

Colchester.—On Friday, the 14th ult., Herr Werner, bandmaster of the 27th Inniskillings, gave a Concert at the Public Hall. The band played an overture, "Zampa," a selection from "Nabuco," and Strauss' valse, "Blue Danube;" and Herr Werner, performed also on the clarionet in excellent style. Several ballads, &c., given by Mrs. C. Winterton, Messrs. Cocks, Cleather, Wodehouse and Logan, were received with much satisfaction by a large audience.

Cudham, Kent.—On Wednesday evening, the 19th ult., the series of winter evening entertainments which have been so successful in this parish, was brought to a close. On that evening the usual programme of a Penny Reading was exchanged for that of an entertainment of Vocal and Instrumental Music, an interesting programme being provided for the occasion. The playing of Mrs. Withers, Mrs. Alwen, Miss Hankins, and Mrs. Thompson, and the singing of Mrs. Withers elicited much applause. Mr. Pearce (who is a general favourite) was also highly successful. Great credit is due to the choir for the manner in which the part-music was rendered, considering that the class has only been in existence a little more than three months. There was a large audience, and several pieces were re-demanded. At the close of the concert, Mr. Gregory proposed a vote of thanks to those friends who had so kindly given their assistance during the season, and expressed an earnest hope that there may be a similar service next winter.

Dresden, Longton.—On Monday, the 17th ult., a Concert was given by lady and gentlemen amateurs, for the benefit of the organ fund for Dresden church. The room was well filled, and the vicar, the Rev. — Salt, had the pleasure of announcing that the proceeds of the performance quite freed the congregation from debt. The singing of Mr. Fellows, of Bilston, and Mrs. Adderley, was highly appreciated. Mr. W. A. Marson, of Stafford, performed two solos on the violin, and was encored. The Misses Edwards and Mr. White, the organist, presided at the pianoforte, the former playing an effective duet, and Mr. John D. Mort, of Stafford, gave two solos on the cornet with much success. At the conclusion of the concert a vote of thanks was proposed by the vicar to the ladies and gentlemen who had so kindly given their services.

Dumfries.—Handel's Oratorio, *Samson*, was given with much success by the Dumfries and Maxwell-town Choral Society on the 27th March, at the Mechanics' Hall. The solo vocalists were Miss Clelland, Miss Ruth Harlow, Mr. W. Grayson and Mr. Brandon. There was an efficient band, and the chorus numbered nearly 100. Miss Clelland sang most effectively "Ye men of Gaza," "With plaintive notes," and "Let the bright Seraphim," and Miss Ruth Harlow was equally successful in "Return, O God of hosts." Mr. Grayson, in "Total eclipse," and Mr. Brandon in "How willing my paternal love," were also much and deservedly applauded. The choruses were remarkably well given. Mr. Bridgeman presided at the pianoforte, and Mr. J. Pattinson at the harmonium.

Edinburgh.—An Organ Recital was given by Professor Oakeley in the Music Class-room on Easter Eve, before a numerous and attentive audience. The programme contained an excellent selection of the highest classical music, most of the pieces being especially appropriate to the season.

Exmouth.—The Harmonic Society gave its eighth concert at the Assembly Rooms on Thursday evening, the 23rd March, when the *Messiah* was very creditably performed. The place of Mr. Pook, absent from indisposition, was worthily filled by Mr. W. Vinnicombe (the *baton* in the meanwhile being assumed by Mr. E. Vinnicombe), and although undertaken at a very short notice, the whole of the bass music was well sung. Mr. Trehane earned much favour in "Comfort ye my people"; and, rendered "He dwelleth in heaven," in an equally striking and effective manner. The other principals were Miss Maria Vinnicombe (contralto), and Miss Annie Vinnicombe (soprano); each of whom has made decided advances in the profession since her former appearance before an Exmouth audience. Among the choruses, "For unto us," and the concluding one, "Worthy is the Lamb," were perhaps the most effective. Thanks are certainly due to Mr. Wm. Vinnicombe for bringing the members of the Society to such a state of efficiency; and especially so, for his untiring energy in the double capacity he undertook in the present emergency. Mr. E. Vinnicombe ably presided at the harmonium; and Miss Wood at the pianoforte.

Eye, Suffolk.—The members of the Eye Church Choir, gave their fourth annual Concert, in the Corn Exchange, on Tuesday the 11th ult., under distinguished patronage. The programme was divided into two parts, sacred and secular, the former including "Balaam's prophecy," by Dr. Spark, "Waft her Angels" (*Jephtha*) and "O House of Jacob," from Benedict's *S. Peter*, (both charmingly sung by Mr. F. Page Roberts, B.A., of Cambridge), an anthem composed for the occasion by Morton Latham, and "See the Conquering Hero" (*Judas*), sung with great precision by the choir. Among the secular pieces were Barnby's "Sweet and Low," "The Village Choristers," two German melodies, "Lorely" and "Wanderlied," the latter very effectively sung by tenors and basses, in unison with full chorus, Calkin's "My Lady," Hatton's

"Belfry Tower," and Callcott's "Mark the merry elves." Secular solos were also given with much success by Mr. Roberts, Mr. Sloper and Mr. Ship. Miss E. M. Jukes presided at the pianoforte with much taste, and Mr. M. Deadman conducted. The proceeds of the concert amounted to £30.

GLASGOW.—The choir of Queen's Park Established Church gave its third annual concert of sacred music in the church on the 29th March. The performance was conducted by Mr. R. Donaldson, the honorary organist and choirmaster. Mr. Whitham presided at the organ, and Mr. Emile Berger at the pianoforte, the accompaniments being furnished by these instruments together or singly. The programme consisted of pieces which, with one or two exceptions, were entirely new to Glasgow. Foremost among these, both in position and importance, was Haydn's *Passion* music, which was performed for the first time in Scotland. With the exception of the final movement the music is uniformly slow, solemn, and mysterious, and is strikingly suited to the gravity of the text. The second part of the programme contained four numbers from Sir Julius Benedict's new Oratorio, *St. Peter*, the most noticeable being the chorus, "The Lord be a lamp," a beautiful and devotional movement in 9-8 time. This portion of the concert also included two new sacred pieces, "The way is long and dreary," and "It came upon the midnight clear," composed for this occasion by Mr. Sullivan. Both were highly effective, and the audience made an ineffectual appeal for the repetition of the second. Gounod's well-known *Ave Maria*, and Sir Sterndale Bennett's "O Lord, Thou hast searched me out" were very nicely sung by two lady members of the choir, the former receiving an encore. The church was crowded with an audience which seemed fully to appreciate the enterprise shown by Mr. Donaldson and the choir in the production of new works of sterling merit.

GREASBRO'.—The members of the Greasbro' Church Choir gave their eleventh annual Concert on Easter Monday, in the School-room, to a numerous assembly. All the part-songs were well rendered by the choir (which is now considered the first in the district), under the directorship of the organist and choirmaster, Mr. Warburton. The following members, as soloists, are deserving of special mention:—The Misses Higgins and Rhoadhouse, and Messrs. Cawthorne, Whittaker, Whittington, Stringer, and Myers. The choir is a voluntary one, and these concerts are given by the members without any assistance whatever.

GREAT STANMORE.—On the 12th ult. a Concert was given in the National Schoolroom, by the Stanmore Choral Class, assisted by Miss Hosegood and Miss E. Hosegood; Pianoforte, Mr. G. B. Dobson. The Rev. L. G. Bernays presided. The programme was varied and well selected, and several songs were encored. Mr. J. A. Drage conducted.

GREENOCK.—A Service of Sacred Music was given in the Mid Parish Church, on the 7th ult., when the choir had the assistance of several musical friends. The programme included a number of pieces introduced for the first time to a Greenock audience. The choir, which numbered about forty voices, sang, on the whole, with much effect, although occasionally betraying a want of sufficient rehearsal together. The pieces specially noticeable for their excellent rendering were—Chorus, No. 2, from Mendelssohn's "Festgesang," "Te Deum laudamus" (Hopkins), in G, "He that shall endure" (*Elijah*), and Elvey's "Arise, shine." The solo vocalists were completely successful, particular praise being due to Handel's "Angels ever bright and fair," and the tenor and bass airs, "If with all your hearts," and "Lord God of Abraham," from *Elijah*. The Trio from Mendelssohn's unfinished Oratorio, *Christus*, was a prominent feature of the evening, although the composer's intention was departed from, it being sung by female voices. Spohr's "Blest are the departed" was also most impressively rendered. Mr. Alex. Hamilton was a most efficient conductor, and the care he has given to the training of the choir was evident from the great attention that was paid to expression in each piece. A special word of commendation is due to the organist, Mr. Poulter, who accompanied with much skill during the evening, and his solos were not the least enjoyable parts of the programme.——THE fifteenth annual private Concert of the Greenock Choral Society was given on the 14th ult., at the Town Hall. The first part of the programme was devoted to Spohr's Oratorio, *The Last Judgment*, which, considering the difficulties of the work, was extremely well rendered. The choral portions, especially, receiving full justice. A word of praise must also be given for the manner in which the duet "Forsake me not" was sung by both vocalists, and Mr. Peace, who ably presided at the organ, has a right to be congratulated on the general excellence of the performance. The second part was secular, and included a new song, composed by Mr. D. Middleton, called "The Repulse," (well sung by Mr. William Boyd), and several vocal pieces, all of which were highly successful. Mr. Peace was enthusiastically encored for his excellent performance on the organ of Auber's Grand Triumphal March, composed for the inauguration of the London Exhibition of 1862. The concert was conducted by Mr. D. Middleton.

HALIFAX.—The first Concert of the Quartett Union was held in the new lecture theatre of the Museum, Harrison Road, on the 17th ult. The programme included Haydn's Quartett, No. 82, in F, Mozart's Pianoforte Quartett in G minor, and Mendelssohn's Quartett (for strings), in D major, Op. 44. The performers were Mr. Cooper (1st violin), Mr. Whitaker (2nd violin), Mr. Bowling (viola), and Mr. Pettitt (violoncello), the pianoforte part in Mozart's Quartett being well played by Mr. Whitaker. The vocalist was Madame Tonnelier, who sang a song from Weber's *Der Freyschütz*, and a grand scena from Spohr's *Faust*, in excellent style.

HORNCASTLE.—The first Concert of the Choral Union was given in the Exchange Hall, on the 11th ult., under the conductorship of Mr. Price. The programme included choruses, glees, duets and solos, in the execution of which the performers were highly successful, the duet "My pretty page," (sung by Mrs. Jackson and Mr. Price) being re-demanded. The programme was repeated on the following evening, when Master Price received an encore for his singing of "My own, my guiding star." The Association has been in existence barely four months, and already numbers more than 100 members.

HUDDERSFIELD.—On Wednesday, the 12th ult., an amateur Concert, for the benefit of the Huddersfield Infirmary, was given in the Assembly Rooms, Queen Street, under distinguished patronage. The performers consisted of a party of gentlemen amateurs from Leeds, assisted by Madlle. Liebhart. The programme contained songs, ballads and part-songs, the whole of which were rendered in good style, several being encored.——THE one hundred and forty second Concert of the Huddersfield Choral Society (and last for the season) was given on Friday, the 14th ult. The programme was selected from Mendelssohn's *Elijah*, the principal vocalists being Madame Tonnelier, Mrs. H. L. Cooper, Miss Crossland, Mr. Barras, Mr. Young, of Wakefield, Mr. Garner and Mr. Stocks. Leader, Mr. H. C. Cooper; conductor, Mr. R. S. Burton. Madame Tonnelier, Miss Crossland and Mr. Garner were highly successful, and received several encores. On the whole the concert was a decided success, the hall being crowded.

JEDBURGH, N.B.—An evening concert of sacred and secular music was given by the Jedburgh Musical Association in the Corn Exchange on the evening of Tuesday, the 28th March, to a crowded audience. The sacred part consisted of selections from the Oratorios of *Judas Maccabæus* and the *Messiah*, and Mendelssohn's 42nd Psalm, *As the Hart pants*. The choir, numbering upwards of 50 voices, acquitted itself well throughout; the choruses, "Hallelujah," "Worthy is the Lamb" and "Amen," being especially effective. The airs, "Angels ever bright and fair" (*Theodora*,) and "How beautiful are the feet," (*Messiah*,) were well given by one of the lady members of the Society; and "Arm, arm, ye brave," (*Judas*,) by one of the gentlemen. The secular part was highly successful. Of the choral portion the most noteworthy numbers were Horsley's "See the Chariot at hand," R. L. de Pearsall's "A Chieftain to the Highlands bound," and a quartett and chorus "When Gossips love," by the talented conductor, Mr. A. C. Mounsey, to whose untiring zeal the Society owes its existence and present flourishing condition. Mr. J. Adlington, of Edinburgh, presided at the harmonium and pianoforte with much skill.

KELSO.—An interesting service took place on the 11th ult., in connection with the opening of a new and handsome organ, with which, in addition to the many munificent gifts her generosity has already bestowed on the congregation, Mrs Robertson of Ednam House, has provided St. Andrew's Episcopal Church. Professor Oakeley kindly gave his services for the occasion, and opened with an extemporaneous voluntary. The psalms and hymns were sung by the resident choir of sixteen voices, assisted by the choir of St. Paul's, Edinburgh, and were rendered with great precision and effect. Hymn 335, "Edina," a favourite tune, the composition of Mr. Oakeley, was rendered with singularly careful attention to musical light and shade, and furnished a fine specimen of what congregational singing ought to be. During the offertory, Mr. Oakeley played a voluntary from Bach. "Worthy is the Lamb," followed by the "Amen" chorus (Handel), formed the concluding voluntaries; but those who lingered at the close had the pleasure of hearing Bach's "Grand Fugue in G minor," played in masterly style. The new organ, built by Messrs Forster and Andrews, Hull, at a cost of nearly £400, is admirably suited to the size of the church, and is in every respect a really fine instrument.

KILMARNOCK.—On the evening of Saturday, the 25th March, Mr. M'Laren, musicseller, gave a popular Concert in the Corn Exchange Hall. The principal vocalists were Miss Clelland, soprano; Miss Ruth Harlow, contralto; Mr. Grayson, tenor; and Mr. Brandon, bass. The programme included a variety of vocal pieces, which were rendered in a highly artistic and effective manner. One or two solos were also played very cleverly by Miss Dubery Taylor, a juvenile pianist of much promise. The concert was altogether one of unusual excellence.——THE Kilmarnock Philharmonic Society gave Handel's *Messiah* on the 12th ult., with much success. The principal vocalists were Miss Banks, Miss Adelaide Newton, Mr. Perren and Mr. Lander, all of whom were highly effective. Miss Banks in "I know that my Redeemer liveth," Miss Newton, in "O thou that tellest," Mr. Perren in "Thou shalt break them," and Mr. Lander, in "Why do the nations," producing a marked impression upon the audience. The local orchestra (which has been ably led during the season by Mr. Drummond), was assisted by the Drechsler-Hamilton family of Edinburgh, and was thoroughly efficient throughout the Oratorio. The choruses were rendered with remarkable precision, and great praise is due to the excellent conducting of Mr. Dixon. We are glad to record that the Fever Hospital, for the funds of which excellent Institution the concert was given, will benefit largely by the performance.

LANCASTER.—A very successful performance of the *Messiah* was given by the Lancaster Choral Society in the Music Hall, on Wednesday, the 12th ult., the object being to raise funds for the enlargement and re-erection of the organ in the Parish church. The principal vocalists were Miss Clelland, Miss Harlow, Mr. Grayson and Mr. Brandon, who gave the solos with excellent effect. The choruses were remarkably well sung, especially "For

unto us a child is born" and the "Hallelujah." The band consisted of members of Mr. C. Hallé's orchestra, assisted by amateurs of the town. The Oratorio was ably conducted by Mr. Dean, to whose exertions the efficient state of the Choral Society is mainly due.

LEAMINGTON.—The Leamington Philharmonic Society gave two performances of the *Creation* in the Royal Assembly Rooms on Wednesday, the 29th March. Mr. R. Ward, whose long connection with the Society has contributed in no small degree to its excellence, conducted, and Messrs. Tuke and Grayson with Madame Sutton, from the Lichfield Cathedral choir, were the principal vocalists. At the morning Concert there was a select attendance of the local gentry, and in the evening the tradespeople and their friends mustered in considerable force. Both Concerts were exceedingly good, and gave the greatest satisfaction. The best songs were "With verdure clad," and "On mighty pens," by Madame Sutton; "Rolling in foaming billows," and "Now heaven in fullest glory shone," by Mr. Tuke; and "God created man," by Mr. Grayson. The band was efficient, and the choir showed evident signs of careful training.

LEEDS.—The Town Hall Popular Concerts continue to attract crowded audiences. The concert on Saturday, the 1st ult., was devoted to operatic music, the vocalists being Madame Ida Gillies-Corri, Miss Bloomfield, Mr. Wm. Parkinson, and Mr. Henri Corri; Mr. T. W. Dodds presiding at the pianoforte, and Dr. Spark at the organ. Several pieces were enthusiastically encored.

LISKEARD.—The Choral Society gave its first Concert on the 14th ult., at the church school-room, which, despite the unfavourable weather, was filled to overflowing. The programme was miscellaneous, and included several part-songs and choruses, in which the choir, numbering over one hundred members, was heard to advantage. Mdlle. Patti Laverne, who had been specially engaged, met with a hearty reception. Her chief songs were "O luce di quest 'anima," "Cherry Ripe," and "Sing birdie, sing," all of which were encored. The instrumentalists included Mr. Fly, bandmaster South Devon Militia, Mr. Isaacs, and Mr. A. C. Faull, Plymouth. Mr. Fly (cornet), Mr. Isaacs (violin), and Mr. Faull (piano), performed solos with marked success. The choir was well trained and reliable. The part-songs were carefully rendered, admirable time being kept in each. The whole of the performance was under the experienced *bâton* of Mr. F. N. Löhr.

LIVERPOOL.—Immediately upon the conclusion of the usual band rehearsal of the Philharmonic Society on the 17th ult., Mr. E. W. Thomas, the well-known and able leader of the orchestra, thus addressed Sir Julius Benedict:—"Sir Julius,—In virtue of my office I cannot allow this opportunity to pass without offering you, on behalf of the gentlemen of the band and myself, our hearty congratulations on the honour conferred upon you by Her Majesty. It is an honour which reflects many ways. It reflects on the musical profession generally, and especially on those over whom you preside. As a matter of course, it reflects on you, Sir Julius, as its recipient, and it reflects back upon Her Majesty, whose discrimination has bestowed 'honour where honour is due.' With regard to the merit which has elicited this distinction, little need be said, as it is patent to the world, the composer of *St. Peter* having made his mark as a musician in the highest sense of the word. There is no one having a love for his art but must recognize in you, Sir Julius, a true *artiste* whose honest zeal and integrity of purpose is shown in everything you undertake. You have also, sir, in your relation with us, exhibited an uniform courtesy which cannot but endear you to all you come in contact with. I will conclude these few remarks, as the exponent of the band and in my own person, by wishing you, Sir Julius, many years of health to enjoy the distinction which has been so worthily bestowed on you." This very happy expression of the views of his *confreres* of the orchestra was given with much distinctness and evident feeling by Mr. Thomas, eliciting frequent marks of approval, and Sir Julius Benedict acknowledged the compliment in a few well-turned sentences, his command of language, although a foreigner, being as remarkable as the geniality of manner and admirable taste for which he is so universally and deservedly beloved.—The sixth Subscription Concert of the Philharmonic Society took place on the 18th ult., the solo performers being Mdlle. Sessi and Signor Bagagiolo. The great instrumental feature of the evening was Beethoven's Sinfonia in C (Op. 21), which went charmingly. The overtures were Wallace's to *Lurline*, and Weber's to *Der Freischütz*. Gounod's brilliant new "Saltarello" and gorgeous "Pageant March" in the *Reine de Saba* were also given, and much applauded. The fine voice and noble style of Signor Bagagiolo were heard to advantage in "Vieni, la mia vendetta," from *Lucrezia Borgia*, and two pieces from *Gli Ugonotti*, the "Piff, Paff" song being encored.

MALVERN WELLS.—Mr. Rogers has done much for the improvement of the singing of the choir at St. Peter's Church (of which he is organist), and it must be gratifying to him to receive so many compliments upon the success of his teaching. On the 13th ult., he arranged an evening concert which was largely and fashionably attended. The performance was given in aid of the choir fund, and consisted of vocal and instrumental music, which was rendered in a truly artistic manner. Two pieces were well played by Miss Campbell and Mrs. Fowler (pianoforte), and Mr. Rogers (harmonium), and rapturously applauded. The Rev. A. Fowler, performed a flute solo, and Mr. T. Lockett, two of De Beriot's Airs for the violin, both of which were enthusiastically applauded. Miss Adams (of Malvern), sang, with much effect, two ballads accompanied by herself on the pianoforte. The other portion of the concert consisted of songs and part-songs, excellently rendered by members of the choir.

MANCHESTER.—The Concert given by the Athenæum Musical Society on the 14th ult., was highly successful. The first part consisted of Mr. Joseph Barnby's Sacred Idyll *Rebekah*, the principal parts in which were sustained by Miss Higham, Messrs. Shorrocks and Davison, all of whom were thoroughly effective. Miss Higham especially eliciting much and well-deserved applause in all her solos. The choruses on the whole were rendered with good effect. The second part was miscellaneous—Randegger's "Cradle Song," by Miss Heywood, and "Let me wander not unseen," by Miss Taylor, being especially worthy of commendation. Amongst the part-music, particular praise must be awarded for Miss Macirone's "Sir Knight, Sir Knight," and Macfarren's "Robin Goodfellow." Dr. Hiles conducted, and accompanied with much ability.

NEWNHAM, GLOUCESTERSHIRE.—Mr. and Mrs. Morgan gave their fourth annual Concert at the Town Hall, on Monday, the 17th ult., before a large audience. The Misses Foote, of Bath, sang several songs and duets with much ability, all of which were encored. Messrs. Morgan, Pickford, Wrenn, Turner, Jones and Barnes were the other vocalists. Mr. J. Hooper, of Gloucester, was very successful in his execution of two pianoforte pieces, both of which were re-demanded; he also shared the duties of accompanist with Mrs. Morgan. Some interest was felt in the performance of Miss Morgan (12 years of age), who both played a piano solo and sang a song in a very promising manner.

NEWTON-LE-WILLOWS.—The fifth annual Concert of the St. Peter's Choral Society was held in the Town Hall on Tuesday evening, the 11th ult. The music, especially Birch's Operetta *The Merrie Men of Sherwood*, seemed to give general satisfaction. Amongst the important recent additions to the vocal strength of the Society we may mention the names of Mrs. Gibson, soprano; Miss Jefferson, contralto; Mr. Wilkins, tenor; and Mr. Gaskell, bass. Mr. Smith conducted, with his usual success, and Mrs. Smith skilfully presided at the pianoforte.

NEWTON NOTTAGE, BRIDGEND, GLAMORGANSHIRE.—An effective organ has been erected in this church by Messrs. Walker and Sons. It was opened on Tuesday, the 11th ult., by Mr. C. Warwick Jordan, Mus. Bac., Oxon (Organist of St. Stephen's, Lewisham), and gave great satisfaction.

NORTON WOODSEATS.—A Concert of sacred and secular music was given in the school-room by a party of vocalists from Sheffield, on Wednesday evening the 12th ult. The first part consisted of selections chiefly from Handel and Mendelssohn, all of which were well executed. The second part contained principally glees and songs, a selection from *Acis and Galatea* eliciting warm applause. A beautiful glee, "Welcome Joy and Feast," in which all the vocalists took part, concluded the evening's entertainment, which was a complete success. Mr. E. Lee, presided at the pianoforte.

NORWICH.—The first of a series of three Concerts was given in St. Andrew's Hall on the 27th March, before a crowded audience. The programme consisted exclusively of sacred music, and comprised selections from Haydn's Service in C, No. 2, *Elijah* and the *Messiah*. The solo vocalists were Madame Vanzini, Madame Patey, Messrs. Patey and H. J. Minns. Madame Vanzini did not create much impression as an interpreter of the highest class of sacred music; but Madame Patey, as usual, sang with the expression and finish of a consummate artist. Mr. Minns was successful in "Comfort ye," and Mr. Patey gave the music allotted to him with excellent taste. The trio, "Lift thine eyes" (in which Master Self, of the Cathedral choir, joined Mesdames Vanzini and Patey) was encored. We must also mention that Gounod's new sacred song, "There is a green hill" (exquisitely given by Madame Patey) was enthusiastically re-demanded. The choruses were rendered with remarkable energy and precision; and the band, which has been much strengthened in many departments, was thoroughly efficient. The concert afforded ample proof of the improvement which has been effected both in the choir and the orchestra, under the able direction of the new conductor, Mr. Henry Rudd.

PLYMOUTH.—Haydn's Oratorio the *Creation*, was produced on the 18th ult., at St. George's Hall, by the Plymouth Vocal Association with much success. The band, led by Mr. Henry Reed, was thoroughly efficient, and the choruses were given throughout with commendable precision. The soloists were entitled to almost unqualified praise. Mr. Thomas sang all the music allotted to him with much effect; and Mr. Rogers, an amateur, was also highly successful. His rendering of "In native worth," shewed him to be far above the average of professional tenors. Mdlle. Cora de Wilhorst sang for the first time in an English provincial town. The possessor of a voice rich, melodious, singularly flexible, and of great range as well as power, this lady sings with much artistic finish and grace. "On mighty pens," in which, as on two or three other occasions, the upper C was brilliantly sustained, was a finished performance, and she was repeatedly and enthusiastically applauded.

PONTYPOOL.—On Thursday, the 20th ult., the members of the Elementary Singing Class, in connection with the Sacred Harmonic Society, met together in the Town Hall, and presented the conductor with a very handsome "Stationary Cabinet," completely furnished, and bearing the following inscription on a silver tablet:—"Presented to Mr. Charles Lawrence, by the members of the Pontypool Harmonic Elementary Class, as a mark of their appreciation of his valuable services as Instructor. Pontypool,

April 20th, 1871." The testimonial was accompanied by a beautifully illuminated address.

RAMSGATE.—At St. George's Hall, on the 28th March, a Concert of the Tonic Sol-fa Choral Society was given, when Mr. B. F. Baker's Cantata, called *The Burning Ship*, was performed for the first time in Ramsgate. The work, which consisted of three parts, was most favourably received. The solos were expressively rendered by the Misses Hogbin, Mrs. H. May, Messrs. Chandler, May, Larkins and Duckett, and the choruses were given with commendable spirit and precision. The second part contained an excellent selection of vocal music, all of which was highly successful. The concert gave the utmost satisfaction, and reflected much credit upon Mr. Duckett, through whose exertions the members of the Society have made such satisfactory progress. The entertainment was given in aid of the funds of the Ramsgate and St. Lawrence Royal Dispensary; and we are glad to say that after paying all expenses, the sum of £15 will be handed over to the Charity.——It is with much pleasure that we record the gift, from some members of the congregation, of a very handsome oak pulpit, as an Easter offering to S. Mary's Church. The pulpit was used for the first time on Easter Day. The architect who designed and superintended the construction was Mr. John Newton, of Salisbury Street, Adelphi, London, and the work was executed by Mr. Robinson, wood carver, of 173, High Holborn, to whom great credit is certainly due for the skill and success with which he has carried out the architect's design. The Easter Day services were, if possible, more successful and hearty than ever, and the floral decorations were extremely beautiful. The choral parts of the services, under the direction of Mr. Thorne, the able and talented organist, were most correctly and efficiently rendered, the two anthems in the evening, "Worthy is Lamb," after the 3rd Collect, and the "Hallelujah Chorus," after the collection of the alms, being sung with excellent effect.

REIGATE.—The annual Concert of the Reigate Choral Society took place on Thursday evening, the 20th ult., under the distinguished patronage of the Right Hon. the Earl and Countess Somers, &c. The programme included Mozart's *Twelfth Mass* and Haydn's *Spring;* and the principal vocalists were Miss Annie Edmonds, Miss Jenny Pratt, Mr. Montem Smith and Mr. Maybrick. The band included several of the best London professors, and was led by Mr. H. Blagrove, with his accustomed ability. Mr. Thurnam's choir sang the choruses in a manner deserving of all praise, and the band was, on the whole, very effective. Mr. Thurnam conducted with much efficiency.

SCARBOROUGH.—A special performance on the organ was given on Easter Monday afternoon by Mr. Naylor, Mus. Bac., organist of the parish church of St. Mary. The programme included, amongst other interesting works, one of Handel's organ concertos, arranged by Mr. Best, the "Recordare," from Mozart's Requiem Mass, an "Offertoire" by Wely, and two of Sebastian Bach's pedal fugues, all of which were excellently rendered, and listened to by the large audience with much attention. At intervals the choir sang two Easter hymns, with one of which the performance concluded.

SITTINGBOURNE.—The second annual Festival of the Church Choral Union took place in the afternoon of the 12th ult. at the Parish Church, the choir on the occasion numbering nearly 300 voices. The full choral service was rendered with much precision and good taste, Goss's Anthem, "O taste and see" especially, being beautifully sung. Precentor, the Rev. J. S. Hoare. Mr. Kinkee, of London, presided at the organ.

SLOUGH.—Mr. Orlando Christian gave an evening Concert at the Literary Institution on the 17th ult., which was well patronised. Several glees from the Standard Glee Book were given by Messrs. T. Smith, Large, Mellor, Summers, Ramsbottom, and Christian, including "The Cloud-capp'd Towers" (Stevens), and "Queen of the Valley" (Callcott). Miss Poole was very successful in "The Gleaner" (Glover), and "Guardian Angels" (Violetta), both being encored. Madame Weiss gave "Non e ver," and sang a duet with Mr. O. Christian, "Help me, man of God," from Mendelssohn's *Elijah*. Mr. Gustav Weiss, who sings with great expression, was successful in Kücken's "Twilight is dark'ning" and "Anita" (B. Richards), and Mr. Christian was honoured by an encore in both his songs, "The Wreck of the Hesperus" (Weiss), and "The light of other days" (Balfe), as was also Mr. Mellor in "Farewell my Mountain life" (Hatton). Solo pianist, Miss Lazarus; solo cornet, Mr. M. Kelly; conductors, Mr. Mellor and Mr. W. F. Summers.

SOUTHSEA.—On Friday, the 6th ult., the Borough of Portsmouth Choral Society gave an excellent performance at the New Southsea Baths Assembly Rooms, of Haydn's *Creation*, before a large audience. The solos were taken by Miss Susanna Cole, Mr. W. Offord and Mr. Horscroft. Miss Cole, who is always a great favourite with a Portsmouth audience, sang exceedingly well, as did also Messrs. Offord and Horscroft. The members of the choir, although not so numerous as on former occasions, sang with much precision, and proved that they had been carefully trained by their conductor, Mr. Godwin Fowles, F. C. O.

SOUTH SHIELDS.—The members of the South Shields Tonic Sol-fa Association gave their annual concert, under distinguished patronage, on Tuesday evening the 4th ult., in the Large Hall of the Mechanics' Institute, on behalf of the building fund of the Ingham Infirmary. The first part of the programme consisted of a selection of sacred pieces, and the second was composed entirely of national airs, several of which were encored. Mr. W. Mc Kenrick, A.C., the teacher of the Association conducted with his usual ability, and Mr. W. Mason, presided at the piano. This Association which has only been formed about two years, reflects great credit on Mr. Mc Kendrick.

SOUTHWELL.—The last Concert of the Choral Society for the season was given on Tuesday, the 18th ult., at the Assembly Room. The first part consisted of the *Kyrie and Gloria* from Beethoven's *Mass in C* and a selection from Haydn's *Creation*. Miss Dixon and Mr. Clegg sang with much taste in the duets "By thee with bliss," and "Of Stars the fairest," and the choir maintained its reputation by the manner in which the choruses were rendered. The second part included the overture to *Anacreon* (Cherubini), a pianoforte duet, by Mr. Irons and Miss Calvert (so well played as to gain an encore), and a pianoforte solo by Mr. Irons, which received a similar compliment. Several vocal pieces were also given with marked success. The choir sang "O come unto the woods" (Smart), "Now the bright morning star" (Greville), "O hush thee my babie" (Sullivan), "Spirits advance" (Bishop), and "O hail us ye free" (Verdi), the last chorus being re-demanded.

STAPLEHURST.—Selections from Handel's *Messiah* formed the programme of a Concert, under the auspices of the Mutual Improvement Society, given on the 5th ult. at the Assembly Rooms. The solos and choruses were satisfactorily rendered and much appreciated. Mr. Hollands conducted, and Mr. H. Moren presided at the harmonium. Miss Ellen Glanville, the Misses Crawford, Mr. H. J. Hall, and Mr. Henry Pearson, were the principal vocalists; Mr. George Tolhurst assisted at the pianoforte.

ST. ANDREWS, FIFE.—The annual Concert of the St. Andrews Amateur Choral Society, which took place at the Town Hall on the 14th ult., was fully attended. Mendelssohn's *Lobegesang*, commencing from the "Adagio Religioso," was well performed, the solo parts being excellently given by Mrs. R. Mitchell, Miss Anna Farnie, and Mr. Salmond. The choruses were sung with remarkable precision and effect. The second part was miscellaneous, and solos were given with much success, Mrs. R. Mitchell, Mr. Salmond, and Mr. Bower Mitchell receiving in each of their songs enthusiastic and well-deserved applause. The conductor of the concert was, as usual, Mr. Salter, and the *Lobegesang* was played, arranged for four hands on the pianoforte, by Miss Paterson and Miss Anderson, with a harmonium part, performed by Mr. Richmond. In every respect this was one of the most successful concerts ever given by the Society.

ST. AUSTELL.—An excellent Concert was given on the evening of Monday, the 17th ult., by the Choral Society. The first part of the programme consisted of a duet, "The music of the birds," sung by the Misses Higman and Samwells (encored). A quartet "The ballad of the weaver," by Miss Perkins, Miss Hodge and Messrs. Brown and Jacobs, a trio for cornet, violin and piano, by Messrs. Heath, Baker, and Trembath, and a selection of unaccompanied part songs, "Neath the Abeles," "The rainy day," and "Round the Maypole," being very effective. The second part was devoted to Lahee's "Building of the Ship," the soloists being, Mrs. Ball, the Misses Samwells, Higman, Perkins, and Hodge, and Messrs. Holt, Brown, and Sandford. The choruses were given with much precision. Mr. E. Trembath was the pianist, Mr. Baker, first violin. Mr. Heath, presided at the harmonium, and Mr. H. Trembath Mus. Bac., conducted.

TEWKESBURY.—The Choral Society in this town still continues to work successfully and usefully; the Rev. C. W. Grove is the President, and the Society is patronised by the clergy and gentry of the neighbourhood. On the 13th ult., the second Concert of the season was given in the Music Hall, when most of the solos and choruses in the *Messiah* were creditably performed. The principal vocalists were Mrs. Corson, Mrs. J. G. Home, Miss Marsh, Miss M. Watson, Mr. Newman and Mr. J. Stoyle, Worcester. The band and chorus consisted of upwards of sixty performers. The pianoforte accompaniments of Miss Osborne were in suite as greatly to enhance the effect of the performance; and, under the efficient conductorship of Mr. J. T. Horniblow, the choruses were rendered with much precision.

THAME, OXON.—A Concert of sacred music was given in the Town Hall on Monday, the 3rd ult., by members of the Stokenchurch choir, assisted by friends in the neighbourhood. The programme, which consisted of selections from the works of Handel, Mozart, Fawcett and C. Ward, was well rendered, and appeared to give great satisfaction to the large audience assembled in the Hall. Conductor, Mr. John Youens.

TREHERBERT, SOUTH WALES.—The performance of Spohr's Oratorio, *The Last Judgment*, on the afternoon and evening of Thursday, the 13th ult., in the beautiful church erected by the Marquis of Bute, was eminently successful. The Oratorio was preceded by a short selection, from which we may particularly mention the air "But thou didst not leave" (*Messiah*), by Miss Forey; the Recit. and Air, "It is enough" (*Elijah*), by Mr. D. Morgan; and the choruses, "He watching over Israel," and "Be not afraid" (*Elijah*), all of which were exceedingly well rendered at the afternoon performance. In the Oratorio, the soprano and bass solos were ably given by Miss Forey and Mr. D. Morgan; and the tenor solos reflected great credit on Mr. A. Lewis. The choruses were rendered by the choir with remarkable precision, especially the concluding one, "Great and wonderful are all thy works." Mr. Crawshay's cyfarthfa string band rendered good service, and Miss Bell Morgan, though very young, presided at the organ with great ability. Mr. Griffith Jones (Caradog) was a thoroughly reliable conductor. The rendering of the whole of the

music in the evening was equally successful; and on each occasion there was a crowded audience.

WARMINSTER.—The annual Invitation Concert given by the Grammar School took place on Easter Tuesday, when the Town Hall was crowded. The principal performers were, in addition to the School Choir—vocal, Mr. Kerningham, Lay Vicar of Salisbury Cathedral; Dr. Alcock, the head master; Mr. W. W. Alcock, the Rev. H. C. De St. Croix and Mr. George; instrumental, Mr. J. T. Calkin and Dr. Alcock, violins; Mr. Frank Spinney, viola; Mr. W. W. Alcock, violoncello; and Mr. Walter Spinney, piano. Haydn's 77th Quartett, for strings, and Bishop's "Chough and Crow" (with orchestral accompaniments) were highly appreciated. The programme was of a high class, and gave much satisfaction. We chronicle with pleasure Concerts of this kind, given by schools, as tending materially to foster in youth a love for the works of the great composers.

WENDOVER.—On the 11th ult., a Concert was given on behalf of the Literary Institution. The pieces selected were performed on the whole, with accuracy and ability. The choruses especially elicited the applause of the audience—"Now tramp o'er moss and fell" (Bishop), "What the bee is to the flow'ret" (Denning), and the "Soldiers' Chorus," from Gounod's *Faust*, being particularly well received. The songs, duets, etc., were effectively rendered, and two pieces for the pianoforte were also skilfully performed. Mr. Fleming conducted the concert, and Miss J. Holland acted as accompanist. The room was well filled.

WESTERHAM.—A fine organ, built by Lewis and Co., of Brixton, was inaugurated in the parish church, with full choral service, morning and evening, on Tuesday the 18th ult. The choir of the parish church, assisted by several ladies and gentlemen in the neighbourhood, and by Messrs. Lack and Rotton (basses), and Master Kinkee (soprano), of London numbered upwards of 50 voices. The choral service, used in the church for the first time, was exceedingly well executed. Mr. Kinkee ably presided at the organ. Mr. Bere, of St. Peter's, Eaton-square, also played several pieces with much effect. The organ, which is enclosed in an elaborately carved oak case, of chaste design, is the munificent gift of Lieut.-Colonel Warde, of Squerryes Court, Westerham, in memory of his father, the late Admiral Warde, K.H., and is in every respect a fine instrument.

WITHYHAM.—A Concert, under the direction of Mr. Pritchard, organist of the Parish Church, was given at the School-room, on the 12th ult., before a large and appreciative audience. Amongst the effective vocal pieces were the "Death of Nelson," and "My pretty Jane," by Mr. Pritchard (encored), and "Tenting on the old Camp Ground," by Mr. Garrett. "Children's Voices," well sung by Miss Barker, and the "Golden Past," by Mr. G. Moor. At the conclusion of the Concert, Earl De La Warr congratulated Mr. Pritchard, the able conductor, for bringing the Concert to such a successful issue, and spoke in the highest terms of the efficient state of the choir.

YEOVIL.—Mr. Loaring gave a morning and evening Concert, at the Town Hall, on Easter Tuesday. The programme included two overtures, "Haydn's Symphony," No. 1, flute solos by Dr. Walter and Mr. Simmons; a violin solo by Mr. Lambert Gore, and a pianoforte solo by M. Million. The symphony was admirably played by Messrs Loaring, Rumsey, Smith, Hewlett, Bennett and Dr. Walter, and fully appreciated by the audience. For the vocal portion of the programme Miss Ellen Glanville and Mr. Henry Taylor, lay vicar of Salisbury Cathedral were engaged. They both acquitted themselves admirably. The concert was quite successful.

ORGAN APPOINTMENTS.—Master Joseph Bradley, to St. Thomas' Church, Heaton Chapel, Stockport.——Mr. H. J. Dean to St. Stephen's, Spitalfields.——Mr. C. W. Pearce to St. Martin's Church, Salisbury.——Mr. J. T. Reynolds, Organist and Choir-master, to St. John the Evangelist, Altrincham, Cheshire.——Mr. C. F. Lloyd to the Parish Church, Beaumaris.——Mr. Julius Arscott has been re-appointed Organist of S.S. Peter and Paul, North Street, Wolverhampton.——Mr. J. W. Chuter to the Parish Church of St. Mary, Andover.——Mr. J. F. Meen (late of Clapton Wesleyan Chapel) to St. Mary's Parish Church, Stoke Newington.

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PART IX. (January 1, 1871), contains:—

1. Chorale Prelude. Professor Graedner (Hamburg).
2. Prelude, in E flat. W. F. Warner Jackson.
3. Trio, in A. J. F. Schwenke (Hamburg).
4. Concluding Voluntary. Arthur Page.
5. Fugue, in G major. Otto Dienel (Berlin).
6. Andante, in A. W. H. Barnett.
7. Adagio, in D. G. D. W Osterholdt (Hamburg).
8. Andante, in G. Philip Tietz (Hanover).

PART X. (April 1, 1871,) contains:—

1. Chorale Preludes, No. 2. "Ach Gott und Herr." Professor Graedner (Hamburg).
2. Introduction and Fughetta. Wm. Spark.
3. Fantasia on the Chorale, "Jesu meine Freunde." G. D. W. Osterholdt (Hamburg).
4. Andante. Inglis Bervon.
5. Andante amabile. G. J. Hill.
6. Andantino. W. J. Prichard.
7. Allegro maestoso. James Thomson.

From the *Queen*, April 22, 1871.

"*The Organist's Quarterly Journal*, edited by William Spark, Mus. Doc. (Novello, Ewer and Co.)—The 9th and 10th parts of this valuable and admirably sustained periodical are in our hands, and prove to contain as much and as varied new matter, and to be generally as interesting, as their predecessors. Part 9 at once breaks fresh ground by introducing us to Professor Graedener of Hamburg, whose Choral Prelude on the famous 'Ein feste Burg,' rendered so familiar to English ears by Meyerbeer in the 'Huguenots,' and by Mendelssohn in his Reformation Symphony, is a scholarly piece of writing in the contrapuntal school. Mr. W. F. Warner Jackson's Prelude in E flat is altogether another affair, and belongs to no particular school; this piece is not on an equality with most of the music written for the journal. Herr Tietz's simple Andante Sostenuto in G major, on the other hand, is unaffectedly graceful and pure in its style. Mr. Arthur Page's concluding Voluntary in B flat, a brilliant march and trio, is fairly written, but will better suit secular than sacred uses. A very clever piece by Herr Schwenke of Hamburg in A major, is called 'Trio' we presume because it is written in three pure parts throughout given to the right and left manuals and the pedals. This is a good exhibition of fluent contrapuntal writing. A brief Adagio in D, by Herr G. D. W. Osterholdt, also of Hamburg, is in a modern style, and a satisfactory example of its kind. C natural, by the bye, towards the close is good, but we are left in doubt as to where C sharp is resumed. The Fugue in G by Herr Otto Dienel, organist of St. Maria Berlin, is a capital piece of writing. The subjects are fresh and vigorous, the counterpoint flowing and natural, and the effect of the whole decidedly good. A smooth and nicely-conceived but not very original Andante in A by Mr. W. H. Barnett concludes this number. Part 10 opens with another ably-written Choral Prelude by Professor Graedner. The theme in this instance is the choral 'Ach Gott und Herr,' and the key B flat. Dr. Spark himself contributes an Introduction and Fughetta in E flat minor and major, which is so good as to make us desire that the fughetta had become a fugue. The introduction, with its massive harmony and its capital point of imitation, leads well up to the bright and vigorous fugal movement in the major key. The subject of this is highly characteristic, and its treatment excellent; the use of the full harmony—first in C minor—is in particular worthy of special mention; and we have only to regret the comparative brevity of the movement. Herr Osterholdt's Fantasia on the chorale, "Jesu meine Freunde," is a well-written if not highly attractive piece. Mr Inglis Bervon has an Andante in E major of very considerable merit. It is graceful music, and well calculated for the display of the instrument. Mr. G. J. Hill's exceedingly simple Andante in B flat has the same merits in a conspicuous degree; and Mr. W. J. Prichard's Andantino in A, with or without pedals, is quite beautiful, and, brief though it be, one of the choicest bits in the whole two parts. The last composition in this interesting collection is an Allegro Maestoso in D minor, by Mr. James Thomson—of Glasgow, we presume. Mr. Thomson would have done well to have essayed something simpler; we find him here a little overweighted. Dr. Spark, the judicious and most efficient editor of the *Organist's Quarterly Journal*, is to be highly congratulated on having laid before its subscribers so varied and, on the whole, admirable batch of music for the 'king of instruments.'"

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THE MUSICAL TIMES,
And Singing Class Circular.
JUNE 1, 1871.

MUSIC AT THE OPENING OF THE INTERNATIONAL EXHIBITION.

By HENRY C. LUNN.

WHETHER a love for the highest class musical compositions is really progressing in this country may be open to doubt; but that the art itself is steadily taking its legitimate place in the affections of the people may be proved by the fact of its gradually assuming a greater importance in all ceremonials; the performance of works especially written for the occasion, in addition to those already established in public favour, being now regarded as almost a necessary portion of the programme. Considering how very much our International Exhibitions are subject to Court influence, and how large a proportion of the officials connected with the "State openings" of these undertakings have neither knowledge of nor sympathy with music, it is good to find not only that the art is recognised on these occasions, but that since 1851, when the "Hallelujah" chorus, from the "Messiah," and the National Anthem were considered as much as could be borne under the circumstances, composers of different countries have been invited to contribute works which should be in keeping with the object of the Exhibition by representing the varied styles of national music. It is true that ill-natured cavillers may affirm that all this has nothing whatever to do with artistic progress, and that the sole desire of those who arrange the incidents for the opening day is to get up a good show. It may be said that to see the Secretary of Her Majesty's Commissioners hand a paper to the Secretary of State for the Home Department, and then to see the Secretary of State for the Home Department hand it to the Prince of Wales is not in itself very exciting, even when His Royal Highness declares "the Exhibition open," an announcement conveyed to the "expectant multitude" outside by a flourish of trumpets and the firing of cannon: that to be face to face with the principal members of the Society of Arts (all who are entitled to such an honour being in imposing court costume), a number of perspiring Mayors, with their maces and swords of office, and many other representatives of the power and wisdom of the land, although very gratifying, can scarcely be considered sufficiently so for an entire morning's entertainment, and that therefore music must be called in as a popular additional attraction. But we must not allow such considerations to outweigh our sense of gratitude for the admission of the art into a scheme especially intended to exhibit the result of human genius and skill.

It being decided then that Music was to be represented at the inauguration of the Exhibition of 1871, the only question was where it was to be performed. Of course the Albert Hall was the legitimate place; but then if the State ceremony took place there, the Prince of Wales, who is so often spoken of in public as a warm patron of the art, could not very well escape before it commenced. It was remembered that Her Majesty, at the opening of the Albert Hall, although staying to hear Sir Michael Costa's Ode, was escorted to her carriage before the concert began; but it appeared that the Prince of Wales's engagements on the 1st of May would not allow of his remaining even to listen to the works expressly composed for the occasion; and the difficulty therefore was to provide for his exit with all the honours due to his station. Luckily the expedient suggested itself of shifting the ceremony into the conservatory in the Horticultural Gardens, and postponing the concert until three o'clock in the afternoon, so that all vestiges of court pageantry might disappear long before the music began. It is true that very few people could be packed into the conservatory, and many of those who were there would be unable to see what was going on, even by standing upon chairs or peeping through the flower-pots; but then the best had been done for those who could get into the building, the disappointed hundreds outside would be left to the tender mercies of the police, and in the Horticultural Gardens they could grumble without being heard. It certainly was a novelty in the history of such ceremonials to see the holders of season tickets totally unable to get near the place into which they naturally imagined they had purchased the right of admission—to see them bandied about from the Albert Hall to the Horticultural Gardens, from the north door to the south door, and eventually to find them wandering in the Gardens in that state of calm resignation which had evidently been looked forward to all day by the officials at the barriers as the inevitable result of over excitement, and consequently the most available time for luncheon.

We do not know who arranged the plan on which the programmes were printed for the concert at the Albert Hall, but the one which we borrowed from a neighbour (for none were to be procured, even when the music commenced) did not inform us who was to sing or what were the names of the two overtures to be performed. Relying upon our own acquaintance with the works, we ventured to remark to a lady at our side, in answer to an enquiring appeal, that the first overture was Weber's to "Der Freyschütz," but we were met by such an incredulous and scornful look that we did not again intrude our knowledge; and when, in pity for our ignorance on musical matters, she afterwards told us that Madame Conneau was Madlle. Titiens, we merely bowed in humble thankfulness for the information.

Let us at once say that the compositions of Signor Pinsuti, M. Gounod, Dr. Hiller and Mr. Sullivan, performed for the first time and presumed to represent Italian, French, German and English art, had scarcely any of the essential characteristics of the music of those countries: indeed we might almost affirm that, with the exception perhaps of Dr. Hiller's "Triumphal March," the composers appear to have studiously avoided writing in the style of the nation which gave them birth. For this of course we care nothing; for art is really of no country, and we infinitely preferred listening to the works as pure music, without reference to the object for which they were written; but we mention this at first in order to avoid any further allusion to the subject, and merely pause to express our opinion that if composers had been invited to send in their manuscript works, and a competent committee appointed to examine them and select the four best for performance, there would have been a much better chance of excellent results than can ever be achieved by the plan of first resolving upon holding an "International Exhibition

of Musical Art," and then getting the specimens written to order.

After a very excellent performance of the overture to "Der Freyschütz," the effect of which was materially impaired by the reverberations in the building, which seem to defy all attempts at remedy, the first of the four new compositions, a Chorale, by the Chevalier Pinsuti, was given. So coldly was this work mentioned in the programme, neither the verses nor the name of their author being given, that it required stronger music than the composer has been inspired with to arouse the proverbial apathy of an audience at the commencement of a concert. A smooth Chorale, written in no particular school, but nicely voiced, and sung entirely without accompaniment, could scarcely give sufficient colour to the very clever and feeling poetry of Lord Houghton. Considering the suggestive nature of the stanzas, it seems strange that some sympathetic treatment of each verse wa not called up in the mind of the composer, the concluding lines commencing "Be this a Feast of Hope," especially, being eminently suited for musical requirements. The composition was well sung by the choir, and in its legitimate place at a choral concert, it would no doubt have fairly asserted itself as a musician-like part-song; but it suffered from the necessity of its being judged as one of the compositions representing national art, and its reception was anything but enthusiastic—a result no doubt partially attributable to the fact of the audience not having the slightest idea even of the subject of the text. The Chorale, like all the rest of the new works, was conducted by the composer.

The second place was assigned to M. Gounod's Motett, "Gallia," a work especially designed to represent the unhappy state of the country from which its composer is a voluntary exile. The first chapter of the Lamentations of Jeremiah has furnished a text most appropriate to the occasion, the parallel between the cities of Jerusalem and Paris being perfectly allowable, especially considering how very excellently the passages have been chosen for musical illustration. No more earnest outpouring of deep and heartfelt grief over the misfortunes of his native land could be spoken by the most eloquent orator than M. Gounod has here expressed in the language of his art; and when we record our opinion that in this work the composer has given utterance to higher thoughts than we have yet found in his sacred works, it will only afford one more proof of what we have so long felt—that, as in the instance of Mozart's Requiem, the more deeply an artist's sympathies are personally enlisted, the greater will be the result of his labours.

A short introduction, in E minor, in which the plaintive holding notes for the horns are a conspicuous feature, effectively prepares the hearer for the entry of the chorus, the mournful subject of which is increased by the sympathetic treatment of the orchestral parts, the syncopated accompaniment, which commences immediately before the voices, being continued throughout. The following soprano solo, combined occasionally with the chorus, has a pathetic and remarkably simple theme, in A minor, the instrumentation being in perfect keeping with the words, which express in calm and sorrowful language the fallen and desolate state of the city. After the close upon the dominant of the key, the chorus enters with good effect in C major, and the soprano solo, soaring above the choral part, gives much intensity to the words of lamentation and grief. The close of this chorus is finely interrupted by the horns simply giving out the original key-note; and a bold chorus, commencing with tenors and basses in unison, afterwards joined by the other voices in full harmony, is one of the most remarkable points in the work, the excessive richness of the instrumentation, in combination with the choir, materially aiding the grandeur of the effect. A beautiful contrast is now gained by the change to the tonic major, the soprano leading with an exquisite solo, "Jerusalem," to a triplet accompaniment of the stringed instruments, the organ being also most judiciously introduced, and this culminates in a final chorus, in which the whole resources of the orchestra (with the addition of six harps) are used with consummate skill and knowledge of effect. After the mournful and penitential character of the early part of the work, this bright and hopeful climax aroused the audience to the highest pitch of enthusiasm; and both for the composition and the cause which it so nobly illustrated, M. Gounod was compelled to bow his acknowledgments before a storm of applause which did not subside until he answered to the recall which was too unanimous to be resisted. Madame Conneau sang the soprano solos with good feeling and judgment; but it required a finer voice to do full justice to the music. Frequent opportunities, however, will no doubt be given for hearing the composition efficiently performed; for there can be no question that the work will hold its ground long after the occasion for which it was written is forgotten.

Dr. Ferdinand Hiller next appeared as the representative of German music, his contribution being a "Grand March" an appropriate work through which to glorify the victorious deeds of his countrymen, and to herald the revival of art, after the many months of strife in which the nation has been engaged. Though perhaps not strikingly original, the bold and martial character of this composition, and the masterly manner in which it is instrumented will probably make it a popular work both here and in the composer's native land, where Marches, no doubt, will for some time to come be in constant request. The fresh and vigorous subject, which commences after a melodious introduction, is richly scored, the wind instruments, especially, being used with excellent effect. This is followed by what we presume for want of a better name, must be called a "Trio," in the dominant: the original theme is then resumed, and is succeeded by a second "Trio" in B flat major. The key of the piece (D major) is then approached by some highly effective modulations, and a prolonged dominant harmony prepares us for the re-entry of the first subject, the composition ending with a short but brilliant coda. The March was excellently performed; and the composer, both on entering and leaving the orchestra, was received with a cordiality which must have convinced him that his talents are as highly appreciated in this country as in the land of his birth.

Mr. Arthur Sullivan's Cantata "On Shore and Sea" has a subject well suited for local colouring; but, as it appears to us, curiously inappropriate for the exponent of English music to choose. It is true that, supposing it good to glorify the blessings of peace by showing us the horrors of war, "national susceptibilities and painful associations" are avoided (as the author tells us) by throwing the action back

to the sixteenth century, and the scene to "a port of the Riviera, near Genoa, and on board of a Genoese and a Moorish Galley at sea;" but we can scarcely see why a truly English subject should not have been selected for the occasion, in which any allusion to the recent continental strife should have been especially guarded against. All this has, however, nothing whatever to do with Mr. Sullivan's work as a musical composition; and it must be remembered that it is by this standard alone that it will be judged at future performances, when all the surroundings of the International Exhibition will have been either forgotten or disregarded. The *libretto*, which relates to the loves of a Genoese sailor, *Il Marinajo*, and a Riviera woman, *La Sposina*, is well written by Tom Taylor, the verses being excellently suited for variety of musical expression. The chorus of sailors, with which the work opens, is highly dramatic, and based upon a subject full of character, the effect of which is much strengthened by the flowing triplet accompaniment, and that picturesque treatment of the orchestra of which the composer has given us so many instances in his previous works. After a recitative and air for *Il Marinajo*, supposed to be sung on board the Galley, in sorrow for the parting with his betrothed (a clever composition, with which a chorus of sailors is skilfully combined) a well written recitative for *La Sposina* occurs, preceded by a characteristic instrumental introduction, and this is followed by a melodious air most delicately and sympathetically instrumented, the chorus of women at the conclusion being highly effective. As Mr. Sullivan has no doubt studied the matter more than we have, the subject of the "Moresque," No. 5, may be fairly accepted as "Moorish": at all events it is full of character, the continuous use of the minor sixth in the major scale, especially when it moves upwards to the leading note, giving an indescribably novel sensation to the civilised musical ear. The "Chorus of Moslem Triumph" also contains some peculiar effects, which however must not be condemned because they are daring: it must be remembered that this is a Call to Prayer, the words being untranslated; and here, therefore, more than in any number throughout the work, the true nature of this barbaric music should be preserved. A chorus of Christian captives, and an effective duet for the lovers, who are now re-united, lead to the final chorus, which is exceedingly bold and vigorous, the orchestra and organ being well employed in heightening the climax of a work which is evidently the result of careful and matured thought. The applause at the conclusion of the performance must have been highly gratifying to the composer, who conducted throughout with his accustomed skill, and had the satisfaction of feeling that both band and choir worked with an earnest will to ensure him the success he deserved. The solo parts were efficiently sung by Madame Lemmens-Sherrington and Mr. Winn—no names, however, as we have already mentioned, being announced in the printed programme.

At the end of the Cantata Sir Michael Costa, whose services had only been required to direct the opening overture, re-appeared in the orchestra to conduct the overture to "Semiramide," which was played with much energy and precision, and loudly applauded. Then came the National Anthem, "by the chorus and audience," as stated in the programme (the chorus appealing to the ear and the audience to the eye) and this brought the musical portion of the proceedings of the day to a worthy close.

In the account of the principal characteristics of the present Exhibition, which accompanies the "Official Programme," it is expressly stated that, instead of adopting the former method of keeping the works of one country distinct from another, the plan has been carried out of placing individual objects all together, so that the quality, apart from the nationality, of the articles, can be fairly examined. This is precisely what we have already partially hinted at in our remarks upon the musical compositions selected for the opening day. We do not want the art of any particular country, but the art of the world; and to this end open competition should have been encouraged, not only on the first day, but as long as the Exhibition remains open. Works approved of should be effectively performed, as objects are carefully exhibited, and some faith might then be put in the assertion of Her Majesty's Commissioners that Music is really to be admitted, in common with other artistic productions, at the Exhibition. Very many of the names connected with the musical department of this national undertaking do not instil much respect in the minds of the well-wishers to the cause; and we can scarcely imagine that this feeling will be removed when it is found that the much vaunted "daily exhibition of musical art," is chiefly represented by well worn overtures, arrangements of songs, and scraps from the popular operas, performed by military bands to a few stragglers in the Albert Hall.

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ORATORIO—ITS PLACE IN THE CHURCH OF ENGLAND.

WE have of late had our attention called to the subject of Oratorio in its lowest and in its highest type. Earnest gentlemen have been crowding over to a little German town, to witness a true miracle play, rousing our curiosity by minute accounts—in which, by the bye, reasons why modern Englishmen should not be shocked by particular impersonations take up suspiciously large room—kindly giving route and expense list, showing to one halfpenny how we can share with them the privilege of witnessing sacred history so vividly portrayed. And an English cathedral has lately echoed to the awfully solemn strains, in which the greatest musical mind the world ever saw, has set forth the Passion of our Lord and Saviour Jesus Christ: and this too, not as a concert—no ticketed seats, no fussy stewards, no smartly-dressed Sopranos, no babblings about pretty music, no saying of soft things to lady listeners, and all in the house of God—but as a solemn message to souls—a cry to them to hear the Saviour's own awful appeal: "Behold and see if there be any sorrow like unto My sorrow."

That there was a something moving to good, even in the uncouth German representation, we must believe on the word of our English witnesses; that there was something that bowed down the inner soul in awestruck adoration, in that Westminster Abbey Passion music, the testimony of hundreds who were privileged to hear it most surely proves. Here, then, in Oratorio—Sacred History illustrated by Art, as we may define it, we find an acknowledged power of moving souls aright—of quickening them to a sense of the reality of God's truth.

Can we possibly use this power generally and systematically? This must surely be a thought most fit for these days of irreverence and faithlessness.

Let us fairly understand this—that Oratorio music is not Anthem music. Doubtless we may with advantage use selected passages of Oratorios as anthems, just as we may profitably read a chapter out of Kings giving us an episode in the life of Elijah, but it is continuity and development that give the special power to Oratorio; and large consecutive portions, if not the whole, must be performed, if full advantage is to be reaped for the listeners' minds. We may state plainly then, that if Oratorio is to be generally adopted in the Church of England as an acknowledged means of moving men's hearts to holy thought, length alone will prohibit its use in connection with the ordinary services of the Church. On special occasions the two may be united, as at the great Westminster Abbey service; but generally the Oratorio, if adopted at all, must be adopted separately from and independently of the ordinary services.

And is such a suggestion quite novel to Church of England custom? Let us see. There are ancient churches still—in spite of the furor of restoration—that can show the old chain that once kept the great Bible to its place. Cathedrals have their stone shelves to show, reminding us of those days when within the Church itself, out of service time, the best reader, with all the oratory at his command, read out God's Word to those who could not read for themselves, or possessed no copy of the precious book. This is exactly and precisely what we want now—a reading out of God's Word, within the Church, out of service time, with all the oratory we can command; that is *in music*, for music is our highest oratory. A slight shadow of some uncertain rubric "all the service or none," seems to flit across the writer's page. Does this same shadow fall on the minds of the stewards of the Cathedral Concerts of Gloucester or Hereford; if not it might not affect a solemn reading of the Bible in York or Durham.

Now a word or two on the practical carrying out of the suggestion. For times—the needful preparation, besides possibly other considerations, would prevent such high readings from coming very often. Let us say then on red-letter saints' days, all, or certain of them,—where practicable, the Oratorio might be a reading for the day. For performers—the choir of the cathedral or church, assisted by such singers of the neighbourhood as, being willing, might be passed as efficient, and who would pledge themselves to be duly prepared. It must be well understood, no congregational singer's *rights* should be allowed to interfere with obtaining the very best reading practicable. "But would people go to hear solos from such local singers, now that railways take the first singers of the day into every corner of the land?" Gentle objector—firstly, we do not project a concert in church; and secondly, there is a wonderful balance in this world extending even to singers and listeners, *as is the choir so is the congregation*—as a rule a congregation only appreciates music *up* to their choir's performance. If they did they would *push up* the choir. In a country church a Sims Reeves would scarcely, if at all, be held in higher esteem than the native tenor-singing butcher.

If the hearts and wills and feelings only be there, needful materials for sufficient performance will not be far to seek.

"But, after all, are you not simply planning saints'-day concerts for the people? Would not the mass of listeners only go for the music, as music, without one thought of spiritual improvement?" Of course they would, as surely (but no more surely) as the mass of people go to church now, for just anything whatsoever, but to say their prayers. But you would not shut up the church, would you, because so many went there merely for amusement? Man can only follow out the likeliest way of moving hearts; he may sow, God only can give the increase. And yet, who can say how many hearts might be touched to spiritual profit by the earnest, loving, burning tones of a Mendelssohn, for instance, telling, in the words of Scripture itself, the triumphs of the good man's faith, and that amidst the hallowing influences and associations of God's own house. Who can say into how many hearts might thus be laid up a store of blessed words of comfort, to be drawn forth, and lived upon, in the dark hours of sorrow and sickness. Are there such things as *talents* committed to churches—talents of art, to be used for the influencing of hearts and to the saving of souls. Yes, architecture is thus nobly used, thank God. Go through the length and breadth of the land and you shall see well nigh all that is glorious in the architect's craft rightly given to the service of God, and the good of men's souls. But how with music? Are the greatest triumphs of that the greatest art thus too used? No; where is Oratorio?—banished to the concert hall, with all its holy words, sent not to move hearts, but to tickle ears. Let us be consistent—hold our cathedral services in our concert halls—or bring our Oratorios within the walls of our cathedrals.

J. Powell Metcalfe.

May 19, 1871.

ROYAL ITALIAN OPERA.

In addition to the appearance of Madame Adelina Patti in most of her favourite characters, on Friday the 12th ult. she added one more to her long list of brilliant successes by her performance of *Desdemona*, in Rossini's "Otello"—an assumption so absolutely perfect, both in a vocal and histrionic sense, as to give new life to a work which, as a tragic Opera, can never take high rank on its own merits. The impression created by Madame Patti was indeed such as we rarely witness in our Opera houses: in the trio, "Ti parli l'amore," the expressive "L'error d'un infelice," the well known Willow-song, and the prayer, "Deh! calma o ciel," she proved herself so consummate a mistress both of the deepest pathos and the most brilliant executive power that the enthusiasm of the audience could scarcely be restrained, and she was rewarded by the loudest expressions of approval both during her performance and at the close of the acts. Signor Mongini was, as usual, a demonstrative *Otello*, his fine voice, however, compensating with many of the audience for his defects of style; and his exertions called forth much and frequent applause, especially in the solo, "L'ira d'avverso fato," in which his high chest notes (reaching to C sharp) were wonderfully effective. The *début* of Madame Fabbri as *Donna Anna*, in "Don Giovanni," must also be recorded. She sings well in the middle part of her register, but her high notes want quality. She was however favourably received, and will no doubt, from her many artistic qualities, be acceptable in many parts. Signor Mario is gradually working his way through the most popular of his characters, and is listened to and applauded as so old a favourite deserves to be. His *Don Ottavio*, in "Don Giovanni," is we think now his best part.

HER MAJESTY'S OPERA.

The chief event at this establishment during the past month has been the unqualified success of Madlle. Marie Marimon, who made her *début* on the 3rd ult., in the character of *Amina*, in "La Sonnambula." Many might have questioned the policy of an entirely unknown artist appearing for the first time in this country in a part so associated with the successes of innumerable predecessors, but Madlle. Marimon was evidently conscious of her strength, and achieved a triumph all the more honourable to her from the difficulty of her self imposed task. With a soprano voice of exquisite purity, a delicacy of vocalisation, an accuracy of intonation and the most facile execution, it is scarcely to be wondered at that, even with a proverbially cold audience, she gradually asserted her power. Throughout the Opera her singing was instinct with intelligence and true musical feeling; and even the most passionless critic could not detect a flaw in her many daring *cadenzas*. Her acting, too, although thoroughly French, was carefully subdued to the feeling of the part, and we have little doubt that in characters where she can give freer scope to her histrionic qualifications, she will leave nothing to be desired. After her brilliant execution of the *finale*, "Ah non giunge," the applause was enthusiastic and unanimous, and Madlle. Marimon was compelled to appear three times before the curtain to receive the renewed congratulations of her admirers. We are sorry that the *debutante* had not a better *Elvino*. Signor Fancelli sang well in parts, but in the love scenes he was hard and unreal, and the voices had not that sympathetic ring which is the soul of Italian music. Signor Agnesi seemed scarcely at ease in the part of the Count, and Signor Casaboni was only a respectable *Alessio*. The orchestra, under the excellent direction of Sir Michael Costa, was remarkably efficient, the accompaniments being played throughout with the utmost delicacy and refinement; but the chorus was coarse and out of tune, in many portions of the Opera actually marring the general effect of the scene. The revival of Gounod's "Faust" enabled Madlle. Léon Duval to make a favourable impression both as an actress and singer, although she can scarcely be pronounced equal to the execution of the music of such an exacting part as *Margherita*. Signor Nicolini achieved a marked success as *Faust*, and has since appeared with even greater effect as *Raoul* in the "Huguenots." Signor Sparapani may also be mentioned as a reliable baritone his *Valentino* in "Faust" having many points worthy of commendation. It is unnecessary to enlarge upon the continued success of Madlle. Titiens as *Leonora* in Beethoven's "Fidelio"; but we may say that her assumption of the part is this year finer than ever. For general excellence in the cast, this Opera stands first amongst the works given this season.

THE ORATORIO CONCERTS.

The last of the series of these excellent concerts for the present season was given at St. James's Hall on the 5th ult., when Beethoven's Mass in D and the same composer's Choral Symphony were performed. The presentation of Beethoven's colossal Mass at the Oratorio Concerts last year, when it was given, for the first time in this country without alteration or curtailment, has so thoroughly inspired the musical public with confidence in the power and efficiency of Mr. Joseph Barnby's Choir that a repetition of the work was looked forward to with the utmost interest; and when we say that in every respect the second performance showed a marked improvement upon the first, we are certain that we are but recording the opinion of all those present who were competent to judge. The sublime grandeur of the choral portions of the Mass seemed so thoroughly felt by every singer engaged in its interpretation that their extreme intricacy and difficulty never obtruded itself to the detriment of the general effect; and at the end of the several movements the applause was enthusiastic and sincere. The "Gloria" was given with wondrous decision; the solemnity of the "Agnus Dei" made itself felt by every hearer; the "Benedictus" was sung with a heavenly calmness most truly in sympathy with the feeling of the movement, and in the more abstruse parts—especially throughout the latter portion of the "Et vitam venturi"—the precision with which the points were attacked was indeed remarkable. The solo vocalists were Madame Cora de Wilhorst, Madame Patey, Mr. Lloyd and Herr Carl Stepan, all of whom acquitted themselves of their arduous task with the utmost credit. Madame de Wilhorst, although we should imagine but little accustomed to the interpretation of sacred music, sang with much earnestness and good expression; and, especially in the "Benedictus," her upper notes were heard to much advantage. Madame Patey was, as usual, thoroughly satisfactory in the contralto part; Mr. Lloyd's sympathetic voice and refined style told throughout the concerted music with good effect, and Herr Stepan sang with all the enthusiasm of a true lover of his art. The orchestra was everything that could be desired; and the violin *obbligato* to the "Benedictus" was so exquisitely played by Mr. Carrodus as to elicit marked applause. The Choral Symphony went excellently throughout. The whole of the instrumental movements were performed with extraordinary precision and truth of expression, and the choral portion—in spite of the exertions of the choir in the Mass—was sung with remarkable vigour. The principal parts were given by the vocalists already mentioned, the opening recitative being well declaimed by Herr Stepan, and the tenor solo being sung with much effect by Mr. Lloyd. Mr. Joseph Barnby conducted with that care and judgment which he has displayed from the commencement of his career before the public, and by the exercise of which, both at rehearsals and performances, he has already produced results which cannot be too highly estimated by those who desire the progress of real art in this country. The organ was, as usual, most efficiently played by Mr. F. A. W. Docker.

PHILHARMONIC SOCIETY.

The third concert of the season introduced Madlle. Brandes, a very young pianist, who performed Mendelssohn's Concerto in G minor with a perfection of mechanism which augurs well for her future career, when the powers which she evidently possesses shall have become ripened by age and experience. The Symphonies were Haydn's in D, No. 7, and Spohr's in D minor, both of which, under the able direction of Mr. Cusins, were well played. Madame Monbelli and Signor Delle Sedie were the vocalists, the lady giving "Batti, batti," and the Jewel Song from Gounod's "Faust," with excellent effect. At the fourth concert on the 8th ult., an interesting feature in the programme was the "Concerto grosso," in G minor, of Handel, which was excellently played, and pleased so much, in spite of the antiquated character inseparable from this class of music, that we could not but wonder how it is that these compositions (if even only as choice specimens of the works of a past age) should be so rarely presented before a modern audience. Schumann's Pianoforte Concerto in A minor was finely performed by Madame Szarvady, who was greeted at the conclusion by the warmest applause; and Signor Bottesini also produced a marked effect in a Concerto of his own composition on the Contra Basso. Besides Beethoven's Symphony in F, and Mendelssohn's Overture to "Ruy Blas," the orchestral pieces included Auber's capital "Exhibition" March, a composition deserving of being more frequently heard, although we cannot understand why it should be called a "March." The vocalists were Madlle. Regan and Herr Jules Stockhausen.

ROYAL SOCIETY OF MUSICIANS.

The 133rd anniversary Festival of this excellent Charity was held at the Freemasons' Hall on the 28th April, under the presidency of Sir Sterndale Bennett. As this was the first time, we believe, in the history of the Society that

the chair had been occupied by a member of the musical profession, it may be inferred that an unusual number of artists assembled on the occasion, the interest of the event we have mentioned being materially enhanced by the chairman being a member of the Institution, a recent recipient of Royal favour, and a Professor universally respected and esteemed, as well for his social worth as for his artistic acquirements. After the usual *routine* toasts had been disposed of, Sir Sterndale Bennett, in a speech as remarkable for its earnestness as for its modesty, proposed "Prosperity to the Royal Society of Musicians," eloquently dwelling upon the necessity of increasing the funds of the Institution to meet the pressing demands of the claimants, and speaking, from his own experience, of the excellent manner in which the affairs of the Society were uniformly managed. The toast, "The Patrons and Honorary Subscribers," was ably responded to by Sir John Pakington, and the health of the chairman was proposed by Sir Thomas Gladstone. The musical arrangements were unusually good, one of the most interesting features of the concert being the introduction of eighteen young ladies of the Royal Academy of Music, who sang the chamber trio, "Rest thee on this mossy pillow" (H. Smart) and the Spinning Chorus from Wagner's "L'Olandese dannato," with so much refinement and musicianlike feeling as to receive encores for both compositions, the effect being greatly aided by the very excellent pianoforte accompaniment of Mr. W. H. Eyers. The solo vocalists were Miss Edith Wynne, Mr. E. Lloyd and Signor Delle Sedie; and the instrumentalists Madme. Szarvady (pianoforte) and Mr. Carrodus (violin) all of whom received unanimous applause, Miss Wynne and Mr. Lloyd being compelled to repeat their songs. The glee singing was under the experienced direction of Mr. James Coward, and the vocal solos were efficiently accompanied on the pianoforte by Mr. C. E. Stephens. The subscriptions, which were announced by the Hon. Treasurer, amounted to the unusually large sum of £440.

The programme of arrangements for the Handel Festival, to be held at the Crystal Palace during the present month, is now published. So great has been the success of the "Selection day" on former occasions that it has been resolved to continue this plan at the present Festival; and we are glad to find that, although the full programme is not yet announced, the "Dettingen Te Deum" and one of Handel's organ concertos will form a portion of the performance on that day. The "Messiah" and "Israel in Egypt" are the two Oratorios to be given on the first and third day, the "Selection" morning as heretofore, coming between. The band and chorus will be on the same scale of magnitude as in 1868, and under the experienced direction, it is almost needless to say, of Sir Michael Costa. The general Rehearsal takes place on the 16th Inst. and the Performances on Monday the 19th, Wednesday the 21st, and Friday the 23rd Inst.

The death of Auber, the composer, which occurred in Paris during the past month, at the advanced age of 89, has removed from us one of the most perfect representatives of the French school of operatic art that ever existed. Not only did he possess in an eminent degree the rare gift of melody, but his artistic qualities had been so highly cultivated that his works appealed with an irresistible power to the musical as well as the unmusical hearers; and although occasionally slightly influenced by some of his great contemporaries in creative art—more especially Rossini—he always retained an individuality of style which is the surest sign of genius. "La Muette de Portici," "Fra Diavolo," and "Le Domino noir" may perhaps be cited as the most popular and fascinating of his operas; but we might print a long catalogue of his works containing gems which the world will not willingly allow to die. That until the last year or two he retained not only the will but the power to produce new compositions is proved by his excellent Overture written for the opening of the London International Exhibition of 1862, and also by his opera "Le premier Jour de Bonheur," performed for the first time in February 1868.

On the 28th April Mr. Henry Leslie's Oratorio "Immanuel," which has not been heard in London for some years, was performed at St. James's Hall, the principal parts being sustained by Madlle. Titiens, Madame Patey, Mr. Sims Reeves, Mr. Maas, and Mr Lewis Thomas. All the solos were excellently given, Madame Patey in the Widow's song, and Mr. Sims Reeves in the air "Father, I have sinned," especially creating a marked effect upon the audience. The Trio "Come we pray" sung by Masters Kennett, Stewart, and Goold (of Westminster Abbey) was unanimously encored, and the choruses, given throughout with much precision and effect, were greatly applauded. There was a good attendance, and the work was conducted by the composer with his usual ability.

The third of the series of concerts given by the Welsh Choral Union took place at the Concert Hall, Store Street, on the 1st ult., under the direction of Mr. John Thomas. The choruses were, as usual, sung with remarkable decision, and elicited unqualified marks of approbation. The principal vocalists were Miss Annie Edmonds and the Sisters Doria; and the instrumentalists Miss Stone (pianoforte) Signor Scuderi (violin) and Mrs. Henry Davies and Mr. John Thomas (harp) all of whom were highly effective, Mr. Thomas's Duet for two harps, on Welsh melodies, being received with well deserved applause. These concerts are in every respect excellently conducted, and appear to be rapidly increasing in attraction.

Mr. Walter Macfarren gave the first of three Matinées at the Hanover Square Rooms on Saturday morning the 6th ult. The programme was exceedingly interesting; and, although appealing especially to the lovers of classical works, contained sufficient variety to give thorough satisfaction to a mixed audience. The most interesting novelty was a MS. Sonata in A major, for pianoforte and violin by Mr. G. A. Macfarren (excellently played by the concert giver and Mr. Henry Holmes), which was received with much applause, the slow movement especially pleasing, from the attractiveness of the theme and the excellent and musicianlike manner in which it is treated. The pianoforte performance of Mr. Walter Macfarren was instinct with that grace and elegance without which the most facile execution fails to make itself felt by the audience; and the versatility of his style was sufficiently tested by the works which he selected to appear in—Beethoven's Sonata in G minor, for pianoforte and violoncello, and Mendelssohn's Quartet in B minor (in addition to the Sonata already mentioned) with some lighter pieces of his own composition, including a most effective duet, "Andante and Bolero" (in which he was joined by Mr. Stephen Kemp) a Nocturne called "Twilight," and a charming sketch entitled the "Morning Song." Two sacred songs by Mr. Walter Macfarren were sung with much expression by that rising young vocalist Miss Goode, and Miss Dalmaine was equally effective in her vocal contributions. The instrumentalists who lent their assistance on the occasion were Mr. Henry Holmes (violin), who played with excellent effect a quaint "Andante e allegretto," by Handel, Mr. Burnett (viola) and Herr Daubert (violoncello). The vocal music was ably accompanied on the pianoforte by Mr. Stephen Kemp.

Sigismond Thalberg, whose decease has recently taken place in Naples, was not only a pianist of remarkable powers, but his compositions for the instrument have had a powerful effect upon the modern school of fantasia writers. The manner in which he could make his fingers sing a melody, whilst surrounding it with the most brilliant ornaments distributed over the entire keyboard, created as much astonishment as delight both with musical and non-musical listeners; but we can scarcely say that the influence of his works has been beneficial to

the art. It should, however, be recorded that he had a most refined touch; and, although he chiefly devoted himself to the interpretation of his own compositions, we can ourselves affirm that he performed the most classical works with exquisite finish, and with all the conscientiousness of a thorough artist. Although the composer of two operas, one of which was produced in London, it is only as a pianist and writer for his instrument that the name of Thalberg will be known in the history of the art.

ON the 29th April a morning concert was given by the Misses Ferrari at the Hanover Square Rooms before a large and fashionable audience. The excellent voice and style of Miss Sophie Ferrari were conspicuously displayed in the air "Plaisir du rang suprême," from Auber's "Masaniello," and in a song by Mr. Arthur Sullivan, the young artist receiving, as she deserved, the warmest and most encouraging applause. The sisters were also eminently successful in two duets—"Prenderò quel Brunettino," from "Cosi Fan tutte," and "In the deep ravine" from "The Crown Diamonds"—both of which were well selected to test most severely their vocal powers before a public audience. In the "Spinning-wheel" Quartet from "Martha," (in which they were joined by Signor Gardoni and Herr Stockhausen), they were equally effective; and Miss Sophie Ferrari was also heard to much advantage in Signor Randegger's trio, "I Naviganti," and in a duet, with Signor Gardoni, from Gounod's "Philemon et Baucis." The interest excited by this being the first appeal for public judgment from the daughters of a professor so eminent and respected as the late Signor Ferrari was however not the only attraction, for the concert was intrinsically a thoroughly good one. Mrs. Sicklemore (a pupil of Madame Ferrari) evinced much talent in Gordigiani's "Tutti I Sabati," and Madame Patey, Signor Gardoni, and Herr Stockhausen, also gave vocal solos with unqualified success. The instrumentalists were Mr. W. G. Cusins and Herr Pauer (pianoforte) Mr. Henry Holmes (violin) Signor Piatti (violoncello) and Mr. Lazarus (clarionet) all of whom were received with the utmost favour. The vocal music was excellently accompanied on the pianoforte by Signor Randegger and Mr. H. C. Deacon.

THE annual performance of Handel's "Messiah," for the benefit of the Royal Society of Musicians, was given on the 12th ult., at St. James's Hall, under the able conductorship of Mr. W. G. Cusins. The principal vocalists were Miss Edith Wynne, Miss Sophie Ferrari, Miss Marion Severn, Madame Patey, Mr. E. Lloyd, Mr. Patey, and Mr. Maybrick, all of whom it is needless to say were thoroughly efficient in the music allotted to them. There was an excellent orchestra, led by Mr. J. T. Willy, and a well selected chorus. The room was very full.

MR. E. SILAS gave an evening concert at the Hanover Square Rooms on the 17th ult., when a highly attractive programme of chamber music was provided. The concert opened with Rubinstein's Sonata (Op. 18) for pianoforte and violoncello, finely played by Messrs. Silas and Pezze; and the concerted piece in the second part was a trio by Mr. Silas (Op. 27) for pianoforte, violin and violoncello, given with true musical feeling and executive power by the composer, Messrs. Henry Holmes and Pezze. There is so much good writing in this trio that we cannot but wonder how it happens that Mr. Silas's works are not oftener played in public, especially when we hear of concerts solely devoted to "modern music," and perceive that this clever composition is numbered "Op. 27." During the evening Mr. Silas contributed two lighter pieces of his own, the second of which, a spirited Bourrée, pleased so much as narrowly to escape an encore. He also played, with Madame Silas, some variations on an original subject by F. Schubert, at the termination of which both performers received the most enthusiastic and deserved applause, and concluded the concert with Rubinstein's Melody in F, and Paganini's "Caprice," arranged as a study for the piano by R. Schumann. A graceful *Andante*, for the violin by Mr. Silas was played with much expression by Mr. Henry Holmes, and vocal solos were given by Madlle. Drasdil, Miss Maude Seymour (who was much applauded in an effective song by the concert-giver, to words by T. Moore) and Mr. Leonce Waldeck.

THE Anniversary Meeting of the London Society for Teaching the Blind to Read was held in the Hanover Square Rooms on the 4th ult., the chair being occupied by Prince Teck. A very excellent performance of vocal and instrumental music was given by the pupils, Bach's Motett "I wrestle and pray," a selection from Haydn's "Creation," and two organ solos being amongst the most prominent pieces in the programme. Too much praise cannot be given to Mr. Edwin Barnes, the Professor of Music at the Society's schools, whose indefatigable exertions in training the students have for so many years produced such excellent results, and whose artistic taste has always led him to cultivate the minds of his pupils to a real love for the works of the greatest masters. A second concert was given at the Institution, Upper Avenue Road, Regent's Park on the 12th ult., the first part being devoted to sacred and the second to secular compositions. The whole of the pieces—including an interesting selection from Mendelssohn's "St. Paul"—were most successfully rendered by the blind pupils, under the skilful direction of Mr. Barnes.

THE 217th Anniversary Festival of the Sons of the Clergy was held in St. Paul's Cathedral on Wednesday, the 10th ult., when a large congregation assembled. The Prayers were intoned by the Rev. J. H. Coward, and the Lessons were read by the Rev. B. M. Cowie. There was, as usual, a full choral service, conducted by Mr. Winn. The Suffrages were sung to Tallis's "Festival use," and the Psalms were chanted to Attwood in E flat. Mr. Henry Gadsby composed a new service for the occasion, which was excellently sung, and will no doubt take its place amongst the best specimens of modern sacred music. The anthems were Dr. Croft's "God is gone up," Goss's "The glory of the Lord," and the solo and chorus "Blessing and honour and glory," from Spohr's "Last Judgment," the solo parts most efficiently sung by Mr. Kerr Gedge. The music was under the able direction of Mr. John Goss, assisted by Mr. George Cooper.

THE members of Mr. Searle's Choir gave an "Invitation Night" on Friday, the 28th April, at the Portland Rooms, Foley Street, before a large audience. Novello's "Like as the hart," for quartet and chorus, and Arcadelt's "Ave Maria," in the sacred part, and Barnby's "Silent night," Sullivan's "O hush thee my babie," Stevens' "From Oberon in fairy land," Weber's "Gipsy Chorus" and Rossini's "Carnovale," in the secular part, were the most successful amongst the choral pieces. The "Three Chafers" was effectively sung as a double quartet, and Bishop's "Mynheer Van Dunck" was well rendered by Messrs. Jackson, Bromhall, and Searle. Mr. J. Bromhall, Miss Searle and Miss Shepperson were highly appreciated in their solos, each receiving an enthusiastic encore. The *Andante* for piano and violin, from Mozart's 14th Sonata, was played with much taste and precision by Miss Thornton and Mr. F. Thornton. Miss Thornton also performed a fantasia, "Christmas Rejoicings," and made a most efficient accompanist. Mr. E. W. Searle conducted.

ON Friday, the 12th ult., the Quaver Choral Society gave a concert in aid of the Church Schoolmasters' and Schoolmistresses Benevolent Institution, at the Infants' School-room, Bishopsgate Church-yard, Bishopsgate Street Within, assisted by Mrs. E. Bernard, Mrs. Bicknell, Mrs. Harvey, Miss Butterworth, Messrs. F. H. Cousens, E. Bernard, Baker, J. and C. Youngs and Harvey; Conductor, Mr. W. Bicknell. Miss E Malivoire and F. H. Cousens presided at the pianoforte. The programme consisted of a selection of sacred and secular music. The concert was very successful, the choruses

being so well rendered as to reflect great credit upon the conductor, and the solos being also given with much expression and taste. There was a large audience.

A CONCERT was given on Monday, the 6th ult., by the choir of St. Peter's, Walworth, under the direction of Mr. J. Payne. The following artists were engaged: Miss Adelaide Bliss, Miss Rosina Houghton, Mr. Brewster and Mr. J. B. Bolton. The programme included a selection from Mendelssohn's "Elijah," which was very well received. Miss Houghton was encored in the air, "O rest in the Lord." Mr. Bolton sang the bass music with much effect (the air "It is enough," being given with excellent expression); and Miss Bliss in "Hear ye, Israel," and Mr. Brewster in "If with all your hearts," were thoroughly efficient. The second part consisted of secular selections, in which Miss Bliss was highly successful. Mr. Sydney Cozens was a careful accompanist.

THE members of the Greville Choral Society gave a performance of sacred music in Junction Road Church, Holloway, on the 25th April. The first part included Mendelssohn's Overture in C, and the same composer's "Hear my prayer." One of the most effective solos was, "Entreat me not," from Chipp's "Naomi," by Mrs. Sharp. The second part consisted of a selection from the "Messiah." Mr. Robertson in "Comfort ye," was much applauded, and an encore was demanded for Mrs. Sharp in "Rejoice greatly." The choruses were given with much precision (especially the "Hallelujah" and "Amen"), and reflected the utmost credit upon the honorary conductor, Mr. Sharp. The accompaniments were well played by Mr. Byrom (piano) and Mr. Marsden (harmonium).

MISS CHARLOTTE JAMES, assisted by Herr Lehmeyer, pianist, and other artists, gave a concert at Camberwell, on the 27th April. Messrs. Clive, Veroni, Gauney and Baker Scott were well received, the latter gentleman earning much applause. The ladies were Miss Blanche Reives, Madlle. de Villiers and a lady not named, all of whom were highly successful.

A MOST successful Amateur Concert was given at the School-rooms of Holy Trinity, Upper Chelsea, on Wednesday, the 26th April, for the purpose of establishing a Society for the Promotion of Window Gardening among the Poor of the Parish. The programme was a most attractive and appropriate one, and was effectively given by about twelve members of the Chelsea Choral Society. The choral music was exceedingly well rendered, and the most successful of the solos were, "When the quiet moon," "Twilight is darkening," and "The Rose" (composed for the occasion by Alex. Cooper), which latter, being sung with great spirit, was rapturously encored. The concert was well attended, and realized a considerable sum in favour of the new Society.

A VERY successful concert, under the direction of Mr. Stedman, was given at the Birkbeck Institution on the 17th ult. Miss Beryl, who sang in place of Miss Chatfield (absent from indisposition), displayed a good voice, and was warmly received; Miss Annie Sinclair, in the scena, "Ah fors é lui," elicited the most enthusiastic applause, and Madame Poole obtained an encore for her excellent rendering of Henry Smart's "Lady of the Lea." Mr. Cooke, in "Ring on, sweet Angelus," and Mr. G. S. Smith, in Dr. Stainer's fine new song, "Loyal death," were highly successful, and Mr. Stedman, of whose sympathetic voice and excellent style we have before spoken, gave "She wore a wreath of roses," and "Tom Bowling" with so much effect as to win for the former an unanimous encore. A word of praise is due to Mr. Henry Parker, who accompanied throughout the evening with much skill, and also performed with good expression and executive power Liszt's Fantasia on "Lucia di Lammermoor," and a composition of his own, called the "Fairy Harp."

THE thirty-first and last concert of the season, in aid of the Victoria Hospital for Sick Children, was held in the Pimlico-rooms on Monday, 22nd ult. The principal performers were Miss Huder, Miss Wydford and Miss Franklin, Messrs. Hall, Milne and Kellick; Clarionet, Mr. J. H. Hallett, R.A.M.; Piano, Mr. G. W. Hallett, R.A.M., and Miss Marie Ford. Miss Wydford, although suffering from severe indisposition, sang with much effect, and Miss Huder was deservedly applauded in Rode's "Variations pour la Voix," and "The Last Rose of Summer." Perhaps the most successful performance of the evening was a duet for clarionet and piano, brilliantly executed by Messrs. J. H. and G. W. Hallett. Mr. G. W. Hallett also played two of his own compositions for the pianoforte, which were well received. The hall was crowded.

THE half-yearly concert of Jackson's Choral Society was given at the Hall, Store Street, Bedford Square, on Monday evening, the 8th ult. The programme consisted of a selection of choruses from Rossini, Mozart, &c., with Locke's music to "Macbeth" (Novello's arrangement), the solos being taken by Miss Tomlinson, Miss Crawford, Miss Lottie Harmer and Mr. Arden, who, with the choir, were eminently successful, and received enthusiastic applause. Miss Mary Barr, Miss Barrell, Miss Wheeler and Mr. Waltham also contributed vocal solos, several of which were encored; as was the piano solo by Mr. Logan. The choruses, quartets and part-songs were extremely well rendered. The concert was conducted, as usual, by Mr. George F. Harmer, who appeared to have the choir well under control. Mr. Haydn Harrison and Miss Harmer were the accompanists. The Hall was well filled.

THE annual morning concert of Madlle. Bondy under the conductorship of Herr Ganz, was given on Saturday, the 13th ult., at the Hanover Square Rooms, before a large and fashionable audience. The programme included Weber's grand duet in E flat major, for pianoforte and clarionet, played by Madlle Bondy and Mr. Lazarus, Bach's "Gavotte and Musette," "Barcarolle" (Op. 30), Rubinstein, Chopin's Valse brillante (Op. 18), and Liszt's "Campanella," all of which were given by Madlle. Bondy with much precision and care. The suite in D major (Bargiel) for pianoforte and violin played by Madlle. Bondy and Herr Ludwig was greatly applauded. Herr Ludwig played in excellent style Vieuxtemps' "Romance Feuilles d'Album" and Paganini's "Moto perpetuo;" and the *Duo concertant* for two pianofortes (Weber's "Preciosa") by Mendelssohn and Moscheles, performed by Madlle. Bondy and Herr Ganz, was exceedingly well executed. The vocalists were Miss Banks and Mr. J. W. Turner.

A CONCERT was given on Saturday, the 6th ult., at the Bow and Bromley Institute, under the direction of Miss Isabella Glennie, assisted by Miss Nellie Wheeler, the Sisters Demani, Madame Martin, Mr. Wall and Mr. J. B. Bolton. Miss Glennie was successful in her rendering of Van Noorden's song, "Grist to the mill." Miss Nellie Wheeler gained much applause in her two solos, and Mr. J. B. Bolton gave Campagna's baritone songs, "The Scout," and "Speed on, my bark," with good expression. Two part-songs were also well sung. The concert was conducted by Mr. R. Limpus, R.A.M., and Mr. Michael Watson.

A SUCCESSFUL concert was given at Milton Hall, Camden Town, on Saturday evening, the 29th April, by Madlle. Forckell. Mr. Langman, in Mendelssohn's March from "Athalie," and Madlle. Bourgeois in De Kontski's "Faust" Selection, proved themselves accomplished pianists; and M. Chainde (violin), and M. Felice Bellis (flute) were also highly effective in their solos. Mr. H. Parkin was encored in two songs; and Mr. Stedman's rendering of "The Anchor's weighed," and "Love's Request," was thoroughly appreciated by the audience.

Te Deum laudamus.

London: Novello, Ewer and Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

Dr. S. S. Wesley.

♩ = 72.
Treble. Alto.
Tenor. Bass.
Full.
We praise Thee, O God: we acknowledge Thee to be the Lord. All the
Dec.
earth doth wor-ship Thee: the Fa-ther e-ver-last-ing. To Thee all An-gels cry a-
Can.
-loud: the Heavens, and all the Pow'rs there-in. To Thee Che-ru-bin, and Se-raphin: con-
Full.
-ti-nu-al-ly do cry, . . Ho-ly, Ho-ly, Ho-ly: Lord . . . God of Sa-
-ba- - oth; Heaven and earth are full of the Ma-jes-ty: of Thy Glo- -
Can.
Dec.
-ry. The glo-ri-ous com-pa-ny of the A-pos-tles: praise . . Thee. The goodly

TE DEUM LAUDAMUS.

Can.
fel-lowship of the Pro-phets: praise . . . Thee. The no-ble ar-my of
Full.
Mar-tyrs: praise . . . Thee. The ho-ly Church throughout all . . the
world: doth ac-knowledge Thee; The Fa-ther: .. of an in-fi-nite Ma-jes-ty; Thine
ho-nour-a-ble, true and on-ly Son; Al-so the Ho-ly Ghost: the
Com-fort-er. Thou art the King of glo-ry: O Christ. Thou art the e-ver-
ritard.
Dec. p
-lasting Son: of the Father. When Thou tookest upon Thee to de- liv-er man: Thou didst not abhor the Virgin's womb.
ritard.

TE DEUM LAUDAMUS.

Can. p
cres.
When Thou hadst overcome the sharpness of death : Thou didst o - pen the Kingdom of Heaven to
Full. f
all be - liev - - ers. Thou sit-test at the right hand of God : in the Glo-ry
Dec. p
Can.
of the Father. { We believe that Thou shalt come : to } be our Judge. { We therefore pray Thee, } help Thy servants
Dec.
whom Thou hast redeemed with Thy precious blood. { Make them to be num- bered with Thy } Saints : in
Can.
glo-ry ev - er - last-ing. O Lord, save Thy peo - ple : and bless Thine he - ri - tage.
Dec.
Full. f
Go - vern them : and lift them up for ev - - - er. Day by day we

TE DEUM LAUDAMUS.

mag - ni - fy Thee; And we wor-ship Thy Name: ev - er world with - out . . .
Dec.
p
end. Vouch -safe, O Lord: to keep us this day with - out sin. O Lord, have
p
Can. cres.
mer - cy up - on us: have mer - cy up - on us. O Lord, let Thy
ritard.
Full. Slower.
p
mer - cy light - en up - on us: as our trust is in Thee. O Lord, in
p
p
Thee have I trust - ed: let me ne - ver be con - found - - ed.
p

Mr. R. B. Pepper, Miss Clementi, Miss Carter, Madame Elsie and the concert-giver, rendered the music allotted to them with much success. Madlle. Forckell has a good mezzo-soprano voice, and her singing throughout the evening gave the greatest satisfaction.

We are glad to find that, at a meeting of the Professors of the Royal Academy of Music, it was unanimously resolved to offer Sir William Sterndale Bennett a testimonial of the cordial sympathy of professional artists and lovers of music in the honour recently conferred upon him by Her Majesty. As the most appropriate and permanent memorial, it was decided that an Exhibition be founded, called the "Sterndale Bennett Exhibition," to assist musical students in their education in the Royal Academy of Music, of which institution the eminent musician whose name will thus be perpetuated was a pupil, and is now the Principal.

Miss Agnes Zimmermann gave an evening concert on the 27th April, at the Hanover Square Rooms, which was attended by a highly appreciative audience. The programme included Mozart's Sonata, No. 9, for pianoforte and violin; a new Sonata by Miss Zimmermann, in G minor, for pianoforte and violoncello (every movement of which is replete with interest), and Mendelssohn's Trio in C minor, for pianoforte, violin, and violoncello. In all these pieces, Miss Zimmermann's playing was as refined and intellectual in conception as it was perfect in execution, a fact amply attested by the enthusiasm of the audience. In Schumann's "Humoreske," she fully proved her sympathy with this composer's works, and fairly earned the warm applause with which she was greeted. Mr. Henry Holmes (violin) and Signor Piatti (violoncello) were her associates in the instrumental department, and Herr Stockhausen was the vocalist.

Reviews.

Novello, Ewer and Co.

Gallia. Motett composed for the Opening of the London International Exhibition, 1871. Gounod. (English and Latin words). Words from "Lamentations" I. v. 1, 2. 4, 12.

It is not often that the musical reviewer takes up a piece of music whose very title at once carries his thoughts far away from his ordinary sphere of art, and leads him to ponder on the tragical woes which seem like some quickly-gathered thundercloud, to have burst in blood over a neighbouring nation. Yet how touching the scene which is pictured to us, when we contemplate the exiled artist, Gounod, far from his home, clothing with saddest music those saddest words, "How doth the city sit solitary, that was full of people, how is she become as a widow, she that was great among the nations, and princess among the provinces, how is she become tributary?" The composer has not failed to represent the bitter feelings of his heart in this Anthem (as it might justly be called), and strangely enough he has stereotyped the date of his nation's disaster by producing this composition as a foil to the specimens of German and English music written for the opening of this year's International Exhibition. Under ordinary circumstances, it would have been expected that the French music would have been characterized by excessive lightness, but here we have a composition most solemn and impressive. An "Andante molto maestoso" to the words "Quomodo sedet sola civitas," opens the work, the voices moving in a slow measure, in double thirds, downwards, whilst the bass part of the accompaniment moves in contrary motion. At the words, "Princeps provinciarum," a very fine effect is produced by the entrance of voices and instruments, *fortissimo*, on a chord of $\frac{6}{4}$ on G♯ the preceding close being in E major. The words "facta est sub tributo," introduced *piano* and in a low pitch, form a fine contrast to the preceding sentence. The Alto and Bass parts then give out in octaves a short theme in E minor—"Plorans ploravit in nocte," which is immediately answered by Tenors and Trebles in G major, forming thus an admirable antithesis to the former sentence; the words "omnes amici ejus, spreverunt eam et facti sunt ei inimici," set again to a sentence in a low pitch for the voices, brings this fine movement to a close. Latin scholars may perhaps complain, that for the sake of musical parallelism, the quantity of the word "spreverunt" has been somewhat overlooked, the chief accent (the down-beat) falling on the first syllable instead of the second, which is on the up-beat. The second movement—"Viæ Sion lugent"—commences, after a few introductory chords, with a Soprano solo, answered by the chorus, the same downward progression of chromatic thirds occurring, as in the first movement, but now placed over a stationary Bass. The solo then proceeds, at the words, "omnes portæ ejus destructæ," through a series of highly dramatic phrases, closing with a half-cadence on the dominant. In the few chords which follow this close, the musical student will find a most unusual progression consisting of $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ on F, resolved on to a common chord of C. A fine *crescendo*, in which sclo and chorus both take part, leads up to the words "videte si est dolor sicut dolor meus," the whole sentence closing in the most original and striking manner on the chord C, G, A♯, E. The A♯ and E caught from this chord are bandied about by the accompaniments until the voices enter *fortissimo* to the words "Vide, Domine, afflictionem nostram," from which gradually bursts forth the final sunny and hope-breathing theme, "Jerusalem, turn to thy Lord," the major mode and bright accompaniment in triplets both tending to enhance the beautiful contrast which this finale forms to the melancholy tone of the previous colouring. No musician can take up this work without profiting by the study of its author's resources; no worshipper could hear it without being deeply moved. Its proper function is not to be heedlessly paraded before concert-goers or at empty State ceremonials, but to stir the purest devotional feelings in church or chamber. The words, which are from the first chapter of the "Lamentations," are so ably paraphrased in the English version, that the Motett may well take its place among Anthems for Lent, or any other penitential season, the title "Gallia" being simply a title, and only bearing a relation to the work itself through the events which called it into existence.

Lucia di Lammermoor (*The Bride of Lammermoor*). An Opera, in Three Acts, by G. Donizetti. Translated into English, and Edited by Natalia Macfarren.

The interesting story of "Lucia di Lammermoor," apart from the attractiveness of the music, will always make it a favourite with operatic audiences; and, considering the ample opportunity for the display both of the vocal and histrionic abilities of the leading tenor and soprano, it is not likely that singers will willingly let the work die. In the excellent edition before us, the editress has evidently carefully studied the most reliable versions of the Opera; and to those who have been accustomed to the wretched paraphrasing of the original Italian in the only accessible books before these octavo editions of the entire work appeared, will be delighted to find that in following the notes with Mrs. Macfarren's translation, not only the meaning of the words to which the composer has wedded them, but the feeling which actuated him in giving a musical colouring to the varied emotions which they express, have been, as far as practicable, faithfully and sympathetically rendered. We could point to many examples of this, but it will suffice to instance the commencement of the chorus, "Per te d'immenso giubilo," the words, "Hail to the happy bridal day," "Hence every thought of sorrow," seeming as if the notes had been originally written to them; and more especially the phrase, ending, in F sharp minor, in the tenor air, "Fra poco," the line "Look down in pity and forgive" being excel-

lently fitted to the syncopated effects of Italian heart-broken music.

Magnificat and Nunc Dimittis. Composed by D. Macpherson.

THIS setting of the Evening Canticles displays much musicianship, and, occasionally, considerable power; but, unfortunately, the power is not sustained, and thus unity —one of the first essentials—is wanting. Were Mr. Macpherson to write often, and fly at less high game—at least, to begin with—he could hardly fail, with his powers, to produce work of much value.

Blessed be the Lord God of Israel. An Anthem, composed by the Earl of Mar.

AN unassuming and carefully phrased little work, showing much promise, but here and there giving evidence of inexperience. Owing to its simplicity, it will no doubt find a sphere of usefulness.

House of Israel. Full Anthem. Composed by Charles Henry Shepherd.

A SUFFICIENCY of good and appropriate ideas, with, at the same time, indications of a lack of experience in their expression, form the chief characteristics of this Anthem. The opening phrase, although flowing and ingenious in its counterpoint, begins and ends a little abruptly, and is not altogether free from consecutive perfect fifths—the *bête noir* of young composers. A point of imitation is afterwards led off by the basses, and treated freely. Subsequently, a few quiet, solemn harmonies bring the Anthem to an effective close.

Arise, O Lord, into Thy resting-place. Anthem. Composed by B. Agutter, Mus. Bac., Oxon.

IT is, doubtless, an advantage to young composers who have not fairly tested their own powers to seek assistance by the adoption of an antecedent style. This appears to have been an invariable rule with composers, great and small, and Mr. Agutter is no exception to the rule. It is a question, however, whether it is a good thing, in sacred composition, to go so far back in the choice of a style as Mr. Agutter seems to have done. A succession of somewhat old-fashioned sequences is hardly calculated to awaken devotional feelings in the mind of the average worshipper. Fortunately, however, Mr. Agutter's real musical feeling breaks out now and then, giving certain promise of better things to come, when he shall have acquired the power of giving free expression to his own inspirations.

Original Compositions for the Organ, by E. Silas. Nos. 4 and 5.

THE first of these is a charming *Andante* in A♭, full of good melody and graceful modulation. It cannot but be welcomed by the many genuine organists who are craving for a literature peculiar to their own instrument. The second, a Fantasia in E minor (No. 5), suitable for a concluding voluntary or a concert piece, consists of an introduction, in which arpeggio passages are ingeniously used as accompaniments to a theme, followed by a *fugato* movement, which works up admirably. The two numbers are calculated to supply two distinct wants among organists, and are both so excellent of their kind that formal compliments would be a waste of words.

Six Variations on Mendelssohn's "O Hills, O Vales," for the Pianoforte. Composed, and inscribed to Miss Grote, by Mrs. Mounsey Bartholomew.

MENDELSSOHN'S beautiful Part-song has here received that sympathetic treatment which might have been expected from so accomplished a musician and so warm an admirer of the composer as Mrs. Mounsey Bartholomew. The variations are all well written, each having a thoroughly distinctive character, which is well preserved throughout. No. 5, in the tonic minor, is excellently harmonised; and the final one, in which the theme is put into triple rhythm, contains some highly effective points.

Suite, pour le Piano, composée par Adolphe Schloesser. No. 1. Prelude. 2. Menuet. 3. Courante. 4. Gavotte. 5. Gigue.

THESE pieces are appropriately dedicated to Mr. Cipriani Potter, an artist who, by precept and example, has had the most beneficial influence upon the musical taste of this country; and who, in his position as Principal of the Royal Academy of Music (a post which he so ably occupied for many years), has educated a host of missionaries, who are now engaged in spreading the result of his valuable teaching throughout the length and breadth of the land. A "Suite" in the present day is a novelty, but is no less welcome on that account. It is good that students should hear such pieces as Herr Schloesser has given us in this selection, even if they cannot themselves play them; and it is also good that composers who can throw off elegant and light trifles adapted to the taste of the time, should occasionally prove by such works as the one before us that they can write in the more severe and solid school in which the best creative artists have been trained. It is true that the words "*Courante, Gavotte* and *Gigue*" do not abstractedly convey any notion but that of music appropriate to dances; but the treatment of such pieces by the greatest apostles of counterpoint in a past age has thrown a halo of classicality around them which cannot but materially influence writers who desire to compose similar works in the present day. Herr Schloesser has thoroughly caught the style in which compositions of this class should be moulded; and, although he has evidently studied good models, there is much originality observable in several of his pieces. The Prelude, in D minor, commences with a strongly-marked subject, which is well sustained, both hands being equally employed, according to the method which prevailed before amateurs were appealed to by writing works in which their weak left hand was merely used to support the right. The change into the tranquil theme, in the dominant, is in good contrast with the opening subject, and its recurrence in the original key is extremely effective. The Menuet, in F major, follows well after the Prelude. The principal theme has much grace; and the *Trio*, with its clever passages of imitation, is sufficiently melodious to delight even those hearers who cannot appreciate the excellent part-writing which pervades the movement. The Courante, commencing in G minor and concluding in the tonic major, apart from its intrinsic attractiveness as a piece, will be found a highly useful study for both hands, the elegant semiquaver passages being tolerably evenly divided, the other part moving, meanwhile, in *legato* quavers. The change from minor to major has a wonderfully fresh effect. The Gavotte is, to our mind, the best of all the pieces. The opening subject, in D minor, is extremely original; and the left hand octave passages give much vitality to the second theme. The *Trio* in D major has a melody which cannot fail to please; and although there is much point in the writing for both hands, the movement is by no means difficult to play. The Gigue, in D major, opens with an elegant phrase, which is effectively repeated in the left hand, the counterpoint throughout this little piece being indeed remarkably good. Although, perhaps, scarcely as attractive in the subjects as the other numbers in this "Suite," it is by no means inferior in workmanship; and, well played, it will form a fitting finale to a work which should be welcomed by all who desire that the classical forms in musical art shall not be permitted to die out.

Trois Morceaux Caractéristiques, pour Piano, par Anselm Ehmant. No. 1. Zingarella. 2. Tristesse. 3. Allégresse.

THESE three sketches, dedicated to Mr. Charles Hallé, are healthy specimens of a good school of writing, and will well repay the amount of earnest practice which must always be brought to bear upon such music. The first, in B minor, commencing upon a key-note pedal, is perhaps the most pleasing of the three numbers; the second subject is flowing, and the part-writing shows much care throughout. The mournful theme of the second piece is aided by a broken accompaniment for the left hand, which is occasionally well contrasted by brief *legato* passages of quavers. Some effective modulations are introduced, which will require careful attention on the part of the

performer, as the harmonies are distributed between the two hands in a more musician-like manner than is observable in the mere show pieces of the present day. The subject of No. 3 has sufficient vitality to establish a claim to joyfulness, and the metronomic mark shows that the composer expects the player to help him to give expression to this feeling by rapidity of finger. The smooth *arpeggios* given to the left hand in the expressive second subject are highly effective, after the detached phrases of accompaniment to the opening theme, and the return to the original key is extremely well managed. All these pieces amply justify their titles, and we unhesitatingly commend them to the attention of those in search of good music.

Margarita. Song. The verse by Frederick Enoch. The music by Adolphe Schloesser.

There is a genuine Spanish ring about the subject and treatment of this song which cannot fail to ensure for it a ready welcome. The theme, in D minor, is charmingly fresh and graceful, the first phrase containing an effective instance of the use of the flattened second of the scale. After the modulation into the relative major, we have a lovely bit of melody to the words, "She paused awhile, with fairy feet;" and the change to the tonic major gives much effect to the final line, in which the name of Margarita is lengthened out and repeated with a true lover's tenderness. Vocalists who can throw dramatic feeling into their singing will be glad to know of this song, which we can conscientiously say is one of the best of its class that we have seen for a long time.

Give (*See the rivers flowing*). Words by Adelaide Anne Procter. Music by Frederic N. Löhr.

The opening symphony and general character of this song bear such a striking resemblance to Sir Sterndale Bennett's well known "May dew" that it will probably scarcely receive the attention it deserves as a musician-like setting of Miss Procter's excellent words. It is well harmonised throughout; but the constant triplet accompaniment, preserved even when the change from triple to double rhythm occurs, becomes somewhat wearisome. The song is, however, extremely vocal, and may be made highly effective by a good vocalist.

Chappell and Co.

L'Ange du Berceau (*Chant du Soir*), pour Piano, par Berthold Tours.

A refined and expressive little sketch, requiring a trained mind and a trained hand to realise the intention of the composer. The subject is extremely simple, and the rocking effect of the accompaniment for the left hand well preserves the character of the composition. Such music as this will do more to cultivate the touch and taste of young pupils than any amount of so-called "Transcriptions" of songs, even when they are manufactured by the acknowledged best arrangers of the day.

Two Castles. Song. Written by Miss Wilhelmina Baines.

With the Stream. Barcarolle for Soprano and Mezzo-Soprano. Words by Robert Reece.

Composed by Berthold Tours.

The first of these vocal pieces has an elegant flowing subject, scarcely perhaps as strikingly original as most of the songs which have recently come before us by this accomplished composer, but treated with an equal amount of musician-like skill. The duet, "With the Stream," is certain to ensure a large amount of popularity: the theme is graceful and tuneful, without being commonplace, and the accompaniment is just as simple as the style of the music demands. It is by no means difficult to sing and the brief solos which occur in each part prevent that monotony so often observable in unpretending compositions like this, from the constant union of the two voices.

Augener and Co.

Valse du Printemps: Grand Morceau de Salon. Composée pour le Pianoforte par William Wasserzug.

Although scarcely supporting its title of "Grand Morceau de Salon," this waltz is entitled to commendation from the pleasing character of its themes and the uniformly careful manner in which they are harmonised. It is perhaps somewhat too long for the nature of the piece—as may be inferred when we say that, without any particular reason, it changes twice into the key of the dominant,—but it is animated throughout, and the subjects are sufficiently varied to prevent any sense of weariness, either to performer or listener. The change into C sharp minor—the key being entered and quitted by an enharmonic change—is an effective point.

R. Cocks and Co.

In Memoriam, for the Pianoforte. Composed by Brinley Richards.

This composition forms No. 20 of a series of pianoforte works, by ancient and modern authors, called "The Pianist's Library," edited by Mr. Brinley Richards. It is genuine music, and although simple in construction, the feeling is indicated by the title can only be realised by a truly sympathetic finger. The wailing theme, in F minor, is most tenderly treated throughout, the composer relying, like a true artist, upon the most legitimate writing for his effects. The change into the tonic major, in which key the piece ends, gives much interest to the concluding portion of this little sketch, which is one of the most poetical we have yet seen from Mr. Richards's pen.

Norah, Sweet Norah. Ballad. Words by L. M. Thornton. Music by W. T. Wrighton.

Although Mr. Wrighton's songs rarely call up any new musical idea, they often awaken many of our cherished old ones, and the ballad before us is no exception to the rule. It certainly is not a copy of any Irish melody, but it reminds us of so many as to become positively tantalising. Nevertheless, it is pretty, appropriate to the words, and singable; and although it might be better accompanied, there can be little doubt that, expressively sung, it would prove effective with a mixed audience. Besides, there is a portrait of an Irish girl on the title-page pretty enough to warn off all ascetic critics.

A Serenade. Composed and dedicated to her Sister, Miss Ann Tucker, by Theodora.

The name of this composer is new to us; but there is sufficient merit in her first essay to make us desire to meet with her again. The theme of the song is extremely melodious, the harmonies evince the possession of a cultivated ear, and it is accompanied throughout with that simple grace which such unpretending music demands. The modulation into the relative minor is excellently expressive of the words, and the return to the key, through the dominant, is well managed. We perceive that the song has already been sung by Mr. W. H. Cummings; and, as it is admirably suited to his voice, we can scarcely doubt that he will establish it in public favour.

Lamborn Cock and Co.

King René's Daughter. A Cantata for Female Voices, with Pianoforte Accompaniment. The Verse by Frederick Enoch. The Music by Henry Smart.

This Cantata, of the performance of which, at an invitation concert, we made favourable mention in our last number, gains upon us on a closer acquaintance, for we have time to linger over many beauties which pass so rapidly before us on a first hearing as to prevent the possibility of our fully appreciating them. Mr. Smart always writes tunefully—always gracefully, and has the rare merit of throwing a charm around his accompaniment which makes his music equally acceptable to the learned and the unlearned. If we have any fault to find with the present work, it is that it is too uniformly graceful—too purely melodious; but when we consider that this very fault will, by the majority of listeners, be considered a merit, we feel that in frankly stating the impression made upon us by the performance of the Cantata we are doing our utmost to recommend it to the general public. The Overture is an effective and appropriate introduction

to the work, and is well arranged for four hands. The opening chorus of Vintagers is based on a charmingly fresh subject, and the change from double to triple rhythm is exceedingly effective. In the Trio and Chorus which follows we have some excellent instances of the happy manner in which the composer weaves in his pianoforte part with the voices; and we may also mention the good dramatic feeling shown in the Soprano and Contralto solos, which carry on the story. The duo and chorus, "There is a fair maid dwelling there," is our especial favourite; and, if well sung, it will no doubt invariably secure the encore with which it was greeted on its first representation. The melody is extremely pleasing; and the entry of the chorus, on the words "And the nightingale grows mute," gives an indescribable charm to the conclusion of the phrase. After a clever Recitative and Air, for the Mezzo-Soprano, we come to an effective Quartet, for two Soprani and two Contralti, "Who hath seen the Troubadour?" a portion of which is unaccompanied. This is excellently written throughout; and there is much dramatic feeling in the occasional introduction of the Soprano solo. Passing over a Scena and Chorus for Mezzo-Soprano, a Recitative followed by a very beautiful air, "I love the rose," for Soprano, and some short narrative Recitatives, we stop to give a word of praise to a Trio, "Now amulet and spell," which is melodious, well written for the voices, and admirably expressive of the words throughout. The Duet and Chorus, "Sweet the Angelus is ringing," is unquestionably one of the most characteristic pieces in the work, the pertinacious dominant in the pianoforte part suggesting the bell with good effect, whilst the two voices are singing a smooth and appropriately simple melody. After a Recitative for Mezzo-Soprano, the Finale is ushered in by a martial instrumental introduction, and the work concludes with a spirited chorus, interspersed with solos for the Soprano. For the due interpretation of this Cantata it will be necessary to secure not only a choir of fresh and well-trained female voices, with a competent soprano, mezzo soprano and contralto for principals, but a really efficient and reliable pianist. With a body of such artists at hand, however, the success of the work is certain; and considering the growing popularity of the Cantata for mixed voices, there can be little doubt that this one, written exclusively for female vocalists, by the novelty of its form, as well as by its intrinsic excellence, must command a large share of public attention.

Prelude and Gavotte, for the Pianoforte. Composed by Charles Salaman.

Mr. Salaman is one of the few composers of the present day who seem resolved to re produce specimens of the fine old school of pianoforte music, upon which most of the greatest players have grounded their studies. Not only as examples of good and pure composition, but as excellent exercises for the fingers of both hands, we cordially recommend this Prelude and Gavotte to the consideration of players as well as teachers. The themes of both the compositions are well marked; and the writing throughout, without showing any undue pedantry, proves that the composer is thoroughly competent to grapple with that solid contrapuntal style which, although little used in the present day, was with the old masters the language in which they preached the art to the world. We are glad to see that Mr. Salaman has gracefully dedicated his pieces to Dr. Ferdinand Hiller.

☞ Once more we feel it necessary to say that from the immense mass of music fowarded to us for review, it is impossible to do more than make a selection. Every piece receives its due share of attention; but we cannot undertake to give our reasons why some are noticed and others passed over. This, we hope, will be a sufficient answer to the many letters we constantly receive on the subject from composers, some requesting us to give our opinion upon their works "in the next number," and others sending us second copies, from the fixed conviction that, as they have not been reviewed, they must have "miscarried."

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—It is difficult to answer satisfactorily your correspondent, R M., owing to the loose way in which the words referred to are used by composers.

"Andante" was originally a direction *for keeping moving* instead of *taking it easily*, which was expressed by the word "Adagio." But when "Andante" acquired the signification of *rather slow* (instead of rather fast), its diminutive "Andantino" came to imply, *rather less slow*, instead of *rather less fast*, as heretofore; the sense in which the word was employed depending chiefly upon the knowledge of its history, and of the Italian language possessed by the composer.

This is a very mild example of the confusion and equivoque of which musical terminology is full to repletion. Nothing can possibly surpass these in absurdity, except, perhaps, the attempts which are now and then made, not to explain, but to remove them.

I am, &c.,

Cleveland Wigan.

Dover, May 12, 1871.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—A considerable amount of ignorance prevails in this part of the country as to the proper significance of the term "Doctor of Music" affixed to the name of any Professor of Music. Persons are known to dub themselves "Mus. Doc.," whose qualifications are not of the highest possible order. Can the title "Mus. Doc." be legally assumed without a proper diploma from the Universities either of Oxford, Cambridge or Dublin? If it can, what are the other Universities from which a diploma is obtainable? Can a Continental University supply impostors with sham degrees at given prices, say "Mus. Bac.," £8; "Mus. Doc.," £10?

Answers to the questions concluding this note would be the means of enlightening many in this quarter.

I am, Sir,

Your obedient Servant,

P. J.

Perth, May 10, 1871.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

T. H., W. St. L.—*The tune was originally composed to German words, and forms one of a set of fugitive pieces published under the title of "Festgesang." The gentleman you name is not organist of Chester or any other cathedral. He resides in London, but we are not able to say where he officiates.*

W. S. S.—*Most histories of Music contain the information required.*

Charles Tulloch.—*Goss's Harmony and Thorough Bass.*

A. C. Mounsey.—*We cannot undertake to give the "metronome speed" to fifteen pieces.*

To Correspondents continued.

Q.—*Address your enquiry to the Professor of Music either at the Oxford or Cambridge University.*

COMPOSER.—*Long Measure. Same as the popular Hymn "Sun of my soul."*

J.C.—*We could not print our correspondent's letter without having blocks cut especially to represent the new clef signs.*

We see nothing sufficiently singular in the harmony of the exercise forwarded to us from Warminster to warrant us in publishing it.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERDEEN.—The conclusion of Mr. Latter's career as conductor of the Choral Union, on Friday evening, the 14th April, was worthy of its commencement, when, twelve years ago, he first wielded the *baton* at a public performance inaugurating the new hall as a music hall. Many will still remember the able manner in which he led on his forces on that occasion, when the Oratorio of *St. Paul* was as perfectly given as could ever have been expected by a provincial choir. Since then many other performances have taken place; in most cases, too, with marked success; and to Mr. Latter, as was truly said by Sheriff Thomson on Friday evening, "this city owes more, perhaps, than to any other source, such knowledge of the higher music as it possesses." None will regret his departure more than the members of the Choral Union, who are so much indebted to him. *Israel in Egypt* was the work chosen for performance on this occasion, and at the close of the first part the public testimonial to Mr. Latter, which has been subscribed for during the last six weeks, was presented by Sheriff Comrie Thomson. This testimonial, which is the result of the labours of an energetic committee, composed of some of the leading citizens, consisted of a silver epergne of a most handsome pattern, and a purse of sovereigns. On ascending the platform, Mr. Thomson was received with several rounds of applause, and after paying the highest compliments to the zeal and ability displayed by Mr. Latter since his connection with the Choral Union, he concluded his address thus: "I take it upon myself to say, in the name of the subscribers to this testimonial, and I think I may safely say of the community in general that you have their best wishes—(loud and continued applause)—and they hope to hear of your continued happiness and prosperity, and that they will never cease to watch your career with the deepest interest—(renewed applause). It is in token of these feelings, sir, that in the name of the subscribers and of the public, I beg to present you with this epergne and plateau, along with this purse of sovereigns." (Loud and prolonged cheering.) In returning thanks, Mr. Latter said that it had always been his earnest desire, since coming to Aberdeen, to promote the interests of true art; and he hoped that he had done so at least with a certain degree of success. He left, he said, with very deep regret, and trusted to be able again frequently to meet the many kind friends he had made in the city, and to appear occasionally on the platform, although not as conductor of the Choral Union. Mr. Latter resumed his seat amid applause, again and again renewed. Upon the epergne and plateau, which were supplied by Messrs. Jamieson, jewellers to the Queen, Union Street, was the following inscription:—"Presented to Richard Latter, Esq., R.A.M., along with a purse of sovereigns, in recognition of the eminent and valuable services he has rendered to music in the city of Aberdeen for a period of twenty years. 14th April, 1871."

BEDFORD.—On the 25th April the members of the Bedford Amateur Musical Society gave the first concert of their sixth season, before a large audience, at the Assembly Rooms. The first part was devoted exclusively to the works of Mendelssohn, and included a selection from *Elijah* (commencing with the Overture), and the 42nd Psalm, "As the hart pants," all the pieces being given with remarkable effect. A feature in the second part was a composition by Mr. P. H. Diemer, the conductor, "The Vision of St. John," consisting of soli and chorus, which was received with the utmost favour. Mr. Diemer's treatment of the subject is spoken of by the local press with much enthusiasm, the solemn character of the theme being, it is stated, excellently reflected in the music. Spohr's Cantata, *God, Thou art great*, was also performed with good effect, the choral parts being sung with remarkable precision, and the solos being also most satisfactorily rendered. The concert was in every respect a decided success.

BISHOP'S STORTFORD.—Miss Amy Perry's concert took place at the Corn Exchange on Wednesday, the 26th April, and was a thorough success. The performance was under the patronage of the gentry and clergy of the neighbourhood, and the audience comprised some of the leading families of the town and vicinity. The instrumentalists were—Mr. Parker, violoncello; Mr. W. F. Parker, R.A., 1st violin; Mr. Wilton, viola; and the Misses Patti and Corelli Parker, 2nd violins. Miss Amy Perry's pianoforte playing was deserving of the warm commendations and applause with which it was greeted. The singing of the Sisters Doria received enthusiastic plaudits, and they were several times recalled. Mr. W. C. Bell also appeared to be a favourite with the audience, and Master Parker was highly successful in a violin solo.

CALNE, WILTS.—A Musical Society has been formed in this town, under distinguished patronage, and under the able conductorship of Mr. Greenwood. The first meeting of the Elementary Singing Class took place in the Town Hall on the 5th April, and is to be continued every Wednesday evening.

CAMBORNE.—A performance of Handel's *Messiah* was given by the members of the Camborne Choral Society in the Assembly Rooms on Tuesday, the 25th April. The chorus was thoroughly efficient, and the orchestra was reinforced by the Penzance Orchestral band, led, with his usual ability, by Mr. W. C. Hemmings. The tenor part was rendered with good effect by Mr. Harvey, who was particularly successful in the Passion Music, and "Thou shalt break them." The bass solos were divided between Mr. H. A. Smith and Mr. E. P. Thomas. The Misses Mitchell, in the principal soprano and contralto music, evinced much talent, and the subordinate airs were ably sung by Miss Davey and Miss Hall. Mr. Dunn's execution of the solo trumpet music deserves mention. Mr. J. H. Nunn, A.R.A., conducted with his usual ability. The performance adds another success to the many achieved by the Camborne Choral Society. Mr. G. J. Smith presided at the harmonium.

CANTERBURY.—The concert of Mr. Gough, which took place at the Music Hall on the 1st ult., was a decided success. Madame Fraser, the soprano, has a good voice, and sang with a freshness which ensured her a hearty welcome. Mr. Moulding gave the two songs allotted to him with good effect, especially "Macgregor's Gathering," which elicited a well merited encore, and Mr. Plant was also highly effective. Mr. Nicholson, besides playing one of his clever flute solos, presided with Mr. John Harrison at the piano with much ability.

DERBY.—The members of the Derby Choral Union gave the third concert of their fifth season on the 28th April, at the Drill Hall. The principal feature of the programme was Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, the solo parts being ably sustained by Miss Walker, Madame Whitaker, Mr. Furniss and Mr. Naylor. All the choruses were effectively given, and the work was warmly received throughout. In the first part a Cantata by Mr. Woodward, *Excelsior*, consisting chiefly of choruses, connected by tenor airs and recitatives, was performed, and achieved a marked success.

DEVIZES.—On Thursday, the 11th ult., a highly successful concert was given at the Town Hall by the Amateur Vocal Society. The programme consisted of glees, songs, duets, &c., all of which were received with much applause. A small but efficient band played Rossini's Overture, *L'Italiana*, and Haydn's Symphony, No. 12. Mr. W. Sly was an excellent accompanist. Mr. W. Price presided at the harmonium, and Mr. J. T. Abraham conducted, as usual.

DEVONPORT.—A very careful rendering of Haydn's *Creation* was given by the Devonport Choral Association on the 3rd ult., before a large and appreciative audience. The choir numbered about 50, and the choruses, especially "The Heavens are telling," and "The marvellous work," were sung with excellent precision and effect. The principal parts were well rendered by Miss Dennis, Miss Snell (who sang "With verdure clad" with good expression), Messrs. Stott, Clements, J. A. Boolds, Lee, Jarvis and Daw, the important solos of Raphael being distributed amongst four members of the choir. Mr. W. H. Hannaford was a most efficient conductor, and the choir was ably accompanied by Mr. Browne on the pianoforte, and Master Clements on the harmonium.

DONCASTER.—The Musical Society gave an excellent concert on Tuesday the 25th April in the Guildhall, before a large audience. The first part consisted of Mozart's Twelfth Mass, which was exceedingly well given, the various points being taken up with a readiness that evidenced much careful training. The solo parts were sung by Miss Brooke, Mrs. Shipman, Mr. Firth, and Mr. J. Kirk, members of the Society. The second part opened with Mozart's Overture, *La Clemenza di Tito*, which was well played by the band. Mrs. Argles, Miss Alice Frith (R.A.M.) and Mr. Harrison contributed songs, &c., and Mr. Isles, who led the band, played a solo by Sainton, and joined Mrs. Argles in a duet for piano and violin. Danby's Glee, "Awake, Æolian lyre," was sung by the full choir, the effect of this fine old composition by seventy voices reflecting the greatest credit on the members of the choir, and their able conductor, Mr. J. H. Eyre, choirmaster of the Parish Church, to whose energy and perseverance much of the success of the concert may be attributed.

EXETER.—The members of the Exeter Oratorio Society may well be congratulated on the success which attended their performance of *Samson* at the Victoria Hall on the 1th ult. The principal vocalists were Miss A. Smyth, soprano; Miss M. Winniecombe, contralto; Mr. Edward Lloyd, tenor; and Mr. William Winn, bass. Miss Winniecombe's recitatives were well sung throughout and in the airs "Return, O God of Hosts!" and "The Holy One of Israel," she was deservedly applauded. Miss Smyth's greatest success was in the air, "Let the bright seraphim," which was rapturously received. The beautiful air "Total Eclipse"—in which Samson bemoans his blindness—was rendered by Mr. Lloyd in a manner that showed a true appreciation of the spirit of both musician and poet. Mr. Winn's rich bass voice was heard to great advantage in the airs "Thy glorious deeds," and "Honour and arms scorn such a foe," both of which were excellently rendered. Mr.

G. W. Lyon, the new conductor, must have taken great pains with the choir, the singing of all the choruses being remarkable for precision and correct intonation. The band, under the leadership of Mr. Rice, performed the accompaniments most satisfactorily Mr. Fly's trumpet *obbligato* to "Let the bright seraphim" must also be highly commended.

GLASGOW.—The Glasgow Choral Union gave a concert on Saturday afternoon, the 20th ult., in the nave of the Cathedral, under the able conductorship of Mr. Lambeth. Especial interest attached to the selection from the circumstance that three of the most important pieces in the programme were sung in Glasgow for the first time, of which at least two were compositions of remarkable breadth and originality. The first of these was the "In exitu Israel" of Samuel Wesley. There is wonderful ingenuity in the construction of this Motett, and as a work of art it was unquestionably the finest piece of music sung at the concert. So excellent a composition ought not to be allowed to slumber, and we hope that when opportunities offer it may again find its way into the Choral Union programmes. Another good work was Bach's "I wrestle and pray," a Motett for double choir, which was exceedingly well rendered. The third and last novelty was "I and my house," a short Cantata for male voices by Schulz. It is written in a popular style, and in that solid harmony so well adapted for performance in the Cathedral, but it exhibits no marked signs of originality or invention. The remaining pieces were Sebastian Wesley's Anthem, "God be merciful unto us;" Sullivan's Anthem, "O love the Lord;" Mendelssohn's "Hear my prayer;" Cherubini's trio, "Bow down thine ear;" Henry Smart's trio, "How lovely are Thy dwellings," and Spohr's duet, "Children pray this love to cherish." Mendelssohn's Motett was excellently sung, the soprano solo being taken by Miss Margaretta Smyth. The solo parts in the other pieces were given by Miss Allan, Miss Johnstone, Miss Isa M'Naughton, Miss Rylands, Mr. John Wallace, Mr. Carleton Smyth, and Mr. Adam Runcie, and the accompaniments were ably supplied by Mr. Charles Ferguson on the harmonium. The audience, though large, was less numerous than is usual in Cathedral performances.

HEREFORD.—The concert of the Hereford Choral Society—the first for which the Shire-hall has liberally been granted by the magistrates of the county—took place recently before a large audience. The music performed was a selection from Handel's Oratorio, *Samson*, the principal vocalists being Madame Thaddeus Wells, the Revs. J. R. G Taylor, A. Robinson, and T. M. Everett, of Hereford Cathedral, and the Rev. W. D. V. Duncombe. Madame Wells was highly effective in the soprano music, the air "Let the bright seraphim" being so well given as to elicit an unanimous encore. The Rev. A. Robinson sang with good expression the recitative and air, "Total eclipse;" the well known solo, "Honour and arms," was rendered with much power by the Rev. T. M. Everett; and the pathetic air, "How willing, my paternal," was given with true musical feeling by the Rev. W. D. V. Duncombe. All the choruses were sung with remarkable precision and effect, and Mr. G. Townshend Smith, to whose unwearied exertions the Society owes so much of its present efficiency, conducted in his usual able manner.

LEEDS.—The members of the Leeds Madrigal and Motett Society held a Soirée in St. George's Schoolroom on the 15th ult. After tea, the chair was taken by Mr. C. E. Wurtzburg, and a number of solos, madrigals, and part-songs were sung. The chairman congratulated the members upon the excellent manner in which the various pieces had been given, and also upon the great strength of the Society, numerically and musically. The annual report was read by Mr. W. S. B. Cheveley, one of the Hon. Secretaries, by which it appeared that during the past session the total receipts had been £83 17s. 11d., and the expenditure left a balance of £30 in hand. The registered members numbered 136. The report recognised the debt owed to the founder of the Society, Dr. Spark, and stated that he had consented to retain his position as conductor. It also spoke of Mr. T. W. Dodds as a most valuable adjunct to the ranks of the members. The Society was declared to be in a more flourishing condition than it had been at any time since its formation twenty years ago. After the motion for the adoption of the report had been agreed to, thanks were voted to Dr. Spark, Mr. T. W. Dodds, Mr. Cheveley, the ladies and the chairman.

LEICESTER.—An amateur concert was given in the Freemasons' Hall, Halford Street, on Friday evening, the 28th April, by Mr. E. J. Crow's Choral Class. The concert commenced with Mr. Barnby's Cantata, *Rebekah*, in which the solo parts of Rebekah, Isaac, and Eliezer were ably sustained by Miss Black Mr. S. Tebbutt and Mr. George Read, and the choruses were given with good effect by the class. Mr. Crow conducted, and was assisted in the accompaniments by Mr. T. A. Wykes on the harmonium. The second part consisted of secular music, including part-songs by Mendelssohn and Leslie, Balfe's duet, "O'er shepherd pipe"; Cooke's tenor and bass duet, "The Army and Navy," well sung by Messrs. Tebbutt and Read, and encored: songs, "The Happiest Land," Mr. G. Read (encored): "The Unchangeable," "My heart is thine for ever," and Bishop's popular glee, "The Chough and Crow." In the course of the second part Mr. Crow played Beethoven's Sonata in E Minor, Op. 90, in excellent style, and elicited much applause. The concert evidently gave much gratification to a numerous audience.

LIVERPOOL.—The members of the "Societa Armonica" gave their thirty-fourth open rehearsal on Saturday evening, the 22nd April, at the Liverpool Institute, Mount Street, in the presence of a very large audience. The instrumental pieces were—Overture, *Die Pfiegekinder*, by Lindpaintner; Symphony in D, No. 2, Op. 10, by Fesca; Fantasie buriesque, for the violoncello (with orchestral accompaniment), "Carnavale de Venise," by Servais, the solo played by Mr. Weston; and Beethoven's march from *Prometheus*. all of which were thoroughly successful. Romberg's *Lay of the Bell* was also well rendered, the choral parts being especially effectively given, and the solos most efficiently sung by Miss Monkhouse, Miss Borst, Mr. T. J. Hughes, Mr. T. Foulkes, and Mr. W. Forrester. Mr. Armstrong officiated as conductor, and Mr. Henry Lawson as leader of the band.——THE consecration of St. John's, West Derby, Liverpool, took place on Saturday, the 20th ult. After the ceremony the usual morning service was proceeded with. The Suffrages (Tallis), Psalms, &c., were most impressively given by a large and effective choir, augmented for the occasion, under the direction of Mr. Ridley, organist of the Parish Church, who presided at a magnificent organ by Hill, fully testing its qualities in Young's "Great and glorious," and in the introduction to Elvey's "I was glad." The organist elect, Mr. Claude Ridley, accompanied the Te Deum and Jubilate, Baker in F, and also played the concluding voluntaries, which were the finale to Mozart's "Jupiter," and Handel's "Occasional Overture," in a brilliant manner.

LONGSIGHT.—A testimonial, consisting of a handsome timepiece with a suitable inscription, and a purse containing a substantial sum, has been presented by his friends and the members of the congregation to Mr. Wm. J. Young, who has recently resigned the appointment of organist and choirmaster at St. John's Church, "as an acknowledgment of his musical abilities, efficient services, and exemplary conduct during a period of 13 years." Mr. Young's name is chiefly associated with the authorship of some excellent part-songs.

MAIDEN NEWTON, DORSETSHIRE.—On the 16th ult., the members of the Maiden Newton Choral Society gave their first concert in the National School-room. The excellent singing of Mr. H. Taylor (Tenor), and Mr. Horscroft (Bass), Lay Vicars of Salisbury Cathedral, and the playing of Mr. Boyton Smith, of Dorchester, were much admired. Mr. J. Brown conducted.

MARLBOROUGH.—A concert was given at the Town Hall, on the 10th ult., in aid of the Savernake Cottage Hospital, which, we regret to say, was not very numerously attended, although the performance was in every respect thoroughly satisfactory, and the programme a highly attractive one. The *Andante* and *Allegro* from Beethoven's Sonata for violin and pianoforte (Op. 12), excellently played by Messrs. Salisbury and Bainbridge; and Meyer's Trio for violin, violoncello, and pianoforte (Op. 2), in which Mr. Bambridge took the violoncello part, and Mr. Sankey the pianoforte—were the instrumental concerted pieces. Mr. Bambridge's pianoforte playing was an interesting feature in the programme, one of his solos being unanimously re-demanded. The part-songs were rendered with excellent effect, and several vocal solos were also given with much success by Messrs. F. Glass, T. and G. Foster, W. H. Hillier, and Lavington. A magnificent "Concert Grand" pianoforte was kindly lent for the occasion by Messrs. Broadwood and Sons, free of charge.

MONTREAL, CANADA.—A highly successful concert of sacred music was given in the St. James Street Wesleyan Church, on the 31st March. The chorus consisted of about fifty well trained voices, conducted by Mr. Smith, Organist of the Church. The programme was composed of selections from the standard Oratorios, Mozart's Twelfth Mass, and Romberg's *Lay of the Bell*. The soloists were Mrs. Saunderson, Miss Hoerner, Mrs. Walde, Mr. James Hilton, and Mr. Bentley. The solo, "Angels ever bright and fair," was sung by Mrs. Saunderson with much taste and feeling; and "I know that my Redeemer liveth" was also rendered with good expression. Mr. Bentley in the solo, "Straight opening her fertile womb," displayed his voice to great advantage; and the duet, "O Lovely peace," by Misses Hoerner and Pringle, was very effectively given. The trio, "On thee each living," sung by Mrs. Walsh, Messrs. Hilton and Bentley, was one of the best pieces of the evening. The choruses throughout were carefully rendered, the parts being very evenly balanced. They were ably accompanied on the noble organ by Master C. Hilton, an amateur, only eighteen years of age. The proceeds of the concert were presented to the "Methodist House."

NORTH SHIELDS.—The large and very fine new organ which has just been placed in Holy Trinity Church, was opened on the 3rd ult. The instrument has been built at a cost of £450, by Messrs. Nicholson and Son, of Newcastle, and reflects great credit on their establishment. It contains 1662 pipes, which are made of the finest mixed and spotted metals, 33 draw stops, and has three composition pedals to great, and two to swell organ. There was full choral service in the morning, the organist being Mr. John Nicholson, of Hexham Abbey Church. The processional hymn was the beautiful one beginning "Onward, Christian Soldiers." The Versicles and Prayers were intoned by the Rev. G. E. Sharland, curate of St. Hilda's, South Shields; and the Lessons were read by the Rev. J. Shooter (the vicar), and the Rev. T. Brutton, vicar of Christ Church. The Rev. Canon Whitley preached from Matt. xxvi. 13. In the afternoon there was a performance on the organ by Mr. W. A. Leggatt. A large congregation assembled in the evening, when the service was again full choral, the organist being Mr. Rea. The sermon was preached by the Rev. J. J. Taylor, of St. Mary's, South Shields.

PAISLEY.—The second concert this season by the Tonic Sol-fa Institute was given in the Abbey on Thursday evening, the

27th April, when Haydn's First Mass and a selection, including Mendelssohn's setting of the 43rd Psalm, were performed. The soli parts were rendered by Miss Allan, soprano, Mr. H. M'Nabb, and several members of the choir. The singing of the Mass by the Institute's choir was in every respect thoroughly satisfactory, the "Quoniam Tu solus" and "Et resurrexit" being especially worthy of commendation. In the second part of the programme Miss Allan sang "Let the bright seraphim" really well; and a special word of praise is also due to this lady for her very intelligent rendering of Cherubini's "Ave Maria," the recall which she obtained being well merited. The accompaniments to the Mass were, on the whole, efficiently played by an orchestra of some sixteen instruments from Glasgow. Mr. Brown conducted with much intelligence and precision.

PENZANCE.—On Tuesday, the 2nd ult., a performance of Handel's *Judas Maccabæus* was given in St. John's Hall, by the Choral Society. The work was most satisfactorily rendered, the choruses being sung with much vigour throughout, and the solos with care and appropriate expression. Miss Vingoe made her *début* as principal soprano, and was exceedingly well received, her best effort being "Wise men flattering," and the duet, "Lovely peace," in which she was joined by Mrs. Nunn, who most successfully sustained the contralto music throughout. Mr. Sampson was satisfactory in the tenor songs, particularly in "O Liberty," a conspicuous feature of which was the violoncello *obbligato*, played by Mr. Marrack. Mr. S. White was the baritone soloist. Mr. W. C. Hemmings led the band, Mr. R. White, jun., ably presided at the organ, and Mr. J. H. Nunn, A.R.A., conducted with his accustomed efficiency.

PERTH.—On the evening of Tuesday, the 25th April, the Euterpean Society (a private musical Society, conducted by Mrs. Hempel, widow of the late Dr. Hempel) gave a private concert of sacred and secular music in the Academy, which was largely attended. The sacred part included Mendelssohn's "Hear my prayer," Spohr's "As pants the hart," the trio, "Lift thine eyes," and a trio by Winter, "O Jesu." The solo in Mendelssohn's Psalm and Handel's Air, "O had I Jubal's lyre," were given by members of the Society with much taste and refinement. The secular part consisted of Bishop's "Spirits advance," Mendelssohn's "Shepherd's song," W. Macfarren's "You stole my love," &c., interspersed with several solos.——On Friday evening, the 28th April, the Perth Choral Union, conducted by Mr. Linter, and assisted by a small orchestra, led by Mr. Stevenson, of Dundee, gave a performance of Haydn's Third (Imperial) Mass, the solos and quartets being taken by members of the Union. Several part-songs and solos were also given by the Union, and Rossini's Overtures to *Tancredi* and *L'Italiana* were performed by the orchestra.

PLYMOUTH.—A very attractive Chamber Concert brought the season of the Plymouth Amateur Vocal Association to a close on the 17th ult. The programme was well selected and varied. The principal instrumental concerted pieces were two movements from Mendelssohn's Quartet (No. 1), excellently played by Messrs. H. Reed, Lovell and R. Dunstan (violins), F. Reed (violoncello), and F. N. Löhr (pianoforte); and the same composer's trio in D minor, equally well rendered by Messrs H. Reed, F. Reed and Löhr. The *Andante* and *Allegro* from Mozart's Sonata in F, the executants being Mr. Lovell Dunstan (an amateur violinist) and Mr. Löhr (pianoforte), formed an interesting feature in the selection, and the performance was thoroughly appreciated by the audience. Several choral pieces were rendered with remarkable precision and effect; and a very efficient orchestra, led by Mr. Henry Reed, gave the overture to *Don Giovanni*, and the *Andante* and *Finale* of Haydn's "Surprise" Symphony with much success. The concert concluded with the National Anthem.——MRS. KERLEY'S second annual concert was given at the Mechanics' Institute on the 20th April. The first part consisted of sacred music. The reception accorded to Miss Bowerman in "As pants the hart" (Spohr), and Mr. Rendle in "Tantum ergo" was very flattering, and Miss Greig was encored in "O that I had wings like a dove" (Topliff), and Handel's "Angels ever bright and fair." Miss Emily Crocker in "Agnus Dei" (from Weber's Mass in G); Miss Watts in "Dona nobis" (from the same composition); and Mr. Mellor in "Be thou faithful unto death," from *St. Paul*, were highly effective, and much applauded. One of the great attractions of the evening was the performance on the piano by Miss Minnie Kerley, a child seven years of age. In the second part the quartet, "Soldier, rest! thy warfare's o'er," composed expressly for this occasion by Mr. G. B. Fentum, was capitally rendered, and had a fair share of applause. Mrs. Kerley and Miss Bayly played a duet on the pianoforte with much taste and executive power.

PONTYPOOL.—The Sacred Harmonic Society gave a concert on Tuesday, April 18th, when Mendelssohn's Oratorio, *Elijah*, was performed. The Town Hall was crowded, and the concert, both musically and financially, was most satisfactory. The band and chorus consisted of upwards of 70 performers. Miss Elizabeth Holdsworth, a very youthful singer, was highly successful in the principal soprano music, her rendering of the part of the Widow, and the air "Hear ye Israel" creating quite a sensation. Miss Fanny Lloyd sang the contralto music with much feeling, and Mr. John Lloyd in the tenor part displayed a good voice and style throughout, "If with all your hearts" being his most successful effort. Mr. W. H. Lloyd was thoroughly effective in the part of Elijah, the airs "Lord God of Abraham" and "It is enough" being especially appreciated by the audience. Miss Holdsworth, Miss F. M. Holdsworth, Mrs. Cook, and Messrs. T. B. Smith, C. Lawrence and A. Lloyd rendered efficient help in those numbers where extra solo parts were required. The choruses on the whole went well and steadily, some of them indeed—notably "Thanks be to God," "Woe to him," and "Behold, God the Lord"—being particularly worthy of mention. Mr. Holdsworth, as usual, conducted; and Mr. W. H. Haskins, the accompanist of the Society, presided with much ability at the pianoforte. There was a small but very efficient band, under the leadership of Mr. W. Sewell.

READING.—On Thursday evening, the 4th ult., a public performance on the new Organ just erected in Castle Street Congregational Chapel by Mr. Allen, of Bristol, took place. The fine qualities of the instrument were admirably tested, and Mr. Allen's extempore performance is deserving of especial mention. Mr. W. H. Strickland also played two solos, with his well-known ability, and Mr. Moore, Mr. H. J. Starke, and Mr. Davis contributed several selections.

SHEFFIELD.—The organ in the Music Hall, Surrey Street, which has been re-built and enlarged by Mr. John Stacey, of Howard Street, was played upon for the first time in the presence of the public, on Wednesday, the 10th ult. The opening of the organ was made the occasion of a treat to a large company, who assembled in the Music Hall, at the invitation of Mr. Freemantle, to hear a recital by his son, Mr. W. T. Freemantle. This young gentleman was formerly pupil of Mr. Young, the organist of Lincoln Cathedral, and deputy-organist there; and his *début* in Sheffield was of a most satisfactory character. The programme contained an excellent selection of classical music, including one of Mendelssohn's Sonatas and a Fugue by Bach. The audience could not fail to be thoroughly pleased with Mr. Freemantle's performance. He possesses a clear and distinct touch, and combined with a rapid execution he shows that he has a true artist's conception of what he plays. Two of the pieces were his own composition, and they show him to be a composer of no little merit. Both his compositions were listened to with the greatest attention, and Mr. Freemantle was loudly applauded at the termination.

SNARESBROOK.—The Wanstead Musical Union gave its fourth annual concert on Wednesday evening, the 10th ult., in the large hall of the Merchant Seamen's Orphan Asylum the object being to assist the funds of that Institution. The first part comprised Handel's *Dettingen Te Deum* (given with full orchestral accompaniments), Haydn's "Surprise" Symphony, and the Overture to *Il Barbiere*. The second part consisted of solos, by Mrs. Marshall, Mrs. Gostling, and Messrs. Gardner, Newland, and B. Smith, and a selection from Sir J. Benedict's lyrical Legend, *Undine*. A couple of part-songs, "Softly fall the shades (Hatton), and "The dawn of day (Reay), completed the programme. As a whole the concert was very successful, and reflected great credit on the conductor, W. G. Brighten, Esq. Mr. Frank Bates was an excellent accompanist.

SOUTH NORWOOD.—On Wednesday, the 26th April, a Conversazione was held at the Public Hall. The musical part of the entertainment commenced with a solo on the pianoforte, well played by Miss Hedgecock. Some glees were also sung by a party of ladies and gentlemen, the most effective of which were "Hail, smiling morn," and "From Oberon in fairy land." A duet, "Hark! the goat bells ringing," by Misses L. S. Orton and Hedgecock, was highly successful, as was also "The Maid of Judah" by Miss Helen P. Catt, "Angels ever bright and fair" by Mrs. Green, and "Hearts of Oak" by Mr. Fred. Beddow, the latter receiving an unanimous encore.

ST. BEES.—Mr. Hamilton White's Vocal Class gave a concert in the Grammar School on the 2nd ult. Part-songs, choruses, &c., were so carefully rendered as amply to prove how much benefit had been derived from the lessons of the conductor. The selection from Mozart's Twelfth Mass, "The Gipsy Chorus" (*Bohemian Girl*) "The Market Chorus" (*Masaniello*,) "Comrades in arms," and the glee "By Celia's arbour," may be cited as worthy of special praise. Dussek's Sonata for violin and piano in B flat major, and Mozart's air with variations in D minor, were played by Herr A. Redner and Mr. H. White with much effect. Mr. H. White received great applause for his excellent performance of Weber's "L'Invitation à la Valse;" and Mr. W. White displayed much taste and purity of tone in a solo for the cornet, on themes from *Norma*. The concert was in every respect highly successful.

STRATFORD, ESSEX.—On Thursday, the 11th ult., the West Ham Philharmonic Society concluded its third season by a performance of Sir W. Sterndale Bennett's *May Queen*, with a selection of part-songs and other music. The chorus numbered upwards of fifty voices, and the singing throughout the evening was characterized by great precision and careful attention to expression. The solos were announced to be taken by the Misses C. Compton, F. and G. Jones, Mr. Colson Phillips, and Mr. Atherton Latta, but illness preventing Mr. Phillips from singing, the services of Mr. Albert James were obtained at the last moment. With the exception of the latter gentleman, who deserves special notice for his careful and musicianlike singing, the whole of the music was executed by members of the Society. In the second part, encores were insisted on for Miss F. Jones's "I'm a merry Zingara," and Mr. James's "Alice, where art thou?" Mr. Latta, who sang Molloy's "Vagabond" exceedingly well, was deservedly recalled, and gave Prince Poniatowski's new song, "The Yeoman's Wedding Day" with equal effect. The overture and pageant music in the *May Queen* were played as pianoforte duets by Messrs. Thomas and F. C. Kitson, the latter gentleman being hon. accompanist to the Society. Mr. J. S. Bates, the organist of the Parish Church, West

Ham, conducted as usual, and has reason to be proud of the progress which his Society has made during the comparatively short period it has been working.

STRATFORD-ON-AVON.—An amateur concert, in aid of the funds of the Shottery St. Andrew's Church, was given in the Town Hall, on Tuesday, the 16th ult., by the Ladies' Congregational Singing Class, assisted by members of the Parish Church Choir, several lady amateurs, and the Stratford-on-Avon Philharmonic Society. The first part of the programme was sacred, and consisted of selections from *St. Paul*, *Elijah*, and the *Creation*; and the second part was devoted to songs, duets, trios, &c., all of which were sung so well as to give the greatest satisfaction to a numerous and fashionable audience. The Rev. W. H. Connor was the conductor, and the accompaniments to the solos, &c., were played by Mr. Caseley, organist of the Parish Church, Stratford-on-Avon. The Rev. W. H. Connor and Mr. Caseley (both of whom contributed some vocal music during the evening) deserve great praise for the pains they have taken with the congregational singing classes; and as this was the first appearance of many of the ladies in public, they may be sincerely congratulated on their progress.

TUNBRIDGE WELLS.—A sacred concert, under distinguished patronage, was given to a crowded and fashionable audience in the Assembly Rooms on Tuesday evening, the 25th April, for the benefit of the Tunbridge Wells Dispensary and Infirmary. The band and chorus numbered about 70 performers. The soloists were Miss Charlotte Knight (soprano), Miss Knight (contralto), and Mr. Stedman (tenor). The instrumentalists—Mr. Whitehead (violin), Mr. White (contra basso), Miss Jenner (pianoforte), and Mr. Albert Lowe, Organist of St. Stephen's South Kensington, who presided at the harmonium. Mr. Henry Barry, Organist of Christ Church, conducted, and great credit is due to him for the success of the performance. The programme consisted of selections from the principal Oratorios, that from the *Messiah* occupying the first part. The choruses were sung with great effect, and special praise must be given to Miss C. Knight for her rendering of "I know that my Redeemer," and to Mr. Stedman for his singing of "Comfort ye," and "Every valley." The second part included selections from *Elijah*, *Judas*, the *Creation*, and Mozart's Twelfth Service. Miss C. Knight was most successful, gaining a well merited encore for her admirable singing of "With verdure clad," as did also Mr. Stedman, whose voice was heard to perfection in Haydn's air, "In native worth." The chorus, "The heavens are telling," terminated the concert. We must compliment Mr. Barry upon the success he has achieved. He has evidently bestowed much care in the training of his voices and we are glad to find that he has been secured as conductor to a new Choral Society, called "The Tunbridge Wells Musical Society," which has our best wishes for success.

TURNHAM GREEN.—The Apollo Vocal Union, assisted by Miss McQuire, gave a concert on the 19th ult. (by arrangement with the committee of the Turnham Green Choral Society), in the Girls' School, to a large audience. Miss McQuire, Mr. S. Talbot, Mr. Wilton, Mr. Knight, and Mr. Kent were highly successful in their vocal solos, several receiving encores. The glees were—"This pleasant month of May," "By Celia's arbour," "Oft when night," "What shall he have," "Strike the lyre," "The chafers" (encored), "Mynheer Van Dunck," "It was a lover," "The Cuckoo," "Come, silent evening" (encored), and "Banish, oh maiden." The performance was brought to a close by the singing of the National Anthem, arranged for eight male voices.

WIMBORNE.—On the 27th April, a concert, in aid of the local coal fund, was given at the Corn Exchange, under the direction of Mr. Whitehead Smith, organist of the Minster. The principal vocalists were Miss Fanny Lenham, R.A.M., and Messrs. C. and T. Joyce, the choruses being sustained by the members of Mr. Smith's musical Society. The first part included a selection from Handel's *Judas Maccabæus*, the whole of which was well rendered, Miss Lanham, who has a remarkably sweet and flexible voice, being especially effective in the airs "Plous orgies," "Wise men flattering," and "From mighty kings," and Mr. T. Joyce giving the song "Arm, arm, ye brave," with much vigour. The choruses were sung with commendable precision throughout, and reflected the utmost credit upon the careful training of the conductor. The second part was miscellaneous, and included vocal solos by Miss Lanham and the Messrs. Joyce, several of which were encored. The *Andante*, *Minuet*, and *Trio* of Mozart's Quartet in D minor, for two violins, viola, and violoncello, were also well played by Messrs. A. Rowland (Southampton), J. Whitehead Smith, C. J. Read (Salisbury), and A. Guest (London), and received with much applause. Prior to the conclusion of the concert, the Rev. H. Good, senior priest vicar of the Minster, addressed a few words of hearty thanks to Mr. White-head Smith, for the trouble he had taken in organising and so successfully carrying out this undertaking in aid of local charity.

WORKINGTON.—On Friday evening, the 28th April, the Derwent Choral Society and String Band gave a concert in the Assembly Room, in aid of the funds of the Mechanics' Institution. The programme contained several choral pieces, all of which were excellently sung. Mendelssohn's "Hunting Song" especially being given with much precision and effect. Mr. Griffiths was encored in "Come where my love lies dreaming," which was sung with genuine musical expression. Dr. Douglas was highly successful in the recitative and air, "Comfort ye," and "Every valley," and Mr. Ditchburn created a marked effect in all his solos. Mr. Thomas Griffiths is entitled to great praise for the skilful manner in which he has trained the members of the Society; and the thanks voted to him by the chairman at the conclusion of the concert were thoroughly deserved.

WORTHING.—On Thursday, the 27th April, Mr. L. S. Palmer gave his first evening concert, Miss Jenny Pratt being principal vocalist, and Mr. Kuhe solo pianist. Mr. Henry Blagrove, who was advertised as violinist, being unable to attend on account of severe illness, Mdme. Sydney Pratten very ably filled the gap by playing two solos on the guitar, both of which were encored. Miss Jenny Pratt sang with much feeling a song from *Dinorah*, and Sullivan's "Looking back;" and Miss Burden was also successful in a song by E. Thurnam, "Let her depart." Mr. Kuhe played, with much effect, Beethoven's Sonata No. 3, Rubinstein's Melody in F, and several of his own compositions. The Glee and Madrigal Union gave one or two of our best old madrigals, and a new one by the conductor. Miss Palmer, Mr. Cooke, and Mr. Jaeckel accompanied, and Mr. L. S. Palmer conducted.

ORGAN APPOINTMENTS.—Mr. Herbert Leach to the Parish Church of Westbury, Wilts.——Mr. Thomas Bensted, Organist and Choirmaster, to Allhallow's, Lombard Street.——Mr. B. Bather to Grange-over-Sands, Lancashire.——Mr. E. T. Gibbons, Organist and Choirmaster to All Saints' Church, Benhilton, Sutton, Surrey.——Mr. David Strong, Organist and Choirmaster to St. Mary's, Aldermanbury.——Mr. E. C. D. Gilmore, to St. John's Church, Maidstone.——Mr. Ingle Berron, Organist and Choirmas er to the Parish Church, Wes hpool.

CHOIR APPOINTMENTS.—Mr. H. Mackenzie Cadman, Bass, and Mr. George Taylor, Tenor, of St. John's, Hammersmith, to the Choir of St. Michael's and All Angels, North Kensington.

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Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian.

Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria."

Scene II.—May-day Festivities.—The Trysting Tree.

Baccharallan Song, Bass, "With a ho! hi! ho!" Instrumental, Morrice Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett.

Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

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THE MUSICAL TIMES,
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ON THE VALUE OF THE DISSONANCE IN MUSICAL THEORY.

By Joseph Green, (Author of the "Tritone.")

The characteristic of modern music is a particular harmonic relation called the key; producing what we generally understand by the term "modern tonality." The key is certainly a recent discovery; but the supposition that it is a thing invented by musicians, as they would invent a scale or any arbitrary arrangement of notes, has resulted even to this day in different appreciations of its importance in musical theory.

The key was strongly represented in the tetrachordal system of the ancients. But the mode of construction, and what we know of the employment by the Greeks of the diatonic scales is the best evidence we possess that they were unacquainted with harmonic effects beyond those derived from the simplest combinations. And early in the Christian era, when the traditions of Greek music must have been comparatively fresh, the diatonic scales were not only retained, but subsequently reformed at the instigation of St. Gregory, in a sense which was a still wider departure from the principle of tonality derived from harmonic relation; that is to say, in the Plagal Church modes the principle of tonality was less apparent than in the original authentic modes. This however was only the accidental result of a certain artificial device; for in point of fact there were no essential differences between any of the church modes or any of the Greek scales. The differences which did exist, namely, in the order of tones and semitones, could not of themselves, and independently of general harmonic relation constitute any real theoretical distinction.

To adopt a medical illustration, the ancient theorists and their more modern imitators confined themselves too closely in their musical disquisitions to the physiology of the subject; and the practice of the musicians was hampered by their precepts. Recent theorists have on the other hand, by the study of the pathology of the question, built up an art which is disparaged as empirical, but is nevertheless more true to nature.

The starting point of the harmonicians, as it still is of our modern physicists, was the well known fact that the simpler the fraction representing the ratio of a musical interval, the more perfect is the consonance. They naturally enough looked upon the consonance as the normal condition, and the dissonance as the abnormal condition in music. Hence from very ancient times to that of Guido Aretino, and again five or six centuries beyond to the supposed innovations of Monteverde and the subsequent invention of the series of keys, we find the gradual progress of harmony illustrated in a cautious departure from the unisonal system, and finally by the slow admission into the art, firstly of the perfect concords; secondly, the imperfect concords; and lastly, of the dissonance. And moreover, even up to a comparatively late period, the art has been encumbered with a systematic avoidance, or with a tenderness in the treatment of a dissonant interval called the *tritonus*—an interval later musicians have found not only inoffensive, but the one above all others which contains the dynamical principle, the principle of life, motion and reproduction in harmony. In what Mr. Karl Engel calls the pentatonic, or in any other ancient scale, or possible system of music where the tritone is wanting, the effects must be at once rigid and vague; suggestive of the monuments and the mysticism of that old world from which we, in common with the Greeks, and the Hebrews before them, have probably received the partially comprehended rudiments of a musical method. The same vagueness and want of repose is sensibly felt in the "*diatonic scales*," where following the Greek system, the tritone is present, but pinioned to a fixed place in the system, and doing duty as indicator of the position of the semitones in relation to the initial notes of the different modes or scales, which are made to pass under it like so many horizontal slides. The church modes are founded on that method;* with the additional complication of giving the same finals, or nominal key-notes, to the four plagal modes, as to the four authentic. But by the modern and more simple harmonic system all the modes are easily reduced to the one natural scale, or to one of the two modern modes to which the tritone employed is proper. This becomes still more apparent by the transposition of the Gregorian tones, said to be formed on the diatonic scales. Dissecting the tones or tunes, and reducing them to the modern tonality, we find they are formed by arbitrarily joining together the tetrachords of different scales, and of different modes. Their vagueness and solemnity, so appropriate to the service of religion, are due in part to that diversity, and want of fixation of key and mode in the various endings, and as far as the solemnity is concerned to the monotony of the effects produced by the limitation of the compass of the melodic phrases, the ambit of which is in point of theory tetrachordal. In choir practice it depends upon the arbitrarily chosen dominant, around which note, as a pivot, the melody is made more or less to revolve.

In regard to the Greek system it is more than probable that if ever the mystery is to be unravelled, the task will be accomplished by the guidance of modern lights, and by trying back from the technical to the abstract theories.

The difficulties of the subject may in part be ascribed to the fragmentary and purely theoretical nature of the writings of the ancient harmonicians that are extant. But it is quite as likely that the difficulties were attributable to inherent defects in the Greek methods; and as some one has once observed, were a musician of the time of Pericles restored to us to explain the practice of his art, it is possible we should not be much wiser than we are at present, except that certain suspicions would be converted into certainties, and we should have the positive

* In regard to the whole question as to the affinity between the Greek music and that of the primitive church, I venture no opinion. For my technical purposes, the acknowledged facts as related in modern works are sufficient. The differences which do exist between the Ambrosian and Greek octaves disappear with many other distinctions when brought to the modern test of the harmonic basis of the scale; and as I have suggested in the text, the Gregorian additions were a retrogression towards the Greek forms. There is in this question, even in our day, a theological or rather sectarian element very dangerous to historical or scientific truth. And from the little knowledge I have of the subject, I presume that the controversies at the present time, turn as they seem to have done in the days of Arius and of St. Ambrose, on the origin of the melodies employed in the liturgy. But amongst the general public the matter becomes mystified by a certain confusion in our common terminology. The words scales, modes, tones and tunes we all of us employ without much care as to their precise meaning.

assurance as to the superior simplicity and comprehensiveness of the modern system.

That system, in regard to theory, is an example of a retrogression from the complex to the simple; a retrogression which the living writer who has identified his name with the evolution theory, has told us, is at a certain phase of the process of evolution, a general and looked-for result. But modern musical theory has not altogether receded towards that of the ancients; it has only worked downwards by other ways, and finally rested on the same physical or mental facts of our nature to which the ancients had to conform, whilst they nominally ignored them.

These natural facts have their musical illustration, firstly, in the resolution of a dissonant interval, and finally, in the more complex harmonic combination known as the *key*, which proceeds from that resolution. The key, as a natural product of sensation, however much its causes may yet escape analysis, is as distinct and immutable a natural fact, as are the common phenomena of consonance and dissonance which have lately been reduced to a very simple physiological explanation by M. Helmholtz.

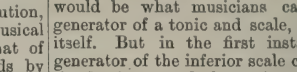
It has long since been ascertained that the difference between an ordinary sound and a musical sound depends upon the secondary vibrations called "harmonics," produced by the subdivisions of the vibrating substance, over and above the fundamental vibrations of its whole length or contents.

Not counting replicates, which are repetitions of the fundamental note in a different pitch or octave, the harmonics beyond the first two are mostly dissonant with the fundamental note, which with its first three distinct harmonics, constitute practically a complete dissonant chord, as the combination comprises all the typical consonances and dissonances. Were these harmonics as perceptible to our senses as the fundamental sound, the resulting dissonant combination would imperatively demand a resolution into a consonant chord; and we know by common technical principles in music that such resolution to be satisfactory must be on a chord whose fundamental note is four degrees higher in a diatonic scale than the original sound.

To a certain extent, difficult to define owing to the varying capacity of the sense of hearing in different persons, the harmonics are audible, and are distinguishable from the fundamental sound. They might therefore affect the mind not only in regard to timbre or quality as in one musical sound, but also as a combination of sounds. It perhaps requires no great stretch either of the imagination or of scientific method to concede that from the complex nature of an individual sound, the relativity, which is the essence of music, commences with the monosound itself;* and the fixed relation of an apparently abstract musical sound is to another distant from it a fourth in the ascending scale; affording as it were a faint reflection of the common technical and harmonic process by which in music the key is established.

Hence, on such an assumption, every single sound would be what musicians call a dominant,—the generator of a tonic and scale, rather than the tonic itself. But in the first instance it is only the generator of the inferior scale called the tetrachord; the dominant and the tonic comprising the interval of a fourth, which is afterwards filled up by intervening notes according to mode or genus. The complete scale formed by the joining of two tetrachords would not therefore be an arbitrary or mathematical pre-arrangement of the notes, but on the contrary, a result of a prior and natural harmonic phenomenon.

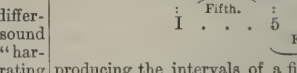
The octave being a replicate and obvious completion of a scale, the first technical process, and the first clear indication of the key, is the division of the diapason by the introduction of a fifth, thus:



producing the intervals of a fifth and fourth. The figure 5, that destroys the original relation of the monosound and its replicate, represents the dominant which invokes the tonic No. I, or key note, four degrees higher.

The above division is called by the harmonicians, arithmetical; the numeral representatives of the divisions being in arithmetical progression, as 2, 3, 4.

Taking the fourth first in order, thus:



the division of the diapason is harmonical, the numerals being in harmonic progression, as 3, 4, 6. But the two divisions musically considered are precisely the same in principle, the one being the inversion of the other. In the latter diagram the No. 4 becomes the tonic, and the dominant is represented by the figure I. In other words, of the extreme notes of the separate interval of a fifth the lower note is the tonic, and the upper note the dominant of a certain scale and key. Of a fourth, the inversion of a fifth, the upper note is the tonic and the lower note is the dominant.

From these explanations it is clear that on the supposition that every individual sound is in musical relation a dominant or fifth of a scale, it is only the first-mentioned division of the diapason into diapente and diatessaron that need be taken into account in regard to one particular key. The harmonical divisions of the same scale into diatessaron and diapente changes the key. For instance, the division C—G—C is the key and scale of C. The division C—F—C is the key and scale of F. But if we take the original division, and invert the position of the notes commencing on the fifth, thus:

G—C—G,

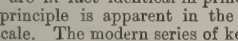
we have the harmonical division of the scale of G♮, but in the key of C♮. And this latter division represents what are called the Plagal modes, which, according to modern theories, are simply inverted positions of the authentic. The Gregorian re-

* In the language of popular science, each musical sound is as a fundamental note the "chief of a faction." Two sounds with their separate corteges of harmonics represent strife and disagreement ending in certain cases in silence caused by the interference of different sound waves. The complex materials of a single sound are decomposed prismatically by the organ of hearing: and the mind receives, without analysis, one general impression, just as we accept the sensation of red or blue without analysing the mixture of colours comprehended in any single colorific effect. Concord is only a relative expression, and is represented in music by the octave. All other intervals are more or less distinctly dissonant, and proceed in a regular gradation of dissonance from the fifth or fourth to the tritone and semitone. This general principle as to the relative perfection of consonance in the octave and the comparative dissonance of other intervals as explained by Helmholtz, must be so familiar to the reader, through Dr. Tyndall's lectures, that I do not think it necessary to reproduce the mere series of harmonics by which it is demonstrated.

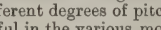
formers of the Church music seem to have had an inkling of the truth when they assigned to one of both series of modes the same finals. But in all probability their arrangement was an accidental departure from an intended imitation of Greek methods, and was determined only by considerations of pitch and other practical requirements of the quire; otherwise they would have proceeded still further, and have reduced all the eight modes to one key.

A recent French writer on the music of the Greeks has, in common with many others before his time, expressed a regret that the ancients should have obstinately based their system on the interval of a fourth instead of a fifth. It is thought that had their attention been first directed to the latter interval, they could not have failed to penetrate the secrets of the science we now call harmony. But such opinions seem to indicate very arbitrary notions in respect both to the Greek and modern systems. The two systems are in fact identical in principle, as far as that principle is apparent in the construction of one scale. The modern series of keys is simply a question of the displacement of the tritone. It being understood that the system of the ancients was melodic, their instinctive preference for the "fourth" is easy to comprehend. And inasmuch as relatively the fourth is more dissonant than the fifth, it was more likely, from that cause alone, to lead them in the direction of modern improvements. From the glimpses we can obtain of Greek theory and practice, we see occasional efforts to burst through the restraints of a fixed diatonic and tonal system; but there are no traces of the abandonment of the tetrachordal basis which has survived during so many centuries, and now adapts itself to modern harmony. The pentatonic scale, whose antiquity seems to defy research as to its origin, must have been well known to the Greeks. That imperfect and emasculated scale was, if based upon anything, based upon the interval of the fifth. The Greeks, perhaps, instinctively rejected that scale; and we, in our time, have certainly either to alter the melodies founded upon it, or make them conform to modern usage, and to natural phenomena in the harmonization.

When the Greek philosophers united the arithmetical and harmonical divisions, and formed the scale by two disjunct tetrachords, thus:



the musicians must have been on the verge of anticipating subsequent discoveries, and adopting a system of harmony and temperament. That they did not do so, was probably due to the backwardness of the mechanical arts, to their cumbrous system of notation, and perhaps to an unreasoning conservatism characteristic of their craft. The skeleton scale, as it is formed in the diagram above, really includes three keys. If we sing the melody of a complete and diatonic tetrachord in ascending C, D, E, F, we find the natural repose is on the F, as the key note. Again, if we take the tetrachord in descending F, E, D, C, the repose is on the C, giving to each tetrachord two tonics, according as we employ it in ascending or descending. This melodic illustration of the key depends for its effect upon the harmonic process already described, and which underlies the Greek system. In the ascending tetrachord, the initial note is the fifth or dominant of a complete scale; and in the descending tetrachord, the dominant understood is four notes below. The subject is made plainer in the following diagram, showing the heptachord formed by conjunct tetrachords:



giving three distinct tonics, the final notes of each tetrachord in ascending and descending.

When we exceed the limits of the tetrachord we have no further repose or indication of key until we arrive at the completion of the second tetrachord in a scale of conjunct tetrachords, or at the octave in a scale of disjunct tetrachords. The interval of the fifth has no melodic repose; and even as an harmonic interval its repose, though greater than the fourth, is inferior to the octave, the only true consonance. The fifth and fourth, as already shown, when they consist of the same notes but in a different pitch, as C to G or G to C, have more or less the same harmonic value. The superior melodic value of the complete tetrachord in the diatonic system was a sufficient reason for its adoption by the Greeks.

The wonderfully simple discovery of the moderns, of repeating the same arrangement of disjunct tetrachords in different degrees of pitch, comprehends all that was useful in the various modes adopted by the ancients of filling up the two tetrachordal divisions.

Comparing the ancient and modern systems as both finally reposing on the same harmonic process, and facts of sensation, we can dispense with the well worn allusions to minute dieses, the employment of which could not alter the functions of an harmonic combination any more than the subdivision of the octave into twenty or forty degrees instead of twelve, would add a single chord generically distinct from the combinations already known. A more minute and mathematical subdivision would only make certain chords more in tune, and repeat existing phenomena by multiplying the number of keys, whilst some of those we have nominally in the list are impracticable in regard to signature and notation. And in modulating for instance from C♯ to D♭, the absolute difference even on a violin is almost inappreciable. The difference which does exist depends upon the context and general key relationship, and is often due more to the imagination than to fact. The idea of adding variety to modulation as far as the harmony is concerned, by employing a number of keys differing in pitch less than a semitone, is difficult to realize. Small intervals like a comma, or even an enharmonic diesis, perceptible enough in a slow strain of melody in unison, cannot affect in the slightest degree the generic nature of a whole chord, the natural functions of which depend upon tonal relation, and causes more complex in operation, but more simple in theory than abstract mathematical measurements. As I now wish to show, the key and therefore the functions of intervals and chords depend upon the dissonance, implied or expressed in all combinations.

In endeavouring to establish a theory of sensation, it is sometimes asserted that consonance is generated by dissonance, because the first follows the latter in obedience to a natural desire for the resolution of a dissonant interval. But so broad an assertion is evidently an example of a common error in logic.

On the other hand, consonance as represented by the one consonant interval, the octave, may be con-

sidered the normal condition to the ear, as white light is to the eye. But neither consonance nor white light has in the abstract any real value. Our impressions of both are relative; and art, either in sounds or colours commences with a first departure from the normal condition. Hence, though it be wrong to assert that consonance is generated by dissonance, it may be right to maintain that the basis, the starting point of a true technical theory of music, is the dissonance. The Greeks, by reason of the unisonal nature of their music, overlooked the importance of the dissonance, thus preparing an obvious defect and void in their system, otherwise so ingenious and so firmly braced on a framework, consisting of the extreme notes of the tetrachord.

It may be said that the musical system of the Greeks bore some resemblance to their notions of astronomy. Everything in the system was flat and horizontal, neatly riveted to supports whose foundation was purely hypothetical. The system had no centre of attraction, by a reference to which their artificial modes and scales could be tested and adjusted. The moderns possess that test in the harmonic relation called the key, powerfully represented by one single interval, the tritone, which determines the tonic, and, less directly, the mode.

The subject is too trite, and the details would be too technical for present purposes, to describe the devices by which the ancients avoided that interval, or the terms they employed to distinguish the regular from the augmented tetrachord, containing three whole tones, which formed the *tritonus*. Their rejection of it was natural, as it immediately destroyed the only representative they had of key in the melodic effect of the tetrachord. The same instinct of harmony no doubt led the musicians to reject many of the genera concocted by philosophers, who divided and tortured the melodic disposition of the moveable notes of the tetrachord, till finally, as some people imagine, the ancient Greek music reappeared in the more simple Gregorian tones. Whatever may have been the origin of those tones, it can be presumed they may have come to us through the Greeks, though they were not of Greek invention any more, perhaps, than was the natural diatonic scale, which the mathematicians only rearranged according to their system. Mr. Engel tells us that the so-called pentatonic scale was in existence among nations whose history is anterior to the era of Greek legends. There is, however, no sufficient ground for supposing even that scale to have been the primitive one. It seems, on the contrary, to be rather an artificial result of the manipulation of the natural major and diatonic scale, by the simple excision of the two tritonic notes *si*, *fa*, and probably, for melodic reasons, akin to those which subsequently led to the more prominent features of the Greek scheme.

(*To be continued.*)

THE HANDEL FESTIVAL.

In any doubt existed as to the possibility of permanently establishing a triennial festival in honour of Handel, it must have been thoroughly dispelled by the unexampled success, both in an artistic and a pecuniary point of view, of the fourth celebration given during the past month, like its predecessors, at the Crystal Palace. We are not of those who believe that the greater the number of executants in a musical work, the greater must be the effect, nor are we by any means disposed to endorse the assertion, so often advanced, that Handel would have been in an ecstasy of delight could he have lived to hear his compositions with every part, vocal and instrumental, multiplied *ad infinitum* in the choral portions, whilst the solos are sung precisely as he wrote them; but such a magnificent demonstration as that presented at this triennial festival has perhaps scarcely a right to be judged purely on artistic grounds, for there is something to be seen as well as to be heard when upwards of four thousand performers assemble, under the experienced direction of one mind, to render homage to a genius, the admiration for whose works in the land of his adoption time has deepened almost into a worship.

Although at all these festivals three days only are devoted to the performances, the Rehearsal has now become a recognised fourth day, for not only are tickets sold to the public on this occasion, but a kind of programme is duly considered, many pieces which are too familiar to need rehearsal at all being given, to satisfy those who naturally expect to hear the choicest specimens to be sung during the festival. Little therefore need be said of this preliminary performance, which took place on Friday the 16th ult., and was attended by a large audience. The selection included some of the finest choruses from the "Messiah," "Solomon," and "Israel in Egypt," the whole of the "Dettingen Te Deum," the Organ Concerto in G (a most welcome novelty) performed by Mr. W. T. Best, and several solos, which brought all the principal vocalists forward, with the exception of Mr. Sims Reeves, who was unfortunately too hoarse to attend.

On the first day of the festival, Monday the 19th ult., the "Messiah," as usual, attracted an enormous audience, every available place being occupied. The Oratorio was preceded by the National Anthem, which was given with the full orchestra and chorus, as arranged by Sir Michael Costa, and had a fine effect. Unfortunately Handel's original manuscript of the "Messiah" has become so familiar lately to the general public that everybody is beginning to ask why the Sacred Harmonic Society (through whose exertions the fac-similes of the manuscript score were scattered abroad) still persists in deviating from the expressed intention of the composer by assigning the air "But who may abide" to a contralto, instead of a bass voice, and by transposing the second part of the soprano air "He shall feed His flock" to suit a contralto. We have alluded to this matter before in our notices of the Oratorio at the Three Choir Festivals; but, although it may be answered that the conductors at these performances are timid in disturbing traditional readings, this reason can hardly apply at a festival especially promoted to glorify Handel by the Sacred Harmonic Society, and we shall be glad indeed if this Association (to which the lovers of sacred music already owe such a deep debt of gratitude) would initiate a reform of these and some other abuses which could be pointed out did our space permit. The principal parts in the "Messiah" were excellently given by Madlle. Titiens, Madame Lemmens-Sherrington, Madame Trebelli-Bettini, Madame Patey, Mr. Vernon Rigby (Mr. Sims Reeves being still indisposed), Mr. Kerr Gedge and Mr. Santley. With few exceptions, the choruses were delivered with extraordinary vigour and precision, "For unto us," the "Hallelujah," and the final chorus, "Worthy is the Lamb," bringing out the power of the vast choir to the utmost advantage. A violent storm of rain at one time caused a short cessation of the performance, and even marred a solo by Mr. Vernon Rigby; but the effect upon the audience soon passed away, and Mr. Rigby deserves every commendation for his perfect self possession under the somewhat trying circumstances.

Wednesday was the "Selection" day; and a programme of unusual interest was provided. The performance commenced with the "Dettingen Te Deum," a work which, being almost exclusively choral, it is needless to say was magnificently rendered throughout. The effect created by the movement "To Thee Cherubim and Seraphim continually do cry," the supplicating chorus

"We therefore pray Thee, help Thy servants," and all those choral pieces in which the solo trumpet parts are woven in with the voices, proved unmistakably that although a composition written for a special occasion, this "Te Deum" must take rank with the enduring creations of its author, even when nothing but its name can recall the event which it celebrates. The few solos in the work were excellently sung by Mr. Santley. After the performance of the "Te Deum," Mr. W. T. Best played the Organ Concerto to which we have already alluded, with orchestral accompaniments, and contrary, we believe, to the expectation of many, produced an extraordinary effect with the audience. It is good indeed that music so purely and conscientiously written should be occasionally brought forward, if only to prove that mere meretricious display was studiously avoided even by those great masters whose executive power might well have tempted them beyond the legitimate province of their art. Mr. Best's performance of this concerto was entitled to the highest praise; and the cadenza of his own which he introduced showed that he could think thoroughly in the spirit of Handel, the themes of the composition being skilfully and artistically reproduced, and woven in with some clever original passages. The miscellaneous selection which followed was full of interest, but as the choral effects are those for which the festival has become so justly celebrated, it became almost a matter of regret that so many solos were introduced. Of course Mr. Sims Reeves's magnificent delivery of the recitative and air "Deeper and deeper still," and "Waft her, angels," produced, as it deserved, the most enthusiastic applause; and the same may be said of "Farewell, ye limpid springs," by Madlle. Titiens; "O had I Jubal's lyre," by Madame Sinico; "Call forth thy powers" (from "Judas Maccabæus") by Mr. Vernon Rigby; "Let me wander not unseen," by Mr. Cummings, and the fine air, "Nasce al bosco" (from the Opera of "Ezio") by Mr. Santley; but all these finished specimens of vocalisation can only be thoroughly enjoyed in a smaller space, the chorus "Ye sons of Israel," from "Joshua," gaining perhaps additional effect by the contrast with the solos which preceded it. The second part contained a very excellent selection from "Solomon," including the double choruses, "Your harps and cymbals sound," "From the censer," and "Praise the Lord," all of which were marvellous examples of decision and accuracy in every department, "From the censer," more especially being sung with a power and unity of tone rarely equalled. The chorus, "May no rash intruder," was also highly effective, and indeed narrowly escaped an encore. The solos were well sung by Madame Sinico, Madame Patey and Mr. Cummings. Madame Patey's delivery of the air "What though I trace," and Mr. Cummings's artistic rendering of the Recitative and Air "Thrice happy king," and "Golden columns," being much applauded. The audience had thinned to an extraordinary degree before the conclusion of the performance, which, considering that it commenced at two o'clock, and did not terminate until half past six, was perhaps scarcely to be wondered at.

The great Choral Oratorio "Israel in Egypt," on the third day (Friday) was given with a sublimity which almost disarms criticism; and the Sacred Harmonic Society (through whose zeal this work was restored to its original shape, and repeatedly given at the Society's concerts) has indeed a right to congratulate itself upon the firm hold it has now taken upon the public. The chain of choruses in the first part, especially the "Hailstone," which received an encore not to be resisted, produced an overwhelming effect upon the audience impossible to describe; and in the second part "Thou sentest forth," "The people shall hear" and the final triumphal choral piece, "The horse and his rider," went with a precision which it would scarcely be imagined could be attained without a greater number of rehearsals than can ever be practicable with so large a body of vocalists collected from various parts of the country. The solos in this Oratorio appear less prominent than their worth would entitle them to, from the gigantic nature of the choruses; but exception must be made in favour of "The enemy said," which, as declaimed by Mr. Sims Reeves, is made one of the most important features of the work. We have already exhausted all our powers of expressing upon paper our admiration of this unexampled piece of vocal declamation on the occasion of Mr. Reeves's singing of the air when "Israel in Egypt" was performed this season at the "Oratorio Concerts," and can now therefore only add that at the Handel Festival if he did not give a finer rendering of the song, it was simply because such a result was impossible. The applause of the audience could scarcely be restrained within reasonable limits, and it was some time before Sir Michael Costa could subdue the enthusiasm of the delighted listeners. The other solos were most effectively given by Mesdames Lemmens-Sherrington, Rudersdorff and Patey, Mr. Kerr Gedge, Mr. Santley and Signor Foli; the showy duet, "The Lord is a man of war" (by Mr. Santley and Signor Foli) receiving an encore, Madame Patey obtaining well deserved applause in the air "Thou shalt bring them in," and Madame Lemmens-Sherrington declaiming the notes leading to the final chorus with thrilling effect. It only remains to record that the orchestra was throughout the festival everything that could be desired; that Sir Michael Costa conducted with a skill and energy which contributed largely to the success of the performances, and that Mr. J. Coward presided most efficiently at the organ.

HER MAJESTY'S OPERA.

MADLLE. MARIMON, of whom we made such favourable mention on her first appearance as *Amina*, in "La Sonnambula," has fully realised the expectations of her most ardent admirers in her second part, *Maria*, in "La Figlia del Reggimento." Both as a singer and an actress, she is fully entitled to take the highest rank; and indeed we may safely affirm that since the days of Jenny Lind, no such enthusiasm has been displayed at either of our lyrical establishments as greeted the new *Maria* on the fall of the curtain, when she was compelled to repeat the *finale* (an interpolated *valse*, from one of Ricci's operas) and to appear four times before the delighted audience. Throughout the opera Madlle. Marimon sang and acted with that perfect confidence in her own powers which is the surest sign of artistic excellence. Full of vivacity, but without a tinge of coarseness, she produced equal effect as the natural *vivandière* and the artificial lady; the "Ciascun lo dice" and "Convien partir" (in which she takes leave of the regiment) showing how thoroughly her heart was in her military life; and her restlessness and impatience during the singing-lesson scene proving how earnestly she yearned for her former friends, whilst struggling to submit to fashionable restraint. As a mere example of the purest florid vocalisation, the *finale* was a marvel of excellence; the series of brilliant passages, each of enormous difficulty, culminating in a shake on the D sharp in *alt*, being thrown off with an ease which proved how thoroughly her voice was under control in every part of its register. The *Sulpizio* of Signor Agnesi was in every respect a fine performance, but Signor Fancelli produced but little effect in the part of *Tonio*. We need only refer to the *début* of Madlle. Canissa, as *Margherita* in Gounod's "Faust," in order to express our astonishment that any lady so utterly disqualified for such an undertaking should have so far passed the ordeal of preliminary criticism as to be permitted to sing. M. Capoul, who made his first appearance as *Faust*, achieved a decided success. He has a thoroughly French style; but his good voice and correct intonation will assuredly make him a favourite in some of the first tenor parts, in spite of a redundancy of gesture which somewhat mars the effect of his impassioned passages. M. Rives, also a new comer, showed much talent in the part of *Mephistopheles*, notwithstanding that he was labouring under the effects

of hoarseness, and Signor Moriami was a careful and painstaking *Valentin*. The revival of Meyerbeer's "Roberto il Diavolo" introduced M. Belval in the part of *Bertram*, for the first time on the Italian stage. He has a remarkably fine voice, acts well, and is likely, we think, to obtain as high a position in this country as he has for some time held in Paris.

ROYAL ITALIAN OPERA.

THERE has been no need of any novelty at this house, the operas and vocalists already established in public favour, attracting large audiences at each performance. Meyerbeer's "L'Étoile du Nord" and "L'Africaine" have been revived; the *Caterina* of Madame Patti and the *Peter the Great* of M. Faure in the former work, and the *Selika* of Madlle. Pauline Lucca and *Vasco di Gama* of M. Naudin, in the latter, being in every respect highly satisfactory. Signor Mario has been received with enthusiasm in all his characters, his singing of *Fernando*, in Donizetti's "La Favorita," being so excellent as to cause him to repeat the character, at the express desire, we believe, of many of the subscribers. In spite of his waning voice, Signor Mario's final retirement from the operatic stage will cause a feeling of regret with many of the frequenters of the Royal Italian Opera.

PHILHARMONIC SOCIETY.

AT the fifth concert, on the 22nd May, Schubert's Symphony (No. 9) was excellently given, but scarcely succeeded in rousing the audience to anything like enthusiasm. So attractive, however, are the subjects in this work, and so skilful the greater portion of the writing, that in spite of a certain amount of diffuseness, the Symphony can hardly fail eventually to take its position amongst the orchestral compositions which have an annual place in the programmes of this Society. The Italian Symphony, of Mendelssohn, went admirably, especially the vivacious Saltarello, which was performed with a decision and playfulness rarely equalled. A feature in the concert was Madame Norman-Neruda's artistic rendering of Beethoven's Violin Concerto; and the orchestral Introduction and Fugue of Mozart, was welcome both for its excellence and novelty. Mr. Bentham was heard to advantage in Mozart's "Un aura amorosa," and Madame Sinico sang well, as she always does; but we cannot think Verdi's "Ernani involami" a judicious piece to choose for a classical concert. The sixth concert on the 5th ult., included Mr. Cipriani Potter's highly dramatic overture to "Cymbeline," which it appears extraordinary to find is still in manuscript. The audience seemed, however, fully to recognise its worth; and not only showed their appreciation of its merits by prolonged applause, but insisted upon the composer appearing to acknowledge this public testimony of his talent. An interesting item in the programme was the performance of one of Paganini's difficult and showy concertos for the violin, by Signor Sivori, who appeared thoroughly to enjoy the eccentricities of the composition, and mastered the passages with an ease which elicited the warmest marks of approbation. Mozart's Symphony in G minor, and Beethoven's Pastoral Symphony, were the principal orchestral works; and the vocalists were Madame Sinico and Madame Trebelli-Bettini. The seventh concert was given on the 19th ult., Haydn's Symphony in C (Letter R), and Beethoven's, in B flat, receiving a most careful and highly finished rendering, under the intelligent conductorship of Mr. Cusins. Madame Arabella Goddard played, with the most perfect executive power and artistic feeling, Sir W. Sterndale Bennett's Concerto in F minor, and was overwhelmed with applause. Viotti's clever, but somewhat antiquated Violin Concerto was well performed by Herr Straus; and M. Capoul gave the eternal "Salve dimora" so excellently as to receive an unanimous encore. The other vocalists were Madlle. Titiens and Madlle. Ilma de Murska.

THE Triennial Festival of the Handel and Haydn Society at Boston has been a decided success. Madame Rudersdorff and Mr. W. H. Cummings, who were specially engaged for the performances, have made a highly favourable impression, the local press being most enthusiastic in their praise. The *Evening Post* says that Mr. Cummings's delivery of the passage "Watchman, will the night soon pass?" in the *Hymn of Praise*, literally thrilled the audience; and equal commendation is given to him for his rendering of "Sound an alarm," "Deeper and deeper still," and other well known solos. One of the most important features in the Festival was a Selection from Bach's "Passion Music" (St. Matthew), which appears to have been excellently sung and thoroughly appreciated.

WE regret that our space will not allow us to notice at length the Cologne Musical Festival, which commenced on Whit Sunday, under the experienced direction of Dr. Hiller. Amongst the works selected Handel's strangely neglected Oratorio, "Joshua," appears to have been one of the most successful performances, the choruses especially being finely given; and the singing of Frau Joachim producing a marked effect upon the audience. Herr Joachim's playing of the ninth concerto of Spohr elicited an extraordinary amount of enthusiasm, the artist being perfectly overwhelmed with flowers, a compliment also paid to Frau Joachim for her excellent rendering of songs by Schubert, Mendelssohn and Schumann. Dr. Hiller's Hymn, composed in honour of the German victories, was triumphantly successful; and at the last concert, after a repetition, by desire, of one of the most masterly choruses in the work, a wreath was placed upon his head, amidst a flourish of trumpets, and the applause was both enthusiastic and unanimous.

MR. HENRY M. ROWLAND gave an evening concert at Westbourne Grove, Bayswater, on Friday evening, the 16th ult., assisted by Madame Suchet Champion, Mr. Suchet Champion, Miss Sophie Stuart (his pupil), Miss Matilda Scott, Miss Kate Byrne, Miss Edith Carleton, Miss Annie Hobdell, Herr Otto Booth, and Mr. Frederick Scarsbrook, all of whom were thoroughly successful. Mr. Rowland has a good baritone voice, and his singing was much appreciated.

A PRIVATE evening concert, by the Highbury Hill Choral Society, took place on the 9th ult., at Wellington Hall, Islington. The admissions were by cards of invitation, and a crowded and fashionable audience assembled on the occasion. The chorus singing was very effective, and received signal recognition. Miss M. A. Pocklington assisted in the solo music, and made a very favourable impression. Mr. N. Neville, organist of St Peter's, London Docks, presided at the pianoforte, and Mr. J. Milton Clarke, of Tottenham, conducted.

MR. P. E. VAN NOORDEN gave a "Concert d'Invitation," at the Beethoven Rooms, on Tuesday the 30th May, assisted by his pupils and the following artists: Miss Patti Laverne, Madame F. Eldon, Messrs. C. Lane, Bolton and Theodore Distin. Madame Eldon sang "O rest in the Lord" with taste and expression, Mr. Bolton gave an artistic rendering of Wallace's "In happy moments," and Mr. Theodore Distin sang Van Noorden's new song "A true loving home," for which he was much applauded. The violin solos of Mr. C. Lane were greatly admired. Mr. Van Noorden conducted in his usual efficient manner.

THE fifth anniversary of the North London Philharmonic Society was celebrated on Monday the 22nd May, when about thirty members and several gentlemen interested in the working of the Association took supper together. W. Ralph, Esq., very efficiently performed the duties of chairman; and amongst those assembled were J. F. Barnett, Esq., the President; J. D. Hill, Esq., F.R.C.S., and Dr. Barrett, Vice-Presidents; E. Silas, Esq., H. Chipp, Esq., and Mr. Heath Mills, the Society's Conductor. Upon the removal of the cloth the

usual loyal toasts and those in connection with the Society were heartily responded to: the remainder of the evening was spent in listening to an excellent selection of music, contributed by Mr. Barnett, Mr. Chipp, Mr. Silas, Mr. Fletcher (who performed a solo on the French horn), and Messrs. Platt, Tremere and Hepburn. An Impromptu, played by the President, gave immense satisfaction to the members; and Mr. Chipp's performance of "Adelaida" on the violoncello was highly successful. The whole of the arrangements were thoroughly satisfactory; and a vote of thanks to the chairman brought a very pleasant evening to a close.

The first public concert of the College of Musicians took place on Thursday evening the 8th ult., at Albion Hall, London-wall. The programme was of a very ambitious description, but was nevertheless well carried out. Miss M. Carter was successful in Mozart's "Voi che sapete," and in Neithardt's "Echo Chorus," in which she took the solo part, she obtained a well-deserved encore. Miss Sophie Stuart also received an encore for Rossi's Cavatina, "Ah rendimi." Mr. and Madame Suchet Champion contributed several pieces, all of which were well sung; and Mr. Alfred Carder played with much brilliancy Beethoven's Sonata in E flat. Mr. Goodwin displayed great skill in two solos upon the violoncello; and the College choir, conducted by Mr. W. C. Filby, sang several madrigals and choruses, all of which were highly successful.

The third of the series of concerts, in aid of the organ fund of St. Andrew's Presbyterian Church, New Road, Shepherd's Bush, was given in the Lecture Hall, Leysfield Road, on Thursday the 8th ult. The programme was entirely composed of Scotch music, all of which was excellently rendered, several pieces being enthusiastically encored. Mr. W. Wilkinson, R.A.M., was an able accompanist. The sum of £16 14s. 6d. has been handed over to the Committee.

A concert was given on Tuesday evening the 13th ult., at the Pimlico Rooms, by the S. Barnabas Church choir, assisted by ladies of the congregation, under the able directorship of the organist, Mr. G. Prior, Mus. Bac., Oxon. The programme was highly attractive. The first part consisted of Haydn's "Spring," the solos in which by Miss Hardy, Messrs. Prior and Hardy, were much appreciated, and the choruses went well and steadily. The second part consisted of a miscellaneous selection, and included the overture to "William Tell," for two pianofortes and eight hands (which was well performed), Mendelssohn's "Vintage Song" (excellently given by the choir), and two solos, sung with much effect by Mr. Elwin. The room was very full.

Miss Ellen Glanville and Miss Florence Ashton gave an evening concert at Victoria Hall, Bayswater, on the 14th ult., assisted by Madame Osborne Williams, Signor Danielli, Mr. C. Stanton, and Mr. T. Burleigh; Pianoforte, Miss Kate Roberts and Signor Tito Mattei; Conductors, Signor Campana, Mr. Osborne Williams and Mr. Wilkinson, R.A.M. The hall was crowded with a fashionable audience, and the performance was highly successful.

A concert was given in the Assembly Rooms of the Railway Hotel, Edgware Road, Kilburn, on the 31st of May, by the choir of Christ Church, Willesden Lane, Brondesbury, assisted by several friends. The programme consisted of sacred and secular music, amongst which in the first part was "The Œcumenical March," composed by J. Parry Cole, arranged as a duet for the pianoforte, and played by himself and Master Marrian; also the anthem "In Jewry is God known" (Dr. Whitfeld), "As panta the hart" (Spohr), selections from the oratorios of "Elijah and the "Messiah." The second part included a pianoforte solo "Concert Stück" (Weber by Miss G. Williams, accompanied on the harmonium by Mr. J. Parry Cole; "Silent Night" (Barnby); "The Village Choristers" (Moscheles), &c. Great praise is due to the conductor, Mr. J. Parry Cole (organist of the above church) for the excellent manner in which he has trained the members of the choir. The solos and principal parts were sustained by Masters Machin, Thompson, Wells and Maitland (Soprano); Messrs. J. Harris and C. Stansfield (Alto); Messrs. White and Cross (Tenor); Messrs. Marrian, Morant and Stansfield (Bass).

Mr. Charles Gardner gave a concert at Willis's Rooms on the 17th ult., assisted in the instrumental department by M. Buzian (violin), and Signor Pezze (violoncello), the vocalists being Misses Katharine Poyntz, Dalmaine, Alice Fairman and Bessie Randal. Mr. Gardner's pianoforte performance, especially in his own Sonata in A, was thoroughly appreciated and much applauded. The conductors were Mr. W. H. Monk and Mr. C. E. Stephens.

We are glad to find, from the account of the distribution of prizes at Owen's College, Manchester, given in the "Manchester Guardian," that an evening class has been formed in the College, for instruction in "Harmony," under the direction of Mr. F. Bridge, Mus. Bac., Organist of the Cathedral, and that the results have proved highly satisfactory. It is to be hoped that other educational bodies will follow this good example, and make "Harmony" a recognized branch of study.

Miss E. Langley gave her first concert on the 20th ult., at Kennington Assembly Rooms. In spite of obvious nervousness, Miss Langley, both in Barnett's Ballad "The Parted," and Ascher's pianoforte solo "Alice," created a favourable impression. The concert-giver was assisted by Mr. Lansdowne Cottell's Concert Company—the Misses Dwight, Lyndhurst, Christine, Perkes and A. Phillips (daughter of Mr. Henry Phillips) and also by Messrs. Bennett, Walter Reeves and S. Corne, all of whom gave much satisfaction to the audience. Messrs. Lansdowne Cottell and C. F. Weber conducted.

The forthcoming Gloucester Musical Festival is likely to prove exceedingly interesting, for two new Cantatas are promised—"St. John the Baptist," by Mr. G. A. Macfarren, and "Gideon," by Mr. W. G. Cusins—in addition to Bach's "Passion music" (St. Matthew) and Spohr's "Calvary," both of which will be comparative novelties. The vocalists already engaged are Madlle. Titiens, Madame Cora de Wilhorst, Madame Patey, Messrs. Vernon Rigby, Lloyd and Lewis Thomas, and Signor Foli. Dr. S. S. Wesley, the organist of the Cathedral, will, as usual, conduct the performances.

We regret to announce the death of Mr. Benjamin Hime, which took place at Manchester on the 19th May last. Mr. Hime was well known for many years as a music-publisher in that city, and also as a composer of many vocal works, all of which evinced much feeling for melody. At the time of his decease Mr. Hime was in his seventy-sixth year.

A concert by a Prince is by no means an every day occurrence; and it would therefore be difficult to say whether the large and fashionable audience assembled by Prince Poniatowski at St. James's Hall on the 14th ult., was solely attracted by the prospects held out in the programme. A new Mass, with a pianoforte and harmonium for accompaniments, followed by a selection of detached pieces, principally from the Prince's numerous operas, but all of his own composition, can scarcely be considered abstractedly an inviting bill of fare in the heart of a brilliant musical season; but such exceptional entertainments are, we presume, not to be judged by the ordinary rules; and we therefore congratulate the concert-giver upon achieving a result which many an established professor, with infinitely superior artistic attractions, could scarcely hope for. Let us not be thought however unduly to depreciate the compositions

performed. There is much good writing in the Mass. The "Kyrie" is to our mind unquestionably the most devotional movement, although there are some clever choral effects in the "Cum Sancto Spiritu," and also in many portions where the chorus is combined with the solo voices. The final "Amen" is skilfully worked out; but the subject has no religious character; and especially at the conclusion, the choral part, with the ascending scale passages, on tonic and dominant harmony, is trite and uninteresting. Many of the solos are extremely melodious, the most effective being the "Gratias agimus," for the tenor, and the "Agnus Dei" for the baritone; although, for any distinctive character they possess, both might have been sung to other words in the second part, amongst the composer's operatic pieces. The exquisite singing of Madame Adelina Patti gave an interest to the "Christe eleison" which the merit of the music would scarcely have called forth; and the same vocalist also infused an extraordinary vitality into the somewhat common soprano solo in the "Credo." Mention must be made of the tenor and baritone duet "O Salutaris," which is excellently written for both voices, a striking figure in the accompaniment running through the movement in the minor, and the harp breaking in with much effect in the change to the tonic major. The solo parts were finely sung by Madame Adelina Patti, Madame Cora de Wilhorst (who is deservedly progressing in public favour), Madlle. Sanz, Signor Gardoni and Mr. Santley. Signor Vizetti presided at the pianoforte, and Mr. Sidney Naylor at the harmonium, the harp *obbligato* being well played by Mr. A. Lockwood. In the selection which followed the Mass, Madame Patti received an encore for a graceful ballad, "Farewell;" Madame Cora de Wilhorst created a genuine effect in a Cavatina from the opera, "Pierre de Medecis;" a cleverly written trio from another opera, "Don Desiderio," was excellently sung (Signor Ciampi lending his valuable aid); and Mr. Santley gave the "Yeoman's wedding song" with so much dramatic feeling as to cause an enthusiastic demand for its repetition. Prince Poniatowski accompanied the whole of the music in the second part on the pianoforte, and also conducted his Mass.

MR. BRINLEY RICHARDS'S evening concert at the Hanover Square Rooms, on the 2nd ult., attracted a large and fashionable audience. The programme, as usual, contained a very excellent selection of Welsh music, the choruses being ably sustained by the Welsh Choral Union. Mr. Richards's own compositions—the "Boat song," a Madrigal "Ye little birds," the sacred song, with chorus, "In the hour," and the "Cambrian war song" (the first sung by Miss Edith Wynne, and the second by Mr. Lewis Thomas), were received with rapturous applause, both the songs being enthusiastically encored. The pianoforte solos by the concert-giver were, of course, an important feature, Beethoven's "Sonata pathétique," and three of his own works—a Welsh Fantasia, the graceful little piece "In Memoriam" and a Tarantella in E flat (encored), sufficiently attesting his power of interpreting music of varied styles. Mr. Richards also performed Sir Sterndale Bennett's Sonata Duo, for pianoforte and violoncello (in which he was joined by M. Paque), which was listened to with much interest and warmly applauded. A very successful *début* was made by Miss Llewellyn Bagnall, a young student of the Royal Academy of Music, who in a song by Pinsuti proved not only that she had a pure and sympathetic voice, but that her natural qualifications had been carefully and judiciously trained. She created a highly favourable impression with the audience, and was unanimously recalled. Miss Watts (who was thoroughly successful in Mr. Richards's sacred song, "As o'er the past"), Madlle. Angèle, Miss Annie Edmonds and Mr. Vernon Rigby were the other vocalists; and Mr. John Thomas, in addition to conducting the Welsh Choral Union, performed a harp solo with his accustomed effect. The vocal solos were most artistically accompanied by Mr. Henry Eyers.

THE concert of Mr. John Thomas, the eminent harpist, given at the residence of the Marquis of Downshire, on the 15th ult., was very fully attended. Mr. Thomas's performances were warmly and deservedly applauded, his refined style and facile execution being thoroughly appreciated in Alvars's grand "Fantasia," in a duet for harp and pianoforte, with Sir Julius Benedict, and in some light pieces of his own composition and arrangement. Solos were also given with much success by M. Van Waefelghen (viola) and Mr. W. G. Cusins (pianoforte). The vocalists were Miss Edith Wynne (who was deservedly encored in a song by the concert-giver, "An exile sighed alone," the harp accompaniment played by the composer), the Sisters Doria, Miss Annie Edmonds, Miss Watts, Mrs. Weldon, Miss Rebecca Jewell, Miss Angèle, Mr. A. Byron and Mr. Lewis Thomas. The accompanists were Sir Julius Benedict, M. Gounod and Mr. W. H. Thomas.

FAVOURABLE mention must be made of Miss Alice Ryall, who gave her first morning concert at the Hanover Square Rooms on the 10th ult., and displayed an excellent soprano voice and cultivated style in songs by Spohr, Mozart and Macfarren, in all of which she was warmly and deservedly applauded. The other vocalists were Miss Rebecca Jewell, Madlle. Drasdil and Mr. Edward Lloyd; and the solo instrumentalists Mr. Walter Macfarren and Mr. J. Hallett Sheppard (pianoforte), Mr. Lazarus (clarionet), Mr. Pettit (violoncello) and Mr. Oscar Edwards (harmonium). Conductors, Mr. Walter Macfarren and Mr. Stephen Kemp.

MR. WALTER MACFARREN'S second concert, on the 20th May, included Sir W. Sterndale Bennett's Sonata Duo in A (op. 32) for pianoforte and violoncello, Beethoven's Sonata in C minor (op. 30), for pianoforte and violin, and Schumann's Quartet in E flat (op. 47) for pianoforte, violin, viola and violoncello, in all of which the artistic playing of the pianoforte part by the concert-giver was a conspicuous feature, and Herr Straus (violin), Mr. Burnett (viola) and Herr Daubert (violoncello), proved themselves most worthy coadjutors. From his own compositions Mr. Macfarren selected for performance his spirited and well written pianoforte duet "L'Appassionata" (in which he was ably joined by Mr. Stephen Kemp), a Nocturne, "Music on the Lake," a Romance, "Madeline," and his "First Polonaise," the last three pieces pleasing so much that he was recalled to the platform, by the unanimously expressed wish of the audience. Miss Marion Severn was highly successful in Henry Smart's dramatic song "The petrel's warning"; and in two sacred songs by Mr. Walter Macfarren—"O Lord, rebuke me not," and "O sing unto the Lord a new song"—Miss Rebecca Jewell achieved so marked a success that she was compelled to re-appear to acknowledge the prolonged applause, a compliment which was also awarded for her very refined rendering of "Rose softly blooming." At the third and last concert, on the 3rd ult., Mr. Walter Macfarren's Sonata in F major, for pianoforte and violin, was given with excellent effect by the composer and M. Sainton; and the programme also comprised Mozart's Quartet in G minor, for pianoforte, violin, viola and violoncello, and Mendelssohn's Trio in D minor, for pianoforte, violin and violoncello, the executants in these pieces being, besides the artists already mentioned, Mr. Burnett (viola) and Signor Pezze (violoncello). Mendelssohn's Duet "Allegro brillante" (op. 92) was well played by the concert-giver and his talented pupil, Miss Linda Scates, the effect being materially heightened by its performance on two pianofortes. In his own pieces, "Spinning song," "Golden slumbers" and the "Mountain stream," Mr. Macfarren elicited the warmest applause; and he was recalled most enthusiastically both at the conclusion of these compositions and of his Sonata. Miss Edith Wynne won two encores, one for a very graceful song by Miss Josephine Williams, called "The wild rose-bud," and the other for Mr. Walter Macfarren's "Welcome

Song to Spring.

PART SONG.

Words by Charles Swain.* Music by Francesco Berger.

Semi-Chorus.

Allegro giusto.

Treble. Spring! spring! beau - ti - ful spring! Hi - therward cometh like hope on the wing—

Piano. ♩= 152.

The accompaniment is only intended to facilitate practice, and is *not* to be used at performances.

p *cres.* *f*

Plea - sant - ly look - eth on streamlet and flood, Rais - eth a cho - rus of joy in the wood.

f *dim.* *p*

Touch - eth the bud, and it bursts in - to bloom, Bid - deth the beau - ti - ful rise from the tomb,

Alto. Touch - eth the bud, and it bursts in - to bloom, Bid - deth the beau - ti - ful rise from the tomb,

Tenor. Touch - eth the bud, and it bursts in - to bloom, Bid - deth the beau - ti - ful rise from the tomb,

Bass. Bid - deth the beau - ti - ful rise from the tomb,

cres. *f* *rit.* *ff*

Bless - eth the heart like a heav'n - ly thing, Spring! spring! beau - ti - ful spring!

Bless - eth the heart like a heav'n - ly thing, Beau - ti - ful, beau - ti - ful, beau - ti - ful spring!

Bless - eth the heart like a heav'n - ly thing, Spring! spring! beau - ti - ful spring!

Bless - eth the heart like a heav'n - ly thing, Beau - ti - ful, beau - ti - ful, beau - ti - ful spring!

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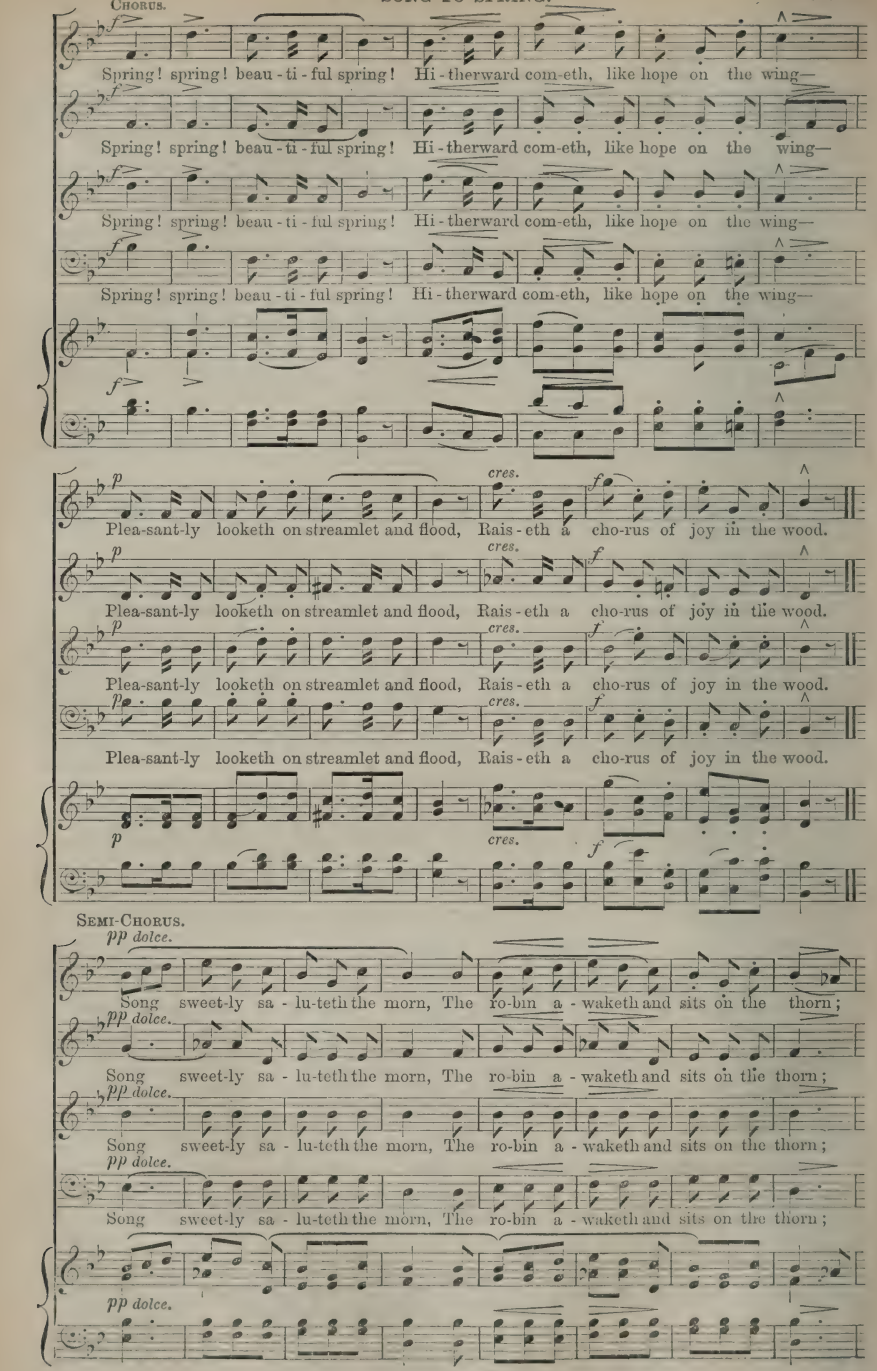
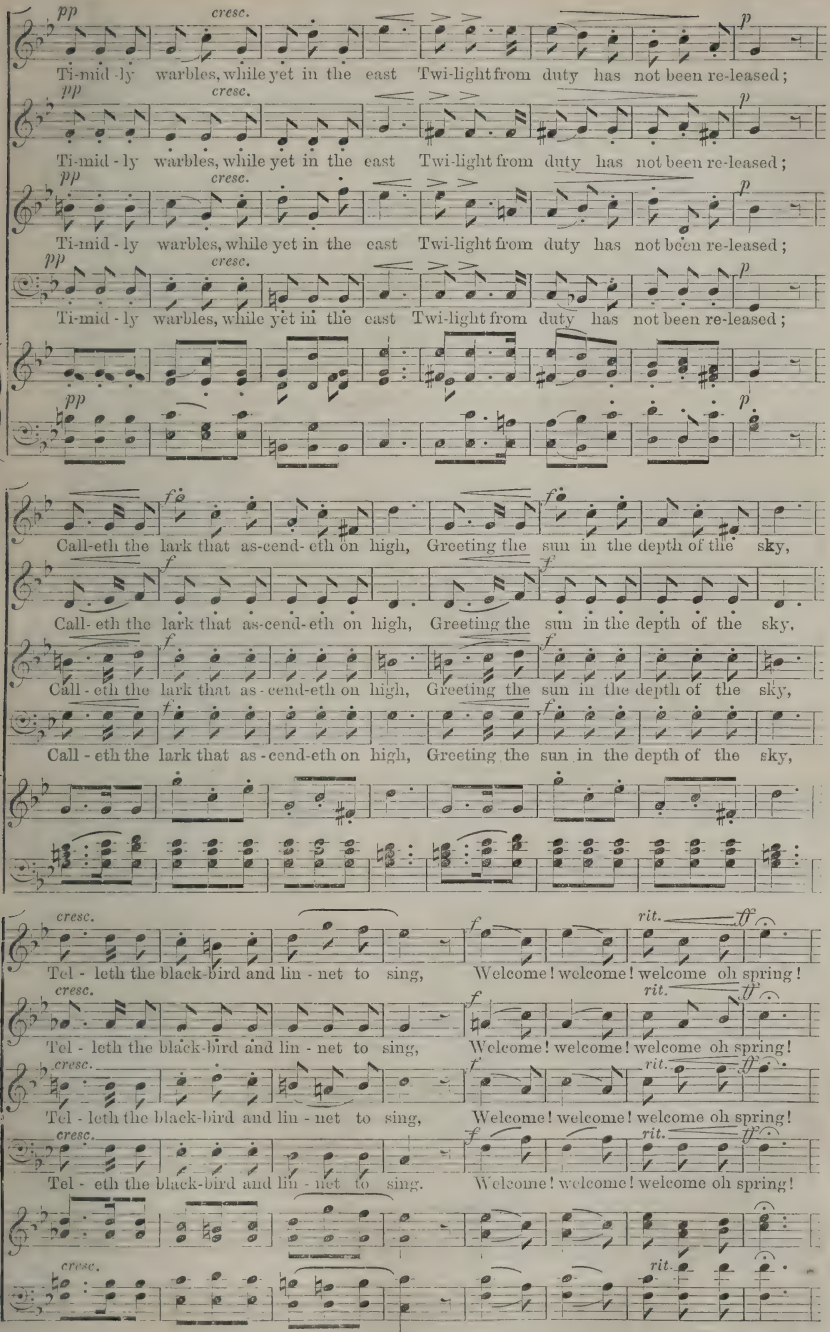
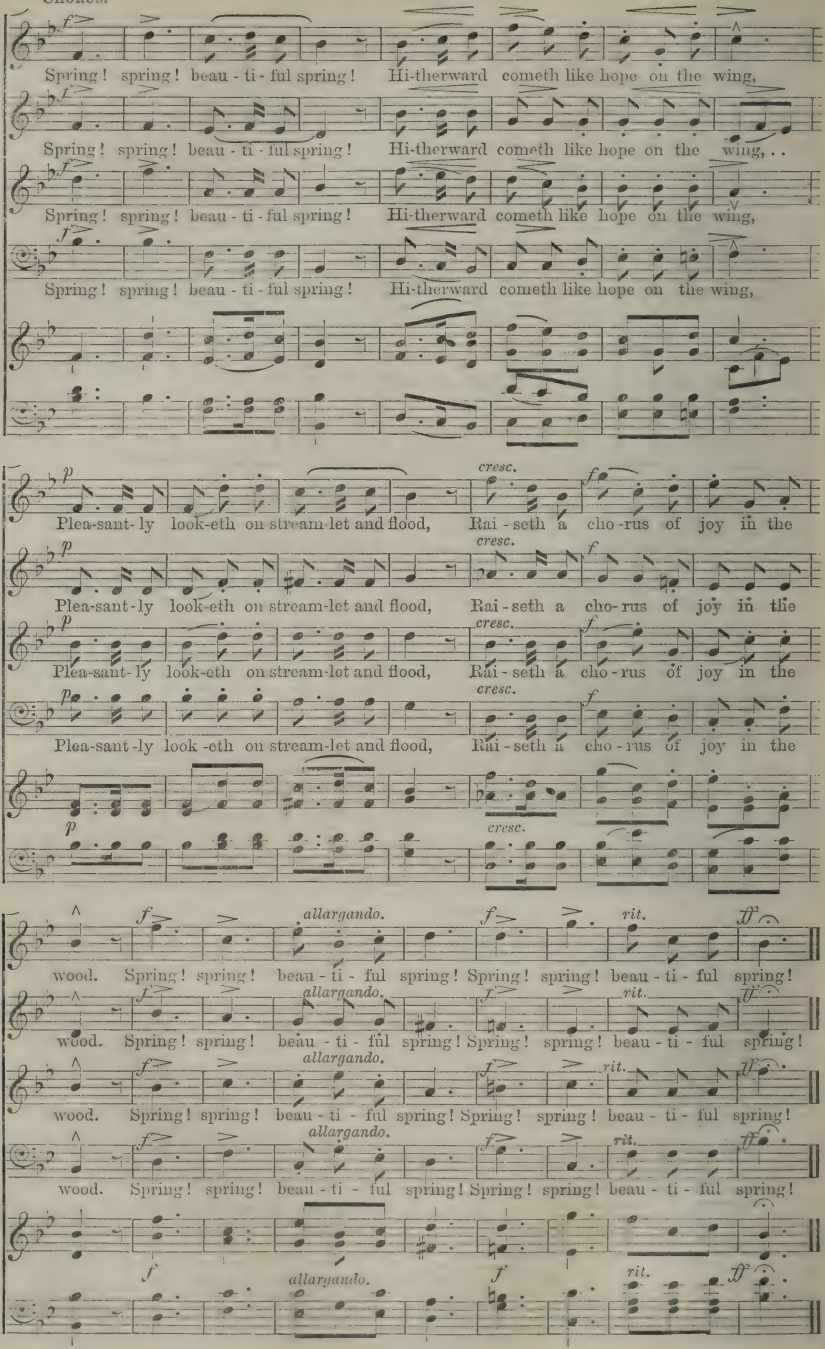

Chorus.
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Spring! spring! beau-ti-ful spring! Hi-therward com-eth, like hope on the wing—
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Plea-sant-ly looketh on streamlet and flood, Rais-eth a cho-rus of joy in the wood.
Semi-Chorus.
pp dolce.
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;
Song sweet-ly sa-lu-teth the morn, The ro-bin a-waketh and sits on the thorn;


pp
cresc.
p
Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;
Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;
Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;
Ti-mid-ly warbles, while yet in the east Twi-light from duty has not been re-leased;
f
Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,
Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,
Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,
Call-eth the lark that as-cend-eth on high, Greeting the sun in the depth of the sky,
Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!
Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!
Tel-leth the black-bird and lin-net to sing, Welcome! welcome! welcome oh spring!
Tel-eth the black-bird and lin-net to sing. Welcome! welcome! welcome oh spring!
rit.
ff

CHORUS.


Spring! spring! beau - ti - ful spring! Hi-therward cometh like hope on the wing,
Spring! spring! beau - ti - ful spring! Hi-therward cometh like hope on the wing, . .
Spring! spring! beau - ti - ful spring! Hi-therward cometh like hope on the wing,
Spring! spring! beau - ti - ful spring! Hi-therward cometh like hope on the wing,
Plea-sant-ly look-eth on stream-let and flood, Rai - seth a cho-rus of joy in the
Plea-sant-ly look-eth on stream-let and flood, Rai - seth a cho-rus of joy in the
Plea-sant-ly look-eth on stream-let and flood, Rai - seth a cho-rus of joy in the
Plea-sant-ly look-eth on stream-let and flood, Rai - seth a cho-rus of joy in the
cresc.
allargando.
rit.
wood. Spring! spring! beau - ti - ful spring! Spring! spring! beau - ti - ful spring!

Spring," a composition which has all the elements of popularity. A good word must also be said for Miss Alice Ryall, who was highly successful in her rendering of Spohr's Barcarolle, "By the silver beams of Luna." The vocal music was accompanied with much refined musical feeling by Mr. Stephen Kemp.

Mr. W. Crowther Alwyn, of the Royal Academy of Music, gave a concert at St. James's Hall, on the 31st May, when he produced his new Mass, with full band and chorus, the principal parts being sustained by Madame Lemmens-Sherrington, Miss Rebecca Jewell, Mr. Frederick Walker and Mr. Lewis Thomas. It is always difficult for a young composer like Mr. Alwyn to estimate the success of an early work at precisely its just value; but if he have sufficient power to accept the audible marks of demonstration and the more subdued expressions of kindly sympathy which the performance of his Mass called forth as an incentive to earnest and renewed exertion, he may safely calculate on a brilliant future. There is so much bold and masterly thought throughout this work that it can scarcely be criticised as the composition of a student: the choral parts are clearly and solidly written; and even where crudities occur we can find but little fault which experience will not correct. The "Gloria" is excellent, and contains contrast which would do honour to composers who have already won a name in sacred music; and although perhaps redundantly scored in some parts, we could point to many of the choruses, especially that in the "Hosanna in excelsis," which are not only highly effective, but evince a knowledge of contrapuntal treatment creditable alike to the talent of Mr. Alwyn and the training of the institution in which he has been educated. As a specimen of a pure, religious and truly sympathetic setting of the words, we may instance the "Benedictus," a quartet for soli voices, exquisitely melodious, and harmonised with care and judgment, the "Hosanna" (to which we have already alluded) concluding the movement with much effect. Space will not allow us to enter more into detail on the many merits of this composition; but we may conclude by saying that Mr. Alwyn has a right to congratulate himself upon the result of his first public appeal; and, if he only remain true to himself and the art, he may securely calculate on the continued support and encouragement of those whose judgment has any solid value. During the progress of the Mass the applause was most enthusiastic, and at its conclusion the composer was called for and warmly greeted on his success. Mr. Alwyn afterwards played a MS. Capriccio of his own composition on the pianoforte with much effect, and several vocal pieces were successfully given. There was an excellent orchestra, conducted by Mr. A. Manns.

The anniversary meeting of the Charity Children of the Metropolitan Schools was held under the dome of St. Paul's Cathedral on Thursday the 8th ult. The service was most impressively rendered throughout, the fresh voices of the children being heard to much advantage in the "Old Hundredth," in a portion of Handel's Anthem, "Zadock the Priest," and more especially in the Hallelujah Chorus, which produced a thrilling effect upon the listeners. The "Te Deum" and "Jubilate" (Goss in A major) were sung in a manner worthy of the music; and the Responses by Tallis, and Psalms of the day (given to Dr. Crotch's well known chant in C) were equally worthy of commendation. Mendelssohn's chorale "Sleepers wake" was also an interesting feature, the trumpet parts being magnificently played by Messrs. Harper, De Lacy, &c. Mr. Goss presided with his accustomed ability at the organ, assisted by Mr. George Cooper. Prayers were intoned by the Rev. W. J. Hall, M.A., and the Lessons were read by the Rev. W. S. Simpson, M.A.

Mr. Frederick Penna and Miss Kate Penna gave a concert at the Beethoven Rooms on the 31st May before a numerous audience. Miss Penna is already known as a vocalist of much talent; and on this occasion she fully supported her reputation by her excellent singing of "Di piacer," and Bishop's "Tell me my heart." She also took part with Signor Caravoglia in Rossini's duet, "Dunque io son," and in several pieces of concerted music. Mr. Penna sang with much effect "It is enough" (from "Elijah") and Verdi's "Infelice," in both of which he was much applauded. Miss Penna also proved herself a graceful composer in a Serenade, "Look from thy lattice," which was well given by Mr. Trelawny Cobham. Besides the artists already mentioned the concert-givers were assisted by Madame Penna and Signor Tito Mattei (pianoforte), Herr Pollitzer and Mr. N. Mori (violin), Herr Goffrie (viola), Herr Lidel (violoncello), and Madame Calderon and Mrs. Osborne Williams, vocalists.

At the annual concert of Mr. Walter Bache a programme of conventional pieces is so little expected that no surprise is created when the selection does not include a single composition either of Beethoven, Mozart, or any other of the honoured names of those who have advanced the art to its present high position. The performance of Friday evening the 26th May, given at the Hanover Square Rooms, was no exception to the rule. Liszt's Pianoforte Concerto in E flat, and the same composer's "Les Préludes" (Poème symphonique d'après Lamartine) were the works in which the orchestra was engaged; and although we can scarcely believe that Mr. Bache converted any of his audience to the worship of the eccentric German composer, there can be no doubt that the performance was highly satisfactory to those who are already his disciples, and exceedingly interesting to those who heard the preaching of his musical doctrines for the first time. Mr. Bache's playing was thoroughly earnest and intellectual; and the applause with which he was received was most legitimately earned. Miss Clara Doria and Mr. Nordblom were the vocalists; and the conductors were Mr. Dannreuther and Mr. Walter Bache.

Mrs. John Macfarren gave a concert at St. George's Hall on the afternoon of the 25th May, before a large and highly appreciative audience. Amongst the pianoforte solos given by the concert-giver were two Sketches of Sir Sterndale Bennett, "The Lake" and "The Fountain," Chopin's "Fantaisie-Impromptu," and Walter Macfarren's "Third Tarantella," and she was also heard to the utmost advantage in Beethoven's Trio in B flat (Op. 11) for pianoforte, clarionet and violoncello, in which she was ably assisted by Mr. Lazarus and Herr Daubert. The vocalists were Miss Edith Wynne, Miss Banks, Miss Julia Elton, Miss Marion Severn, Miss Jessie Royd, Signor Gardoni, Herr Reichardt and M. Jules Lefort. The accompanists were Herr W. Ganz, Mr. Walter Macfarren and Signor Randegger.

The fourth concert of the Welsh Choral Union was given at the Concert Hall, Store Street, on the 29th May, before a large audience. The singing of the Welsh airs, harmonised by Mr. John Thomas, was so excellent that we can scarcely wonder at the enthusiasm with which they were received, nor indeed can it be doubted that if the choir progress as it has already done, a great future is before this Society. The preservation of national melodies is an object of the deepest interest; and with a leader so zealous and talented as Mr. John Thomas, the Welsh Choral Union may grow to an importance which perhaps was scarcely contemplated when the present unpretending series of concerts was commenced. To this end, however, a definite plan must be adhered to: there are plenty of choirs to sing Mendelssohn's "O hills, O vales of pleasure," but a body of vocalists specially trained to interpret Welsh music, and under the guidance of a Welshman, has a mission apart from this; and, if properly managed, may create a taste for the native melodies of Wales which cannot but be beneficial to the progress of art. The improvement in the choir during the short time it has been before the public is worthy of the highest commendation; the tone—especially of the female voices—is extremely good; and with a little more watchful

attention to the conductor's beat, a slight indecision, especially observable in starting after the pauses, will be at once corrected. It may be imagined that the audience was thoroughly delighted with the programme when we say that out of eighteen pieces, ten were encored. This mark of favour was accorded to the chorus, "A Boat song," a sacred song with chorus, "In the hour" (beautifully rendered by Miss Edith Wynne), a madrigal, "Ye little birds," and the "Cambrian War song" (spiritedly sung by Mr. Lewis Thomas)—all the composition of Mr. Brinley Richards, who has on every occasion proved himself an energetic upholder of the music of the Principality, and without whom no concert in aid of the cause would be complete. Encores were also awarded to Mr. John Thomas for his highly artistic performance of a grand Harp Study by Parish Alvars; to Miss Kate Roberts for her brilliant rendering of Benedict's Pianoforte piece, "Where the bee sucks," and to Miss Rebecca Jewell, Mr. Arthur Byron and Mr. Lewis Thomas for several solos, all of which were admirably sung. The choruses were conducted with much care and judgment by Mr. John Thomas; and Mrs. Henry Davies and Miss Waugh were able accompanists at the pianoforte.

Miss Josephine Lawrence gave a Matinée Musicale at the Hanover Square Rooms on the 30th May, when a programme well calculated to display the versatile talent of this clever pianist was provided. Besides joining Madame Arabella Goddard in Mendelssohn and Moscheles' duet for two pianofortes, on the Gipsy's March in "Preciosa," Miss Lawrence performed the pianoforte part in Haydn's Trio in G major, No 1, and the "Kreutzer Sonata" (with Herr Straus), evincing in every piece musical feeling and executive accuracy rarely to be found in one so young. She also played a Fugue by Handel, one of Mendelssohn's "Lieder ohne worte" and a Harpsichord lesson by Scarlatti, all of which were received with enthusiastic and well deserved applause, the latter being unanimously encored. The concert-giver was assisted by Herr Straus (violin) and Signor Pezze (violoncello); and the vocalists were Miss Galloway, Miss Alice Fairman, Madlle. Drasdil, Mr. Montem Smith and Mr. Robert Hilton. Signor Randegger was a most able accompanist.

Mr. E. H. Thorne gave a morning concert at the Hanover Square Rooms on the 26th May, which was fully and fashionably attended. A very refined rendering of Beethoven's Sonata in E flat (Op. 7) and a brilliant performance of Thalberg's variations on "God save the Queen" and "Rule Britannia" amply asserted the concert-giver's claim to the highest rank as an intellectual and executive artist, and the applause with which he was greeted was spontaneous and well deserved. The other solo instrumentalists were Herr Louis Ries (violin) and M. Paque (violoncello). The singing of Miss Ida Thorne was a marked feature in the programme; and we have little doubt that her cordial reception with the audience will lead to a desire for her more frequent appearance in our London concert-rooms. The other vocalists were Miss Sydney, Miss Enriquez (who was encored in Sullivan's "Looking back"), Madlle. Carola and M. Jules Lefort. The concert was in every respect thoroughly successful.

On Thursday evening, the 22nd ult., the West London Amateur Orchestral and Choral Society gave a concert at the Hanover Square Rooms. The programme comprised Mendelssohn's "Lobgesang," with Miss Laura Whitton, Miss Muir, and Mr. Stanton as soloists, who sang most artistically. The Pianoforte Concerto, in G minor, by the same composer, was well played by Miss Miles (amateur); and Handel's "Let the bright Seraphim," carefully rendered by Miss Maudsley (with Mr. Dearden's excellent trumpet *obbligato*), was encored, but not repeated. Selections from Bellini's "La Sonnambula," with Miss E. Muir, Miss Neale, Mr. Thomas, and Mr. Armstrong as principal vocalists, brought this most successful concert to a close. Great commendation must be extended to the band and chorus, and also to Mr. W. Beavan, who conducted with his usual ability. The room was quite filled by a fashionable and appreciative audience.

Mr. Frederic Archer gave a Matinée Musicale on the 29th May at St. George's Hall, assisted by Madlle. Claus (violin), M. Albert (violoncello) and a number of talented vocalists, including Madlle. Liebhart, Mrs. Archer, Miss Janet Haydon, Mr George Perren, Mr. Harley Vinning, &c. The principal feature of the programme was the pianoforte playing of the concert-giver, the excellence of which was proved by his performance of a number of classical pieces, and some lighter compositions by Chopin, Stephen Heller, Ferdinand Hiller and others, in all of which he was received with warm and deserved applause. The conductors were Professor Mulder and Mr C. J. Hargitt.

Reviews.

Novello, Ewer and Co.

Oberon. An Opera, in Three Acts. Written by J. R. Planché. The music composed by Carl Maria Von Weber. Edited by Natalia Macfarren.

This carefully edited edition will be welcomed with pleasure by the admirers of Weber's melodious and fascinating opera, the many beauties of which, since its production on the Italian stage in England, have become almost universally known and appreciated. In an "Editor's note" we are told that the dramatic portions of the work are here made to agree with the version prepared for the Italian Opera by Mr. Planché, and it may also be mentioned that the interpolated pieces, from Weber's Opera "Euryanthe" (which were then introduced for the first time), are mentioned in footnotes as they occur. The aria "From boyhood trained" (based on the beautiful subject in the overture), now assigned to *Oberon*, was originally composed for the situation of "Oh, 'tis a glorious sight," and for the character of *Huon*, the latter having been written to satisfy Mr. Braham. The words of Mr. Planché are not only excellently fitted to the music, but so intrinsically good, that we almost regret to see them translated into feeble Italian. Fashion, however, ordains that by this method alone can operas gain admission into our great lyrical establishments; and all who desire to hear the works as the composers wrote them, therefore, must wait—and hope. Meantime, here we are presented with the most perfect edition of the opera with the English words, and an Italian translation sanctioned by the author.

Endymion. A Pastoral. The poem by Vincent Amcotts. The music by Edwin Aspa.

If the composer of this Pastoral has not attempted to advance to a high school of art, he has at least succeeded in producing a composition remarkable for tunefulness, refinement, and true musicianlike feeling. The Prelude, commencing with the conventional key-note pedal, well indicates the pastoral character of the work. The Allegro, in C major, is simple in the extreme, and introduces two pleasing subjects, both of which occur in the vocal part—the first in the Baritone air, No. 3, and the second in the Recit. and Chorus, No. 8. The opening chorus, including solos for Soprano, Mezzo-Soprano, and Tenor, is exceedingly effective, and contains just sufficient change of key to prevent monotony. Passing the Baritone air already alluded to, and a characteristic Hunting Chorus, we come to a well written Recitative and Air for Tenor, which has a placid and appropriate melody, with which the chorus is effectively combined. The Duet for Tenor and Baritone, which follows, has some good points, but appears to us hardly as spontaneous as the rest of the music. The flowing melody in $\frac{12}{8}$ rhythm, for Mezzo-soprano, leading to a Recitative and Chorus, is graceful and elegantly accompanied; and the entry of the chorus, in triple rhythm, at the conclusion

is an excellent point. The Recitative and Chorus for Soprano, which succeeds this, is based upon the melodious second subject in the instrumental Prelude; and in the *Musette*, for Contralto, which ends the first part, there is more character and originality than in any other number in the work. The second part commences with an Instrumental Introduction, "On the Mountain," intended to represent dance music at a distance, and after a short Recitative, the chorus, first heard afar off, and then gradually approaching, concludes the piece with much picturesque effect. A Baritone air, at the end of which a distant chorus is again heard, and an "Invocation," for the Tenor (which contains much clever writing, but scarcely sufficient dramatic colouring for the subject), leads to a pleasing chorus, "He sleeps, and the roses are sleeping beside him," the theme of which is excellently wedded to the words, although not strikingly original. A Scena, for the Soprano, is effectively written, and contains many good points in the accompaniment; but the vocal part, embracing two octaves, will somewhat tax the powers of an ordinary singer. The Duet for Soprano and Tenor, leading to the final chorus, is well written for the voices, and appropriately concludes a composition which, as we have already indicated, is not only sufficiently melodious to please a general audience, but so obviously the work of a musician that it will be accepted with favour by the more exacting critics. A good word must also be said for the *libretto*, which is well laid out for musical requirements throughout, and written with the fluency and graceful ease of an accomplished poet.

Festal March. Performed at the Marriage of H.R.H. The Princess Louise with the Marquis of Lorne. Composed by Sir George Elvey, Mus. D., Oxon.

THIS is a spirited and effective March; and, without offering any marked features of originality, is sufficiently interesting to take rank amongst the many drawing-room compositions of this character constantly issued by the music-shops. Its title suggests that it is not to be considered as a military work; and although "Wedding Marches" are dangerous subjects for composers after Mendelssohn to handle, we think that Sir George Elvey has been fairly successful in acquitting himself of a task which, considering his position as organist of St. George's Chapel, Windsor, was, we presume, not a self-imposed one.

Six Morceaux pour Violon et Pianoforte, par Charles James Toms.

ALTHOUGH, as will be seen by the title, there are six of these pieces, the second Book (containing Nos. 4, 5, and 6), only has been forwarded to us. They are all graceful, and evidently written by an artist who understands the capabilities of both instruments. No. 4, in A major, is based on a melodious subject, in $\frac{3}{8}$ rhythm, the pianoforte sustaining an important part throughout. Where the change into the tonic minor takes place, the detached chords in the accompaniment have a good effect against the flowing theme of the violin. No. 5, a Romance, in E major, opens with a placid melody, the sudden transition into C major, with a marked theme and bold pianoforte accompaniment, forming a good contrast with the quiet commencement. No. 6 is a spirited Tarantella, in E minor, which it should be remarked does *not* follow the plan adopted in nearly all the modern Tarantellas, of modulating into the tonic major. Mr. Toms is, we think, fairly entitled to commendation for getting most of his effects in a legitimate way; the manner in which the instruments are woven in together being throughout highly creditable. Although simple in construction, these compositions evince much musical feeling; and amateurs will find them acceptable little pieces for performance in the drawing-room.

Conte D'Enfant. Berceuse, pour le Piano.
Puck. Galop Brillant, pour le Piano.
Composées par Adolphe Schloesser.

THE first of these pieces is a tranquil Andante, in G flat major, excellently descriptive of its title. It is so much the fashion to call such little sketches as these "Studies" that we almost wonder Herr Schloesser has not fallen in with the custom, especially seeing that no better exercise for *legato* playing with both hands could possibly be written. The magic "De Salon," however, should be added if this composition were ever published as an "Etude," for it will be quite as attractive in performance as useful in practice. The Galop is full of animation, and would make an excellent piece for public players with rapid fingers. The first theme is extremely spirited, and there is variety enough throughout to keep the attention alive. The *legato* subject in the Subdominant, after the double bar, forms a good contrast with the other portions of the piece, and the *coda*, with its brilliant octave passages, concludes the composition with much effect. We can scarcely doubt that this capital Galop will speedily make its way to popularity.

The Voices of the Bells. Song.
The Maiden and the Bird. Ballad.
Words from the German, by the Rev. J. G. Bailey, M.A. The music by Elaine.

THE simplicity of these songs almost disarms criticism; and indeed, although they do not startle by any novelty either in subject or treatment, they at least do not offend by grammatical inaccuracy. In the "Voices of the Bells" the semiquaver accompaniment at the commencement, which so often re-appears, becomes somewhat monotonous, but the subject which follows, in the Dominant, is graceful and melodious. The title of the second song suggests unfortunate recollections of a certain "Bird and the Maiden" by Spohr, and as Elaine's unpretending composition has no right to suffer by such a comparison, it would have been better to have called her ballad by another name. The theme is flowing and vocal, and there is no more "twittering" than we have been taught to expect in bird-songs.

The Rose and the Ring. A Romance. Words by J. F. Waller, L.L.D. Music by Charles Oberthür.

THERE is much dramatic feeling in this Romance, and a very evident desire is apparent to express the words with appropriate music throughout; but the changes of key are somewhat violent, and the effect of the song, as a continuous composition, is scarcely satisfactory. A transition from E major to C major, for instance, may be excellent where any corresponding variety of feeling takes place in the poetry; but why the words, "And he loved a maiden bright," should close in E, and the line, "Her hair was like the burnish'd gold," should commence in C, we are at a loss to understand. The change to $\frac{12}{8}$ rhythm is an effective point, and here the melody flows on smoothly enough. It may also be said that the harmonies are carefully written, and the accompaniments well considered. We like the pathetic conclusion, especially the enharmonic modulation on the chord of A flat minor.

CHAPPELL AND CO.

Bourrée, from the Second Sonata for the Violin, by J. S. Bach.
Sarabande, from the Sixth Sonata for the Violoncello, by J. S. Bach.
Gavotte, from the Sixth Sonata for the Violin, by J. S. Bach.
Transcribed for the Pianoforte by Berthold Tours.

AGAIN we have to thank Mr. Tours for doing his utmost towards spreading a knowledge of the works of Bach amongst amateurs. It is true that many music-lovers may have heard these compositions played by Herr Joachim and Signor Piatti at the Monday Popular Concerts; but in these excellent arrangements they have the power of re-producing them at the pianoforte, and consequently of discovering many beauties which before escaped them. The Bourrée, in B minor, is so light and elegant that it would unquestionably attract the majority

of listeners, even in that uncongenial atmosphere for good music—the drawing-room; and if there were a few amongst the company who preferred the trifling compositions of the day, it must be remembered that it is better to lead your hearers up to you than to play down to them. The Sarabande is scarcely, perhaps, quite so attractive in the theme, but like all Bach's writings, is highly interesting to the student. The Gavotte will perhaps be the most popular of the three works, from the extreme melodiousness of the subject, and the excessive variety in the treatment. As exercises both for the mind and fingers, these Transcriptions are invaluable; and teachers may well introduce them as studies, with the full assurance that few intelligent pupils will practise them long before they will begin to delight in them as pieces.

LAMBORN COCK AND CO.

For Rosabelle. Song. Composed by Arthur O'Leary. We select this song, so full of legendary romantic character, from a pile of vocal works with no character at all, in the hope that baritone singers may be led by our favourable notice of it to investigate its merits for themselves. By the simplest means the words are coloured in such perfect sympathy with the feeling of the poet as to lift the composition above the merely graceful effusions of the day. A quiet melody in F major, with an appropriately placid accompaniment, opens the song in the cell of the monk, and contrasts well with the more animated theme, which tells of the deeds of the valiant knight; the return to the original subject, at the commencement of the second verse, being highly dramatic. After the close in F, the short symphony leading to the phrase in D flat has an exceedingly fresh effect; and the lengthening out of the concluding line is happily descriptive of the leading idea of the little poem. Mr. O'Leary should give us more songs of this class, for he has poetical feeling, and throws his heart into his work.

If to thy heart I were as near. Song. The poetry by Motherwell. The music by Frederick Westlake.

A flowing subject in $\frac{12}{8}$ rhythm, with much point in the accompaniment throughout, shows that the composer of this song has no desire to make his name by falling into the beaten track. The change of key introduces a melodious theme, at the end of the first phrase of which an effective instance of the ninth on the dominant occurs. At the return of the leading melody we get a change in the character of the accompaniment, which gives much vitality to the voice part; and an excellent point is made where, whilst the singer holds the dominant for two bars, the subject is introduced in the accompaniment with new harmonies, which (presuming that the engraver has put the natural against the C, instead of the A, in the second bar) are unexceptionable. This is really a good song, and we conscientiously recommend it to vocalists who have got beyond the inane ballads of which the utmost that can be said is that they are harmless.

Over the Crystal Waters. Barcarolle, for Two Voices. The words written by J. L. L. The music composed by Henry James Noble.

Amateurs will find this an attractive duet, as it has a flowing and agreeable melody, is well harmonised, and contains no vocal difficulties. The change from D major into F is somewhat violent, but when we are fairly in the key the subject sails on pleasantly enough, the effect being much aided by a graceful broken accompaniment of semiquavers, which would have been all the better executed by those young ladies who sing a great deal and play a little, if the composer had marked some of the leading fingers. The short solo for the first voice, afterwards joined by the second, and the lingering on the dominant harmony before the return to the original key, prove that Mr. Noble has well thought out the design of his composition; and, considering the patchy nature of many of the modern vocal pieces, this alone is a merit worth recording.

AUGENER AND CO.

The Hour of Rest. Song. The poetry by Eliza F. Morris. The music composed by Charles Henry Shepherd.

A tranquil subject in accordance with the feeling o the poetry is all that we generally find even in the better class of what may be called "domestic songs"; but we have here in addition appropriate and well written harmonies, and an accompaniment neither weak nor obtrusive. The theme is extremely melodious; but although dedicated to Mr. Sims Reeves, we presume, from the compass, that it is not intended for a tenor. At the close of the song the final line is happily lengthened out, a good effect being gained by the voice commencing on the half bar, for the last two words, after the chord of the dominant seventh has been played.

King of the Sea. Words anon. The music by Fred. C. Atkinson, Mus. Bac., Cantab.

A good bold song, which bass singers may make extremely effective. After a spirited symphony a well marked subject, in B flat major, expresses the words with remarkable fidelity; an energetic and unpretentious accompaniment enriching, without disturbing, the melody. There is a good point in the pianoforte part, to the phrase marked "con anima"; and the ascent of the voice an octave, to the words "I'm King of the Sea," gives much effect to the burden of the song. We do not like the $\frac{4}{4}$ in C minor, which follows the harmony of B flat, in the symphony, and we should have preferred the C sharp to have been written as a diminished 7th (D flat) in the chord which succeeds it; but these are of course matters of opinion.

BELL AND DALDY.

Aunt Judy's Song-Book for Children. By Alfred Scott Gatty.

This is a handsome little volume containing twenty-four songs, especially adapted to the minds and voices of young children. It should have been said on the title page that the *music* is by Mr. Gatty, as although he has written much of the poetry, some of the pieces are contributed by other authors. Many of the songs are extremely well suited for the purposes of musical illustration; such simple words, when allied with simple notes, lingering with irresistible power in the memory of juvenile vocalists. It is for this reason that we should be extremely careful what poetry we put before them; and, although we by no means insist that a moral lesson should be inculcated in every piece, we doubt whether, for instance, in the "Snow-man" it is good to teach children to ridicule "Uncle Ned's" gout, or to knock a hole in papa's new hat and then run and hide from the indignant mamma. We do not say that new hats are not spoiled by children, or that uncles have not the gout; but we question whether the making a good joke of these things should be part of the amusement recommended by their elders for a juvenile holiday in the garden. We have done however with preaching; and there is really much to commend in this collection of pieces. The words of "The Burial of the Linnet," "The Child's Good-night," "The Three Little Pigs," and "The Sparrow on the Tree," are excellent; and we can imagine the applause that would greet a rising nursery vocalist who, to show his intense desire to go to school, sings the following verse:—

> "There's Harry returned with a prize,
> And Jack with a bat and black eye;
> And I think that a boy of my size,
> If he cannot take honours, should try."

The music throughout is exactly what it should be—simple, tuneful, well harmonised, and with accompaniments thoroughly within the reach of small hands. From the number, we may select for especial commendation "Robin, Robin," "Past eight o'clock," (which has a sleepy character in perfect sympathy with the words) "Papa, I am weary of home," "Above the Spire," and

"Christmas Voices," the last of which has a chorus at the end of each verse—a never-failing attraction to children. The book is well got up, and is dedicated by the author to some favourite "Little Hilda."

ASHDOWN AND PARRY.

Caprice alla Gigue, for the Pianoforte. By John Abram, Mus. Bac., Oxon.

A slow introduction ushers in a spirited subject in C minor, which is so well treated as to induce us to recommend this little piece both for practice and performance. The theme in the tonic major, after the double bar, has much character; and there is some good writing on pages 5 and 6. There is nothing perhaps especially striking in Mr. Abram's Caprice, but it is composed on a healthy plan, and does not depend upon mere "prettiness" for success.

C. LONSDALE.

A Dream of Spring. Solo, for Pianoforte. Composed by J. L. Ellerton, Esq.

A graceful trifle by a composer who has already earned honours in a higher department of the art. The piece opens with a melodious subject, "Andante Religioso," and contains a "Dance of Peasants," a "Dance of Fairies," and a spirited "Finale," all of which are excellently written and highly effective. The Peasant's dance has a merry theme, in which both hands are well employed; and the light subject, in staccato chords, given to the Fairies is extremely characteristic. Amateurs who desire that their "drawing-room" pieces should be good as well as pleasing ought at once to possess themselves of Mr. Ellerton's "Dream of Spring."

METZLER AND CO.

The Convolvulus. Four-part song. Words by J. C Cox. Music by Charles J. Frost.

Mr. Frost has written an extremely melodious part-song, easy of execution without being tame, and expressive without being affected. To us it appears that the changes of key, commencing six bars before the double bar, are scarcely satisfactory, especially the close in C, which, after passing through F, sounds somewhat abrupt; but few persons might feel this as we do, and we mention our impression in a friendly spirit to the composer, as we would were we to converse with him on the subject. There can be little doubt that the song, if well sung, will prove highly effective with a general audience.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Referring to the letter signed P. J., which appeared in your last issue, enquiring as to the methods pursued in obtaining the degrees of "Mus. Bac." and "Mus. Doc.," I beg to enclose an advertisement clipped from the *Daily Telegraph* of yesterday's date, which may possibly throw some light on the subject.

I am, Sir,
Your obedient Servant,
Ryding Hill, June 15, 1871. A. W. C.

WANTED, a DEGREE, for either Mus. D. or Mus. Bac. (Foreign).—State lowest terms, with name of university, to . . .

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I should be glad to know, through your paper, the best way to get information respecting the degrees of Bac. and Doc. of Music.

The way I and others have done is to write to the Professor of the University. 'Tis true a very courteous reply followed, but it must be a very long letter that can give every information as regards the subjects, standard, etc., required for the degree. Why is it that no prospectuses are sent you on application giving full details?

If you would kindly allow this to appear in your paper, perhaps some gentleman with the degree might enlighten myself as well as others in the same fix.

Yours truly,
June 7, 1871. AMATEUR.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. Hislop.—*We believe that Mr. Hullah does not now conduct any public singing classes.*

D. Thomas.—*The line through the small note denotes that it is not an* appoggiatura *but an* acciacatura, *which instead of being at all dwelt upon, is rapidly passed over, the whole weight being given to the principal note. The second example is we think, incorrectly written. Such a sign usually means that the note to which it applies is to be divided into quavers, two lines expressing semiquavers &c.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Adelaide, Australia.—On Thursday evening, the 2nd March, during the interval of the rehearsal of the Philharmonic Society, an address was presented to Mr. E. Spiller, the conductor, with a *baton* of beautiful and elaborate workmanship. The handle is formed of black ebony, and ornamented with fern leaves wrought in colonial gold. The shaft or blade is of polished sterling silver, elegantly chased, and bearing the following inscription:—"Presented to Mr. E. Spiller by the members of the Adelaide Philharmonic Society, February, 1871." It has been manufactured by Mr. H. Steiner, of Rundle Street. Mr. Leader, in presenting the testimonial, paid a well deserved tribute to the successful exertions of Mr. Spiller in connection with the Society, and mentioned, as an instance, that "he had written with his own hand 700 pages of music." Mr. Spiller made a suitable reply, and concluded by expressing a hope that the Society might maintain its present position, and continue to flourish for many years to come.

Ashford, Kent.—The Choir Benevolent Fund Festival at Ashford, on the 1st ult., was the first in connection with this institution held in a parish church, and one of the most successful in a monetary sense, upwards of £74 being the profits realized. The choir consisted of forty voices, selected from the Chapel Royal, St. George's (Windsor), Westminster Abbey, St. Paul's, Canterbury Cathedral, and Eton College. Mr. Legge, organist of St. Mary's Church, was accompanist, and performed his duties admirably, Mr. Shoubridge acting as conductor. The features of the meeting were a morning service at St. Mary's Church, a public luncheon, and an evening concert in the Corn Exchange. At the morning service, the Confession, Preces, &c., were sung to Tallis's music, and the "Te Deum" and "Jubilate," to Cooke, in G. The anthems were—"God is our hope" (Greene), "My God, my God" (Mendelssohn), "O give thanks" (Purcell), "Hear my prayer" (Mendelssohn), (solo, G. Martin Coward), and "Praise the Lord, O my soul" (Goss). The introductory voluntary was extempore, by Mr. Legge, and that at the conclusion, "Deus Tibi" (Mozart). The performance at the service was worthy of all praise, and the new organ was finely played by Mr. Legge. The programme of the concert included some of the most admired productions of English masters, all of which were thoroughly appreciated by the audience. Dr. Wilks and Mr. Legge rendered efficient service as accompanists. There was a very large and aristocratic attendance at both the service and the concert.

Bedford.—The second concert of the fifth season was held on the 6th ult. at the Bedford Rooms, before a large audience. The first part of the programme was devoted to Mendelssohn's *First Walpurgis Night*, which was given with much effect throughout, the choruses, especially "Disperse, ye gallant mea," being sung with commendable precision. The principal feature in the second

part was the performance of Beethoven's Trio, in E flat, for pianoforte (Mr. P. H. Diemer), violin (Mr. Folkes), and violoncello (Mr. Gough), every movement of which was so well rendered as to elicit enthusiastic applause. Several vocal pieces were successfully given; and the concert was brought to a close with the March and Chorus from the *Ruins of Athens*.

BRADFORD.—The choirs of the various churches in Bradford recently held their united festival in the Parish Church. About 1400 tickets had been issued to the public, and although the church was apparently quite full at seven o'clock, numbers continued to enter for half an hour longer, until every seat that could be provided and all the standing room available were occupied. The choristers entered the church by the grand porch, and marched up the centre aisle singing the processional hymn, "Brief life is here our portion." The procession was closed by a number of the local clergy. The prayers were beautifully intoned by the Rev. W. Dyson, curate of the Parish Church, and the responses were effectively given. The Psalms for the day (Ps. xliii., xliv.,) were sung to chants by Harcourt and Harris, and the "Cantate Domino" and "Deus Misereatur" to compositions of considerable merit by Mr. Swaine, the organist. Mendelssohn's anthem, "Judge me, O God," was given at the conclusion of the prayers with fine effect. The hymn before the sermon, "O Lord, how joyful 'tis to see," was sung to "Intercession," and was joined in heartily by the congregation. An appropriate sermon was preached by the Right Rev. Bishop Ryan, from the word "Hallelujah." This was followed by the Old Hundredth Psalm; and at the end of the service Clark Whitfeld's well-known anthem, "In Jewry is God known," was given. The choir left the church singing the recessional hymn, "There is a blessed home." The arrangements were under the superintendence of Mr. A. R. Swaine, organist and choirmaster of the Parish Church, who presided at the organ, assisted by Mr. A. Swaine, organist of Bingley Parish Church.

BRIDGEWATER.—An organ chamber having been built on the north side of St. John's Chancel, and the organ considerably enlarged and improved, at a cost of about £250, opening services took place on Thursday, the 25th May. The preacher in the morning was the Rev. Prebendary Clark, vicar of St. Mary's, Taunton; and in the evening, the Rev. Prebendary Buller, vicar of Over-Stowey, and rural Dean. Great credit is due to the new organist, Mr. William C. Dyer, for the manner in which the choir rendered the psalms and a full service. The tone and appearance of the organ were greatly admired. The front is very handsome, being coloured blue and gold. Messrs. Bryceson and Sons, of London, were entrusted with the improvements of the instrument which have been so satisfactorily carried out.

DONCASTER.—The Doncaster Choral Union held its eighth annual festival in the Parish Church on Thursday, the 1st ult. There were thirty-five choirs present, the number of singers being 628, of whom 277 were surpliced. The chants in the morning service were Gregorian, and in the evening Anglican. The "Te Deum," sung to the Ambrosian melody, was exceedingly effective, the purity of tone and correctness of intonation (especially in the verses for trebles only), showing a great improvement on former festivals. The "Magnificat" was set to two single chants, the Doncaster choir singing one in harmony in certain verses, and the great choir singing the other in unison, the effect of which was exceedingly good. An important feature of the evening service was the anthem, "How lovely are the messengers," from *St. Paul*, which was sung with the greatest care and precision. The hymns were, as usual, from both ancient and modern sources (including two composed for the festival by the Rev. H. F. Sheppard), and were magnificently rendered. The prayers were intoned by the Rev. H. F. Sheppard, the precentor to the Union, and the lessons were read by the Rev. Francis Pigou, vicar, and the Rev. F. F. Lambert. The morning sermon was preached by the Rev. Dr. Gatty, sub-dean of York, and the evening sermon by the Rev. R. J. Banks, vicar of Womersley. J. Rogers, Esq., presided at the fine organ with his usual skill and taste, and the festival was conducted by Mr. J. H. Eyre, the organising choirmaster. The church was crowded, and the collections amounted to £43 1s. 8d.

GREAT YARMOUTH.—The concert of the Great Yarmouth Musical Society on Tuesday, the 23rd May, was unquestionably the best ever given by this Association. The Oratorio selected for performance was Handel's *Judas Maccabæus*, the principal parts in which were sustained by the Sisters Doria, Mr. G. F. Carter (of the Westminster Abbey choir), and Mr. W. N. Smith (of the Norwich Cathedral choir), the work being under the able conductorship of Mr. H. Stonex, organist of the Parish Church of St. Nicholas, Yarmouth. All the solos were exceedingly well rendered, "Pious orgies" and "O Liberty," by Madlle. Clara Doria, and "Arm, arm, ye brave," by Mr. W. N. Smith, especially, producing a marked effect upon the audience. The singing of the choruses exhibited the result of careful rehearsal and studious training on the part of the indefatigable conductor, Mr. Stonex. "Hear us, O Lord," being particularly worthy of commendation both for management of tone and precision. There was a very large audience.

HALIFAX.—On Whit Tuesday, the eighth commemoration of the Sunday School Jubilee took place in the Halifax Piece Hall, with brilliant success. At ten o'clock the various schools entered the Hall, each accompanied by a band. The singing was exceedingly good, especially in the hymns composed for the occasion by Mr Dean and Mr. T. Wadsworth, both of which are spoken of by the local press in the highest terms. "The Heavens are telling," the "Hallelujah," and the National Anthem were also sung with admirable effect, and received the most enthusiastic applause. Mr. Dean conducted with much precision and judgment. The whole of the music (tunes and choruses) was specially arranged for the band in sixteen instrumental parts, by Mr. T. Wadsworth. The scholars' copy of the Hallelujah Chorus and all the drum accompaniments were by Mr. Dean.

HARROW.—On Tuesday, the 30th May, the Annual Fancy Sale for the benefit of the Industrial Home of Girls, 125, Sloane Street, London, was held in the National Schools. The number of visitors was largely increased in the evening, in consequence of Dr. Vellère's band of young pupils performing an excellent selection of pieces during the sale. The doctor's eldest son, Sydney Horace, played, with much success, "O ruddier than the cherry," on the euphonium, and the cornet solos in two pieces, arranged by Dr. Vellère, were also admirably rendered by H. C. Crapp. Harrow is largely indebted to the exertions of the doctor; for on many occasions his efficient little band has aided the cause of charity by performing in public; and it is but fair to add that his young pupils appear to have as much pleasure in contributing their talents towards the good cause as their tutor has in preparing them for it. The English and Continental College at Harrow, of which Dr. Vellère is Principal, is not a musical academy; but the doctor claims to have introduced a system of tuition, by which boys, having no previous knowledge of the art, are enabled to play easy tunes after a very few lessons.

HEREFORD.—On Thursday evening, the 25th May, a miscellaneous concert was given at the Shire Hall, by the Cathedral choir, assisted by the Choral Society, for the benefit of Mr. R. Bradley, who has left the city for an engagement at his native place in Yorkshire. Mr. Bradley has been one of the principal bass singers in the Cathedral choir for fifteen years, and during that time has gained the esteem of all with whom he came in contact. Several choral pieces were included in the selection, amongst which may be mentioned Miss Agnes Zimmermann's part-song, "To daffodils," which was a novelty here, and produced a marked effect with the audience. Mrs. Sicklemore made an excellent *début*, in a song by F. Clay, "She wandered down the mountain side," receiving the most encouraging and well-deserved applause. Miss L. Broad was also highly successful in Wallace's Cradle song, "Sweet and low," which, as well as Mrs. Sicklemore's song, was enthusiastically re-demanded. The Revs. W. D. V. Duncombe, A. Robinson, T. M. Everett, Taylor, and G. M. Custance contributed solos with admirable effect, and elicited the warmest marks of approbation. A solo on the concertina was excellently played by Mr. Bezant, and the instrumentalists of the Choral Society performed the opening overture to each part.——THE members of the Hereford Choral Society gave their Midsummer concert in the Shire Hall, on Wednesday, the 14th ult., under the conductorship of Mr. Townshend Smith. There was a fashionable audience, and in the front division not an empty stall was to be seen. The programme consisted of part-songs, songs, and instrumental music. The vocal soloists were Mrs. F. Bodenham, Miss L. Broad, Mr. Swire, and the Revs. A. Robinson and W. D. V. Duncombe. Instrumental solos were performed by Mr. G. Davis (violin) and Mr. Albert Jones (cornet). All the part-songs were very creditably rendered. Miss L. Broad sang her solo with much expression, and Mrs. Bodenham was encored in both her songs. Mr. Swire and the Revs. Duncombe and Robinson were also highly successful, their songs being re-demanded. The instrumental solos were very well played, and Mr. Davies (who is quite young) bids fair to be a first-class violinist. Upon the whole the concert was a success.

HONLEY.—The annual festival in connection with St. Mary's Church took place on the 28th May. The Psalms were chanted to two single chants—one by Cooper in E, and the other by Barnby in E. The anthem was "I was glad when they said unto me" (Sir George Elvey). The music was effectively rendered by the choir, which was augmented for the occasion to upwards of 90 voices. Mr. J. C. Beaumont displayed considerable skill and judgment as organist.

LEEDS.—The last Organ Recital for the season took place at the Town Hall, on the 13th ult. The programme included Handel's Organ Concerto, No. 2 (B flat); a selection from Beethoven's sonata in F flat, op. 7; a Fantasia in the form of an offertoire (C major), by Berthold Tours; and a first performance of a Romanza by Goss-lond in C minor. The selection was beautifully played throughout, and there was an appreciative audience. Since August last Dr. Spark has introduced at these interesting Recitals a large number of classical works; and by the excellence of his performance, and the variety of the selection, has succeeded in fully establishing these entertainments in public favour.

LIVERPOOL.—The thirty-fifth open rehearsal of the Societa Armonica, of which Mr. Armstrong is the conductor, and Mr. Lawson the leader, took place at the Institute, Mount Street, on Saturday evening, the 10th ult. The programme consisted of selections from Auber, Mozart, Haydn, Donizetti, Bishop, &c. A Kyrie, by Mozart, was creditably given by the chorus, the full orchestral accompaniment adding much to the effect. Miss Monkhouse, in the air "Gratias Agimus" (Guglielmi), with the clarionet *obbligato*, by Mr. Haddrell, and accompaniment of string and wind instruments, was rapturously encored. The singing of the choruses, "Merry boys, away," "Now tramp," and "The gipsy tent" was characterised by much vigour and precision, and Mr. Thomas Foulkes was highly successful in his rendering of the aria, "Fra poco" (Donizetti). Haydn's Symphony in D, No. 7, and the Overtures to *Bachantinne* (Generali) and *Masaniello* (Auber), were well played by the band.

LYMINGTON.—On Tuesday evening, the 20th ult., the Philharmonic Society gave an excellent concert in the Assembly Rooms, before a large and fashionable audience. Before the commencement of the performance, Mrs. Warren Peacocke (of Efford House) stepped forward, and on behalf of Lord George Gordon Lennox presented Mr. Klitz with a very handsome ivory *baton*, to mark the sense entertained by his lordship, and the other ladies and gentlemen, of Mr. Klitz's musical abilities, as well as an acknowledgment of his exertions as conductor and director of this society. Mr. Klitz replied in a few words, which were received with a hearty round of applause, and other most gratifying compliments from all present on the platform. The programme was well selected, and contained amongst the instrumental pieces Mozart's Sonata in A major, for pianoforte and violin (excellently played by Mr. Morant and Mr. C. Fletcher); Beethoven's Septett, arranged by Holst, for pianoforte, harp, violin, concertina and violoncello, (the executants being Mrs. Warren Peacocke, Mrs. Deschamps de la Tour, Messrs. Morant, Fletcher, Conway and Parkinson); a solo on the violin by Mr. Charles Fletcher, composed for and dedicated to him by Mrs. Deschamps de la Tour; and the "Toy Symphony" of Haydn. Vocal solos were given with much success by Mrs. Deschamps de la Tour and the Rev. Ernest Williams. Mrs. Brown's pianoforte performances were also an important feature in the concert, and her accompaniments to some of the vocal music were much admired. The concert was in every respect a decided success.——We have much pleasure in stating that Mrs. S. St. Barbe has lately presented Mr. R. A. Klitz, Organist and Choirmaster of the church choir, with a valuable set of silver tea service, in recognition of his important services in connection with the recent assembly of the choir in the neighbourhood at Beaulieu.

MELBOURNE.—The prospectus of the Philharmonic Society for the present season proves that the committee is resolved to carry out the objects of the association with the most praiseworthy energy. The band and chorus is announced to consist of 300 performers; and the works promised to the subscribers are Mendelssohn's *Elijah* and *Hymn of Praise*, Haydn's *Seasons*, Spohr's *Last Judgment*, and Handel's *Messiah* and *Israel in Egypt*.

NEWARK.—The annual meeting of the Notts Choral Union was held, by the kind permission of the vicar, for the first time in the Parish Church, on Tuesday, the 23rd May, when 580 singers took part in the services. The processional hymns, "Rejoice, ye pure in heart," to a tune by Mr. W. H. Monk, and "We march to victory," to a tune by Mr. G. F. Cobb, were sung with a precision not attained at any previous meeting. The *Venite* and Psalms were chanted with great vigour and effect, as was also the *Benedictus*, all being set to Gregorian melodies. The Ambrosian Te Deum had evidently been practised too slowly, but Mr. Reay tried his utmost to remedy the defect. The chorale from Mendelssohn's *Hymn of Praise* was, on the whole, well sung; and the hymn, "Jesu dulcis memoria," was, perhaps, the most successful thing of the morning, the organ accompaniments of the unison verses being treated in a novel and highly effective manner by Mr. Reay. The Communion music was from the service in F, by Dr. Dykes, the *Kyrie* of which was, more especially, excellently rendered. In the afternoon Sir F. Ouseley's anthem, "It came even to pass," was most effectively given, the quartet for principal voices being admirably sung by members of the Newark choir. The great success of this meeting was mainly due to the able handling of the magnificent organ by Mr. Reay, and the unmistakable manner in which he marked the time of the different pieces. Before and after the services, the organist performed a selection of Fugues and Voluntaries by Bach, Smart, Wely, and other composers for the instrument. We must not omit to state that the morning and evening services were intoned with great precision and effect by the Rev. F. R. Smith, of Southwell, and the Hon. and Rev. G. J. Willoughby, rector of Wollaton. The sermons were preached, in the morning by the Rev. Erskine Clarke, of Derby, and in the afternoon by the Dean of York.

RAMSGATE.—On Monday, the 19th ult., the pupils of Chatham House School presented Mr. J. F. Thorne, Organist of St. Mary's Church, on the occasion of his retirement from the post of music master to the school, which he has held for the last ten years, with a very handsome silver claret jug, with a suitable inscription engraved upon it, accompanied by a letter, numerously signed, expressive of their esteem and appreciation of his long and faithful services. In losing Mr. Thorne the pupils felt that they were parting from one who had ever striven with the utmost zeal and ability to do them justice and to ensure their progress; and they were naturally anxious to show their gratitude and testify their great regret at his loss.

ROCK FERRY.—The eighth annual festival of the Wirral Church Choir Association was held on the 14th ult. at St. Peter's Church. The Association numbers eighteen choirs, of which sixteen were represented. The choirmaster, Mr. Pickering, has been for some time unceasing in his endeavours to train the several choirs for this occasion, and the result was that the music was, on the whole, most satisfactorily given. All the chants were Anglican, and the "Te Deum" was by Sullivan. There was no anthem in the morning service, the hymn "How long, O Lord, our Saviour," being substituted for it. For the introit was sung the hymn "Lord, when before Thy throne we meet," to a tune by Barnby, all the voices singing the melody. At the afternoon service the chants were—for the Psalms for the day, by Sir G. Elvey and the Rev. W. H. Havergal; for the *Magnificat* by Barnby; and for the *Nunc Dimittis* by Dr. R. P. Stewart. The anthem, which was admirably rendered, was Goss's "O, taste and see." Mr. Pickering conducted, and the accompaniments were excellently played by the organist, Mr. W. R. Pemberton.

SOUTHAM.—The annual festival of the Southam District Choral Association was held at the Parish Church of St. James, Southam, on Thursday, the 25th May. The choirs of Southam, Long Hedington, Stockton, Farnborough, Ovon-Dassett, Offchurch, and Hunningham (numbering 131 voices), taking part in the service, which was intoned by the Rev. Digby Coates Freedy. Mr. Hardacre, the choirmaster to the Association, had taken great pains in training the choirs, the result being that the performance was very creditable to all concerned. The organ was well played by Mr. Barkshire, of Southam, the voluntaries "Fac ut Portem," from a *Stabat Mater*, and the March from *Polycarp*, being both exceedingly well rendered.

STOCKPORT.—On the 22nd May a concert was given at the Hazel Grove Mechanics' Institution, in aid of the building fund, before a numerous audience. The programme consisted of an excellent selection of glees, songs, duets, &c, all of which were admirably rendered. Solos were given with much success by Misses Bramhall, Burton, Dickie, Lambert, Lee, Sumner; Messrs. Rubery, Greenhalgh, Haworth, and Gaskill. At the close of the concert Mr. J. Norbury, Chairman of the Directors, proposed a vote of thanks to Mr. H. Collier, Mr. Dickie, and the ladies and gentlemen of the choir for their valuable and gratuitous services.

TRURO.—The festivities connected with the second meeting of the Royal Cornwall Agricultural Society were brought to a close on the 15th ult., with a concert of sacred and secular music. The vocalists were Mesdames Horne and Poole, Messrs. Rogers and Lander. The choruses in the sacred part were given with admirable precision and effect by the members of the Truro Oratorio Society. Mr. G. Hele conducted with much energy; his brother, Mr. John Hele, Mus. Bac., Oxon., was the organist; and pianoforte accompaniments were given by Mrs. Carter, Mr. Trembath, and Mr. J. Hele. The programme comprised music of the highest character and of interesting variety. The audience was a brilliant one, the concert-hall being crowded in every part.

WELLS.—On Saturday, the 10th ult., Mr. Lavington, organist of Wells Cathedral, was presented with the following musical works, handsomely bound: Mendelssohn's *Elijah* and *St. Paul*, Seba tian Bach's *Passion-Musik* and "Organ Studies," 2 vols. Also an address inscribed on vellum with the names of the subscribers (in number 275), and with a purse containing about £280, as a mark of respect and esteem, from a number of his friends. Mr. Lavington, in gratefully accepting the gift, begged the committee to take any means in their power to convey to the subscribers his deep sense of their kindness; and the assurance that it will ever be a source of heartfelt pleasure to him to know that in his long professional connection with Wells and its Cathedral, his character has been so kindly appreciated.

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THE MUSICAL TIMES,

And Singing Class Circular.

AUGUST 1, 1871.

ON THE VALUE OF THE DISSONANCE IN MUSICAL THEORY.

By Joseph Green (Author of the "Tritone").

(*Concluded from page* 138.)

In comparing the ancient with the modern tonality it is not enough to point out in the latter the relative instead of absolute position of the tritone in the scale. This has been done over and over again for the last two hundred years; but it should be shown that if the scale be a melodic representative of a prior harmonic fact, the key, the tritone is the sole condition and characteristic of the scale. Where that interval is nominally absent, we should have nothing but vacuity, were not the natural functions of the interval always existing. Where it is multiplied in the scale, we have the necessary vagueness of conflicting relations.

For the information of the general reader this may be illustrated by the old plan of reducing the seven diatonic scales to one pitch, say the diapason C to c, and introducing the chromatic alterations corresponding to the different successions of tones and semitones. The Greek names of the several modes and scales in the following diagram are not given as correct. Upon that special and historical question there is still much divergence of opinion.* The nomenclature in the diagram is sufficiently usual to serve as a guide in distinguishing one scale or tetrachord from another.

Modes...	Initial notes.	1st tetrachord. C d. e. F.	2nd tetrachord. G a b. c	Modern Keys.
Ionian	C	1 2 3 4. (Ionian.)	1 2 3 4. (Ionian.)	C♮
Dorian	D	1 2 3♭ 4 (Dorian.)	1 2 3♭ 4 (Dorian.)	B♭
Phrygian	E	1. 2♭. 3♭. 4 (Phrygian.)	1 2♭ 3♭ 4 (Phrygian.)	A♭
Lydian	F	1. 2 3. 4♯ (Ionian and augmented.)	1 2 3 4. (Ionian.)	G♮
Mixolydian	G	1. 2. 3. 4 (Ionian.)	1. 2. 3♭. 4. (Dorian.)	F♮
Æolian	A	1. 2. 3♭. 4. (Dorian.)	1. 2♭. 3♭. 4. (Phrygian.)	E♭

Transcribing these figures into musical notation, and always commencing on the same note, C♮ for example, we find that in each scale there is only one tritone corresponding to the tonic C♮ or B♭, &c.

Conforming to that system, the first three modes or scales the Ionian, the Dorian and Phrygian are regular, inasmuch as both tetrachords in each scale are of the same genus and mode. The remaining three are formed by joining together tetrachords of different modes, and the fourth scale contains one chromatically altered tetrachord or interval of the tritone, forbidden and avoided by the ancients with reason when it occurred between the extreme notes of the tetrachords upon which the scale was nominally constructed. When by their arbitrary system the Greeks arrived at the scale of F, they made use of a chromatic alteration to correct the 4♯; or, what is the same thing, they changed the B♮ into B♭—the Lydian mode, as we call the diatonic scale of F♮, becomes by that alteration the same as the Ionian mode, or natural major scale.

Of the three modes that are regular—the Ionian the Dorian, and the Phrygian—from the tetrachords of which all the other scales are formed, there is one, the Phrygian, that contains a certain peculiarity. The cause of the peculiarity will aid us still more in following the development, and indicating the truth, of the modern harmonic system founded on the dissonance.

Taking the Phrygian mode as it appears in the diagram, it is the same as if we were playing in the key of A♭, but chose to begin and end on the note C♮. But it is clear that upon whatever note we choose to begin, we do not theoretically alter the key. Conversely, if we confine ourselves to the scale of C♮, and commence upon E♮, or upon any other note, the tonic relation is always to C♮, and for the reason reiterated, that the relation is determined by the one tritone employed, which naturally resolves or reposes as an harmonic interval on a tonic and its third.

The first tetrachord of the Phrygian mode, or scale of E♮ but limited to the materials of the scale of C♮, commences with a semitone. In a melodic progression by semitones, the upper one of any two semitones in ascending, and in a less degree the lower one in descending, is a point of repose or tonality. We can thus, by the way, understand that when the moderns speak of a "chromatic *scale*" they use the term scale only as a convenient expression to denote a certain arrangement of materials, but without any fixed relation. Why we should perceive this sense of repose in the upper note of a semitone may hereafter be explained by psychological reasons. At present we rest content with unscientifically accounting for one fact by another equally inexplicable; namely, that we seek repose by the shortest interval. But receiving that explanation for so much as it is worth, we can get a little beyond it by falling on the known harmonic facts of sensation which underlie the melodic. The natural resolution of the tritone, in the normal major scale, is by semitones. The upper note rises, always by a semitone, to the tonic; the lower note descends to the third of that tonic. The third, when it is a question of mode, may be either major or minor. The upper note, therefore, of a semitone in an ascending melody, represents the upper note of the harmonic interval, the tritone, that is the seventh note of the scale; as, in a descending melody, the lower note of a semitone would be the fourth of the scale.

These familiar facts enable us to see why out of tetrachords forming the three regular diatonic scales, the Ionian tetrachord, consisting of tone, tone and semitone; the Dorian, consisting of tone, semitone, and tone; and the Phrygian, consisting of semitone, tone, and tone; the first should be the most complete, as the semitone is between the penultimate note and

* In giving Greek names to the different tetrachords as well as the complete scales, I have followed the plan of M. Tiron (Etudes sur la musique Grecque). But I have not adopted the nomenclature he suggests.

the final note or nominal tonic of the ascending tetrachord. In the second the semitone is between the second and third note; and according to the theory of semitone progression, the tonic would in modern phraseology be that of the relative major key of the minor mode of the initial note of the tetrachord. In the third, the semitone occurs between the first and second notes, giving a tonic which has no immediate relation either to the initial or final note. Into this last and somewhat imperfect and vague tetrachord—the Phrygian—the ancients instinctively introduced a new semitone between the penultimate and final notes, thus leaving between the second and third notes a gap or interval known as the "superfluous second." This last arrangement of the tones and semitones of a tetrachord represents the chromatic genus of the Greeks; and it is employed by the moderns to correct the defects of the Phrygian tetrachord, which has by rights no distinctive place, or only a secondary place in our system.

For example, the modern major diatonic scale is—

Tetrachord.				Tetrachord.			
1	2.	3.	4.	5.	6.	7.	I.
Ionian.				Ionian.			

The ascending minor scale as employed in practice is—

Dorian.				Ionian.			
1.	2.	3♭.	4.	5.	6.	7.	I.

The descending minor scale is—

Dorian.				Phrygian.			
1.	2.	3♭.	4	5	6♭.	7♭.	I.

The true and theoretic minor scale ascending is—

Dorian.				Chromatic.			
1.	2.	3♭.	4.	5	6♭	7♮.	I.

The latter disposition contains in the numbers 4 and 7 the tritone proper to the major scale; and in the numbers 2 and 6♭, the tritone of the relative major key of its minor mode.

The series of six or seven diatonic scales are thus, from harmonic reasons, reduced to one scale or key, with its two modes. By musical methods, more or less similar to the one here employed or by abstruser methods much different, the ancient modes have, during a space of two thousand years, undergone a gradual reduction from the number of fifteen, thirteen, or twelve, to seven; and, again, by the exclusion of the augmented tetrachords to five; subsequently to four by St. Ambrose in the fourth century; and finally to two in the sixteenth and seventeenth centuries.

This worn subject would scarcely need so superficial a sketch as the preceding, except as another illustration of the process of evolution and of the harmonic basis of the scale, were it not that amongst musicians there are so many who still superstitiously adhere to the mathematical elements, or the so-called first principles of music; whilst in another direction some of our organists and precentors, perhaps from associations natural to the half-sacredness of their calling, have an unreasoning veneration of the old tonality.

As for mathematics, the services rendered by that science in certain mechanical requirements of the musical art cannot be over estimated. But for upwards of three centuries the principles of the technical theory of music have become more and more independent till sixty years ago, Reicha dispatched the arithmetical questions in a footnote; and a few years later they were altogether ignored by Fetis and his continental contemporaries.*

In regard to tonality, there is in point of fact less difference than is generally thought between the old and the new. The one includes the other. The number of different keys in the modern system is, or should be, a source of variety. But the abuse of the modern tonal system has on the contrary led to something very much akin to monotony by the continued interchange of tonic, subdominant and dominant, and by conventional restraints in the succession of chords. But this effect is rather induced than necessitated by the system.

* M. Fétis, in his preface to his *Traité d'Harmonie*, says:—"Nature provides the elements of music only in a multitude of sounds differing in pitch, duration, and intensity. Amongst those sounds there are certain differences, which at once affect our sensations and become the object of especial attention. Under the influence of the will and our sensibilities the mind classifies those different relations, each one corresponding to a particular order of emotions, sentiments, and ideas. Those series of effects become the types of tonalities and rhythms, having fixed results, which the imagination employs as the materials of its art-creations."

M. Radau, in his popular treatise on acoustics, quotes this passage from Fétis, and adds, "*après cela ne faudrait-il pas tirer l'échelle?*"

If M. Radau means the abstract scale built up of mathematical proportions, without any other *raison d'être*, his question might be answered in the affirmative. He acknowledges himself that the mathematicians have done no more than confirm the empirical methods of musicians; and the recent theories of Helmholtz which M. Radau has assisted in propagating, certainly tend more and more to justify the technical procedure of Fétis and his school. We may ultimately find, for instance, that a system of temperament is not only a necessary evil, an accommodation of mathematical principles to the imperfection of instruments or to the crotchets of musicians, but a system required by the very structure of our organs of hearing, and as the basis of a technical theory of music. Our two ears, as physiologists tell us, are differently attuned. There is, as M. Radau reminds us, a La *gauche* and a La *droite*.

When Helmholtz gives us a graphic representation of the pleasant vales of consonance, and of the rugged heights of dissonance, we see in his diagram that the most dissonant intervals employed by musicians correspond only to about one-third to two-thirds of the height of the alp-like elevations at the two extremes of the octave. Climbing beyond that point, we come to minute intervals less than a semitone. From his general theory, as far as I know it, I judge that the maximum of dissonance is an interval corresponding to the semitone. At all events, calculating from the C_2, the diatonic semitone gives the maximum of dissonance between the primaries. In intervals within beating distance, the effect of overtones is not so much a question; but between the first harmonics of the semitone the number of beats is beyond the maximum, whereas the primaries of the quarter tone are under, and its first harmonics within the maximum of 30 to 40 beats; and the comma is in both instances much under the maximum. The phenomena of the tremolo of the human voice and of the blending of sounds, as in the three strings of a pianoforte, not completely in unison, must, I presume, be also referred to the underlying physiological theory; to the agitation in small intervals, of the fibres of the ear adjacent to the two primaries, resulting in fusion or blurr.

On the other hand the Corti fibres, we are told, form a microscopic lute of 3000 strings "capable of analysing the motion, no matter how complicated, of the external air" (Tyndall). This is no doubt true of very minute melodic intervals, and in a less degree of harmonic intervals taken singly. But it is doubtful if the microscopic powers of the lute, unaided by an acoustic lens yet to be invented, will enable us to discriminate with such exactitude amidst the hurricane of conflicting sounds which proceed from a modern orchestra. And it may be considered certain, that whatever may be true of the abstract intervals, the general tonic relation of several intervals combined will not be impaired by comparatively slight impurities. Even in an interval so wide as a fourth, when combined with another interval, the common relation to a tonic overpowers its minor relation to a separate root, from which it is derived by calculation. As every musician knows, the real subject in dispute turns upon the truth of that point; upon the practical identity of the fourth in one string, C to C, and the flat seventh in another string G to G, a fourth below.

The merely mechanical question of attunement must not be allowed to comprehend the whole theory of music. Beyond the obvious physical phenomena, there are questions of colour and contrast and general relationship of sounds, equally necessary as elements of a technical theory, and not so easily demonstrated by arithmetic. After all, it is open to doubt, whether, if given a certain relationship, a certain regularity of proportions, absolute exactitude would not mar, rather than improve some of the musical effects; those of minor intervals for example, which owe their musical properties to their comparative dissonance. Nearly a century ago the French savans came to the conclusion, that facts then unknown might overturn the edifice based on calculation, and that the true laws which regulate the relations of musical intervals were yet to be discovered.

All the diversity and vagueness of plain chant which is nominally founded on one key, but really consists of incessant but imperfectly established modulations, can be more systematically accomplished in modern harmony by simply avoiding the dissonant chords which indicate or establish a particular tonic. The harmonizations we occasionally see at the present day, of the Gregorian tones, which are founded on a partially developed system, are often examples of a limited view of the capacities of the new tonality, and also of a want of respect for the specialties of the old. Organists will tell us, that people "won't stand" the ascent in certain chords of a fourth or of the flattened seventh of the key. But there is nothing in those progressions incompatible with the principles of the modern tonality. If a chord has certain fixed and distinct functions, its alteration or retrenchment, under given conditions, may surely impair without destroying those functions. If every consonant chord performs, though imperfectly, the functions of a dissonant chord, there is no further mystery in *plain chant*; and its intimate connection with, or rather its absorption into, the modern system is made thoroughly clear.

The evolution of a technical musical theory has been a very simple and gradual growth, not after all differing much in its present stage from the faintest traces we have of its origin. This can be no matter of surprise if our common sensations are the basis, not only of the æsthetical effects, but also of a theoretical system of music. When knowledge is more advanced, it is possible that some general and analogous law of proportion will be evinced in our sensations of touch, taste and colour, as well as sound. But the "*fatal facility*" we often hear of, with which sound lends itself to mathematical measurement, if destined to be of more value than ever to science, as affording a guide and illustration in newer branches of enquiry, has certainly retarded rather than accelerated the development of music as an art. The rapid and grand progress of music in the last two centuries is a matter mostly independent of theory. The theoretical changes that preceded, or arose simultaneously with that advance are slight in comparison with other technical and mere mechanical improvements comprehended under the heads of notation, rhythm, figuration and instrumentation. The chief theoretical innovation was the development of the *science of chords* and the gradual separation of what is commonly denominated the "stratified" from the "columnar" system in counterpoint; which to explain shortly, is the difference between, on the one hand, harmonizing two melodies or parts according to rules drawn from the pleasing or unpleasing succession of abstract intervals, and on the other hand, referring those intervals to the complete chords of which they are component parts.

The first method was born naturally of the old system of tonality; and beyond the bounds of that system, in spite of the affectation of certain principles of proportion borrowed from the harmonicians, the method had in reality no technical test or guide other than the separate effect of the several intervals as they successively appeared in the layers or strata resulting from the conduct of two or more parts in the harmony.

In the modern methods, all intervals are referred either to a temporary bass note given by the inversion of a chord, a system introduced by Rameau, and which represents the transition from the old to the newer methods; or they are referred exclusively to the fundamental note of abstract chords, or finally to the tonic of the key as well, to which tonic the chords and their component intervals have an harmonic relation, more or less fixed according to the completeness of the chords.

The modern science of chords supersedes most of the old rules of counterpoint. Those rules form a vast collection, which as a truly monumental record of accumulated wisdom and precedent, as well as in their various complications and contradictions very much resemble the common law of England.

The continued process of codifying a mass of precedents, their reduction to some settled technical principle, and their gradual relaxation in favour of modern wants occasioned by a certain fusion in the aims of the several arts, represent the actual state of musical theory.

Were it allowable here to enter more fully into technical matters it would be easy by turning over the leaves of five or six representative works on musical theory out of the crowd which have appeared since the time of Rameau to show the almost insensible evolution of modern ideas on the subject, and how singularly in some respects they have returned to the tetrachordal doctrines of the Greeks. Apart from questions of detail the system of Rameau is, musically speaking, based upon the conjunct pentachords F—C—G, that at once carry us out of the octave. Momigny, nearly half a century later, returns to the conjunct tetrachords G—C—F; the tonic C being the centre of attraction. The triad on the C, possesses a double function as the subdominant of G and the dominant of F. Reciprocally, the triad on F as the subdominant and the triad on G as the dominant of C, gravitate in contrary directions towards that centre. Here at least, was a distinct indication of that relationship of chords founded on the mediation of the dissonance, and now known as the harmonic key, a discovery which has since been altered in many respects, and further developed by subsequent writers, some of whom exclude the subdominant altogether as a root chord in the key.

On the other hand, in the triads of Rameau, which are glued together carpenter-fashion, there is no immediate suggestion of any musical principle whatever. They served nevertheless as a solid foundation for an abstract, but very generally received system in which the chords were simply built up as separate materials without fixed relation. The modern physicists too, employ it as a convenient method of manufacturing a scale based on the principles of adjunct triads or concords; the dissonance upon which our whole system of tonality is founded, being left to adjust itself. But that method contains no living, no dynamical principle for the musical student to seize at once as a guide in the movement of the harmony.

The two methods of treating chords, as abstract combinations, and as having fixed tonic relations, began to disclose their differences contemporaneously with Rameau himself. Anyone accustomed to enquiries into musical principles, has no occasion to wade through the treatises which have been published from the time of Marpurg to that of Kollman and G. Weber, Logier and Spinola, to see at once the decay of the abstract and geometrical principles, the reduction of harmony to two chords, and theoreti-

cally to one operation and hence the gradual evolution of the harmonic key. It must be confessed, that after the first few pages, all treatises on harmony converge towards and end in the same thing. But still there is a right and a wrong way of presenting the same facts; and any serious error in this respect will give the musical student years of unnecessary labour.

Old authors, it may be said, wrote very good music before the key, chords and Rameau were much heard of. It is quite true that the few empirical rules of harmony by which a composer will guide and more especially correct the outpourings of his genius already well attuned by nature, have existed without material alteration for centuries. But musical systems are made for those who wish to analyse music as well as for those who write it. The young composer, indeed, learns less by principles than by models and by practice; which means by a gradual familiarity with a certain association of chords and phrases, just as in the common tongue or in a foreign tongue, we learn to speak. The grand faculty for the composer is *memory*, and the character of his own music will bear the impress of the works he has studied and best remembers, no matter how great may be his native originality.

The musician does not limn or chisel with the fidelity of the workers in the plastic arts, but he draws his materials from the stores of his own memory as they do when they are not absolutely copying external objects. That the musician's work should be more deeply tinged than theirs by the inner character and emotions of the artist, is only a proof that his medium of expression if more condensed and powerful, is less comprehensive and articulate, or otherwise he would describe as well as suggest. But the materials of the composer's work are not altogether unsubstantial, because he has to gather them by introspection. Indeed it would be an easy matter, visibly and graphically to dissect the growth and almost mechanical evolution of the shaped materials of the art, branch by branch, blossom by blossom, from the phrases and harmonies of Beethoven and Wagner, to those of Adam de la Hale.

ROYAL ITALIAN OPERA.

Thanks to the recent revival of "Il Matrimonio Segreto" by the Opera Buffa Company, at the Lyceum Theatre, Cimarosa's music has once more been heard; and so fresh and genial does it sound, even to ears accustomed to the modern Italian school, that we are beginning to search amongst the other works of this once celebrated composer for the best specimens of a style which, although perhaps slightly antiquated, is too truly dramatic and spontaneous to be allowed to die out. Whether "Le Astuzie Femminili," produced at the Royal Italian Opera on the 15th ult., is the most favourable example that could have been selected may be open to doubt; but that it possesses a continuous flow of melody and is written throughout with that facile grace which is so characteristic of all Cimarosa's Operas can scarcely be questioned; and the enthusiastic applause with which it was greeted amply attested that a real work of art can never grow old. The plot of the Opera has but little interest—turning entirely upon the devices resorted to by two lovers to get rid of rival suitors to the lady—but it serves admirably as a vehicle for music. Strangely enough, there is not a chorus throughout the work; but so humorous and bustling are the concerted pieces, which follow in quick succession, that this omission is never felt. The first act contains two quartets which are perfectly masterly in construction—one in which the whole of the characters assembled deride and laugh at the newly arrived *Giampaolo*, being especially effective—and the finale to the act may also be cited as an excellent piece of dramatic writing. The concerted music is indeed the strongest part of the work—a quartet in the second act, and the finale to the Opera, ending with the Russian dance, being so full of bright melody and so instinct with that life and vivacity which distinguishes the more elaborate pieces in the composer's "Matrimonio Segreto" that the audience appeared fairly taken by surprise; and even the singers seemed astonished at the repeated encores to which they were compelled to respond. Some of the solos are extremely graceful, the best being an air for *Ersilia*, "D'amor la face," and one (introduced) for the contralto, "Non son bella, non son bruta" (exquisitely sung by Madame Scalchi and encored); and we must not omit to mention a duet for the two lovers, "Qui dolcemente spira," which was effectively given by Madlle. Sessi and Signor Bettini. The Opera was on the whole well sung. The part of *Bellina* appeared excellently suited for Madlle. Sessi. and Signor Bettini, who at first did not seem in his usual voice, afterwards gave much effect to his music, especially where he enters in the disguise of a Hungarian officer. Madame Vanzini was an efficient *Ersilia*, and the small part of *Leonora* was carefully sung by Madame Scalchi. Signor Ciampi, although somewhat hard, as usual, was fairly successful in *Giampaolo*, and *Dr. Romualdo* found an efficient representative in Signor Cotogni. We sincerely hope that the success of this Opera will justify the management in re-producing it at an earlier period next season. The other two events at this establishment have been the first appearance of Madame Patti as *Valentina* in "Les Huguenots," and the benefit and final performance of Signor Mario. Madame Patti of course cannot be bad in anything; but her good sense will tell her that, in spite of deceptive bouquets and recalls, she had better keep to the line of characters for which nature has so eminently fitted her. Signor Mario's farewell of the public was, as might be expected, a heartfelt demonstration of almost affectionate regard; such an ovation has rarely been witnessed at our coldly fashionable Italian Opera House. The establishment closed on the 22nd ult.

HER MAJESTY'S OPERA.

There is but little to record of the performances at this establishment during the past month. In "Rigoletto" M. Capoul, as the Duke, was somewhat too demonstrative, but sang well, creating his greatest effect in the well known "La donna é mobile." Signor Mendioroz, who made his first appearance as *Rigoletto*, has a good baritone voice, but scarcely possesses sufficient physical power to grapple with much of the music in this trying part. Madlle. Marimon has sung but seldom, owing to continued indisposition; and we can but hope that so excellent an artist may next season be able to prove to us the full amount of those powers, the brilliancy of which she has unfortunately only been enabled as yet to indicate. Of the two new comers, Signor Prudenza and Signor Bignio, both of whom made their *début* in "Lucia"—the former as *Edgardo* and the latter as *Enrico*—we have but few words to say. Signor Prudenza has no qualification to fit him for so important a part as the hero in Donizetti's Opera; but Signor Bignio may, we think, prove an acquisition to the company. Although stiff and formal as an actor, he has a really good voice, and throughout the Opera elicited warm and deserved applause.

ROYAL ACADEMY OF MUSIC.

The annual public concert of this Institution was given, under the conductorship of Mr. John Hullah, at the Hanover Square Rooms, on the 22nd ult., before a large audience. The object being to exhibit the most prominent talent now in the Academy, the programme was necessarily a lengthy one; but so uniformly excellent was the per-

formance, and so interesting the specimens of composition by the students that but few persons left until nearly the conclusion. We should like to say more than our space will permit of the many clever original works given, some being far beyond the average of what may be reasonably expected even from clever pupils, and all proving that a steady and systematic course of instruction is pursued by the masters which cannot fail to produce highly satisfactory results. The "Larghetto" and "Allegro," from Mr. Shakespeare's Symphony in C minor, show that he has made good use of his time since we last heard one of his compositions in public, especially in acquiring a more intimate knowledge of instrumentation. Mr. Wingham's "Andante" and "Scherzo" from his Symphony in B flat, are not only full of clever and original thought, but scored with a breadth and freedom quite remarkable when considered as the work of a pupil. The melodious subject of the "Andante" is treated with true musical feeling; and the whole movement shows a power of continuous thought, which will doubtless ripen by experience. The "Scherzo," commencing and ending with the drums, is based upon a highly characteristic theme, the cleverness of the instrumentation materially aiding the effect. The "Allegro Moderato" from Mr. Kemp's Pianoforte Concerto in C (played with consummate skill by the composer) is also entitled to warm commendation as a well written and clearly defined movement. We must likewise award much praise to Mr. Parry's "Choral Fugue," and also to the two Part-songs—the first by Mr. Cook, "The Rainy Day," and the second by Miss G. Bairnsfather, "Wake up, sweet melody"—all of which were listened to with much interest and loudly applauded. The pianoforte performance was a most interesting feature in the concert. In the "Barcarolle" and "Rondo" from Sir Sterndale Bennett's Concerto in F minor, Miss Baglehole achieved a success as decisive as it was deserved. Her delicacy of phrasing, clearness of articulation, and firmness of touch in rapid passage playing completely took the audience by surprise; and at the end of her performance she was enthusiastically greeted and compelled to return to the front of the orchestra to curtsey her acknowledgments. A similar ovation attended Miss Channell, who played Mendelssohn's Rondo in E flat with the ease and command of an experienced artist. Miss Martin in the "Allegro" from Mozart's Concerto in C minor, Miss C. Gardner, in the "Adagio" and "Presto" from Mendelssohn's Concerto in D minor, Miss G. Bairnsfather, in the "Andante" and "Allegro" from Hiller's Concerto in F sharp minor, and Miss Waite, in the "Agitato assai," from Sir Sterndale Bennett's "Suite de Pièces," also elicited the warmest and most encouraging applause, the audience insisting that the young artists should come forward a second time to receive renewed congratulations. Another effect was created by Mr. Parker (although we imagine, from his appearance, that he should rather be styled *Master* Parker) in the "Andante" and "Allegro" from Spohr's "Dramatic Concerto" for the violin, his performance of which was instinct with musical feeling, as well as remarkable for a justness of intonation and a freedom of bowing quite extraordinary in one so young. It is a matter of congratulation that the organ was well represented at this concert, Mr. Fitton's execution of Bach's Grand Prelude and Fugue in A minor, and Miss K. Moultrie's performance of the "Allegretto" and "Allegro Maestoso e Vivace" from Mendelssohn's Sonata in B flat (Op. 65) amply demonstrating that this important study is cultivated as it should be in a national musical institution. Miss Rebecca Jewell in Bach's air, "My heart ever faithful," and Miss Sophie Ferrari in Meyerbeer's scena from "L'Africaine," "Addio, rive del Tago," were thoroughly effective, although it may be said that both these singers have now been recognised out of the nursery in which they have been so successfully reared. Mr. Guy displayed a good tenor voice and power of declamation in Handel's "Call forth thy powers" (from "Judas Maccabæus"), Mr. Wadmore sang with much expression and intelligence "It is enough" (from "Elijah"), and Miss Mary Crawford in the duet with Mr. Parry, "Ai Capricci" (from "L'Italiana in Algeri"), proved not only that she has an excellent voice, but that her dramatic feeling is too natural to bear taming for the concert-room. Mr. Parry, too, must not be dismissed without a good word: he has a good vocal organ, and has studied how to use it with effect. The concert concluded with the Sestett, "Sola, sola" (from "Don Giovanni"), in which the services of Miss Jessie Jones and Miss Goode were enlisted, in addition to those of the vocalists already named. In the course of the first part of the concert, after a few introductory words from Sir Sterndale Bennett (Principal of the Institution) Mrs. Gladstone distributed the medals and other prizes to the students, the particulars of which are as follows:—

FEMALE DEPARTMENT.—Silver Medals: Miss Sophie Ferrari (Singing); Miss Baglehole (Pianoforte); Miss G. Bairnsfather (General Proficiency). Bronze Medals: Misses Mary Crawford, Channell, Taylor, Conolly and Whomes. Books: Misses Brand, Green, Martin, Burleigh, F. Ferrari, Goode, R. Jewell (Silver Medallist, 1868), Gardner (Silver Medallist, 1870), and Waite (Silver Medallist, 1870). Letters of Commendation: Misses Antell, Bishop, Moultrie, Salmon, Sheriff, Pocklington, Dickinson, George, Chapman, Bagnall, Hemmings and Hurley.

MALE DEPARTMENT.—Silver Medals: Mr. Parry (Composition); Mr. Cook (General Proficiency). Bronze Medals: Messrs. Faning, W. F. Parker and Ridgway. Books: Messrs. Kemp (Silver Medallist, 1857); Shakespeare (Silver Medallist, 1868); Wingham (Silver Medallist, 1870); Guy, Beazley, Douce, Docker, Howard, Wadmore, Weekes, Howell, Jones, Waddington, Walker, L. Parker and Roberts.

PHILHARMONIC SOCIETY.

THE eighth and last concert for the present season was given on the 3rd ult. The Symphonies were Mozart's in E flat, and Beethoven's in A (No. 7), both of which were excellently played. An important feature in the programme was the exquisitely fanciful illustrative overture of Sir Sterndale Bennett, "Paradise and the Peri," which appeared to be thoroughly appreciated by the audience. Signor Sivori's violin concerto will scarcely, we think, be enquired for again, even when the composer is there to play it. The vocalists were Madlle. Titiens (who sang in the place of Mdlle. Marimon), and Madame Trebelli-Bettini. The concert ended with Weber's "Jubilee" overture.

OPENING OF THE ORGAN AT THE ROYAL ALBERT HALL.

THE fine organ, built by Mr. Willis for the Albert Hall, was opened by Mr. W. T. Best, organist of the Hall, on Tuesday evening, the 18th ult., when a very excellent programme was provided. It would be impossible in our limited space to give anything like a description of so large and complicated an instrument, but we may say that it has four rows of keys, and upwards of two octaves of pedals. Most of the stops are of excellent quality; but when the full power of the organ is displayed, it became evident that the Hall should have a larger audience than attended this performance, so that the sound may become partially subdued. It is unnecessary to say that Mr. Best's rendering of the pieces selected was in the highest degree satisfactory; and, although in the Prelude and Fugue of Bach in E flat, (St. Ann's) we scarcely agreed with the occasional alteration of *tempo*, our opinion appeared in no degree shared by the audience; Handel's Organ Concerto (No. 1) and Mendelssohn's Sonata (No. 1) were finely played, the *Adagio* in the latter narrowly escaping an encore. A Choral Song and Fugue, on a Theme by Travers, by Dr. S. S. Wesley, an *Andante Grazioso*, by Mr. Hopkins, and an air with variations by Mr. H. Smart (the two last named being performed for the first time) were excellent speci-

mens of recent works especially written for the instrument, and all of them were received with marked favour. Mr. Best also introduced two compositions of his own, a March in A minor, and an "Andante pastorale" and Fugue, in E major, both of which are thoroughly musicianlike works, the March especially being based upon a striking theme, and treated with infinite skill. Mr. Best's performance was listened to with earnest attention, and the applause at the conclusion of each piece was spontaneous and most enthusiastic.

TESTIMONIAL TO MR. JOSEPH BARNBY.

On Tuesday evening, the 18th ult., the members of Mr. Joseph Barnby's Choir invited him to meet them at Exeter Hall for the purpose of presenting him with a Testimonial, as a mark of their appreciation of his unremitting exertions in training the Choir to its present state of efficiency, and also of the services he had rendered to the art by producing works hitherto almost unknown in this country. After a few introductory remarks by Mr. Gabriel Webb, Chairman of the Testimonial Committee, a written address was read by the Secretary of the Choir, Mr. Alfred H. Littleton, in which the thanks of all the members, past and present, were conveyed to their conductor for the valuable instruction they had received from him in the preparation of the many high class compositions which had been performed—allusion being especially made to Beethoven's Mass in D and Bach's "Passion Music"—and also assuring him of the great personal regard in which he was held by the Choir, and their resolution to adhere faithfully to the interests he had at heart. Mr. Barnby replied in a lengthy and highly interesting speech, which was received with the most enthusiastic applause. Mr. A. H. Littleton then proposed a vote of thanks to the Committee, which was appropriately acknowledged by Mr. Webb, and the proceedings terminated. The Testimonial consisted of a handsome Silver Claret Service, and a Purse containing 100 sovereigns. The following is a copy of the inscription on the Claret-jug:—

TO
MR. JOSEPH BARNBY,
FROM THE MEMBERS OF HIS CHOIR,
IN TESTIMONY OF THEIR PERSONAL REGARD
AND IN RECOGNITION OF
HIS ABILITY AND UNTIRING ZEAL
AS THEIR
MUSICAL DIRECTOR,
THIS CLARET SERVICE,
TOGETHER WITH A PURSE CONTAINING
ONE HUNDRED SOVEREIGNS,
WAS PRESENTED
18TH JULY, 1871.

We understand that Mr. Parry, who received a silver medal for composition at the recent concert of the Royal Academy of Music, became first known at the National "Eisteddfod" at Swansea some years since, when Mr. Brinley Richards adjudged him the prize for a MS. work (which was selected from about a hundred others) so far above the average of the specimens sent in that, until it was satisfactorily authenticated, it became almost impossible to believe that it was the genuine production of a student. Mr. Parry was then residing in America; but he shortly came to England and entered the Royal Academy of Music, where he has been very successful, producing many clever compositions, and taking his degree as Bachelor of Music at Cambridge. His Welsh friends invited him to a meeting (at which many members of Parliament connected with Wales were present) to bid him farewell before his departure for America, and to congratulate him upon the honours he has so fairly won.

As so many of our contemporaries have simply stated that Mr. G. A. Macfarren's new Oratorio, "St. John the Baptist," has been withdrawn from the scheme of the forthcoming Gloucester Festival, we hasten, in justice to the composer, to place the public in possession of the facts. The Oratorio was proposed for production by Dr. Wesley, and on his recommendation it was formally accepted. The principal part in the work, however, was written for a baritone; and as only a bass singer had been engaged for the Festival, although the composer offered to alter the music for his voice, he declined to sing it, saying that nothing short of re-composition would make it suit him. Thus it will be seen that Mr. Macfarren has been entirely passive in the matter.

On Saturday, the 24th June, the last of a series of six Ballad Concerts, given by Mr. Ralph Percy, attracted a large audience at the Store Street Rooms. Miss Ellen Glanville was highly successful in all her solos, and Miss Ada Percival was also warmly received. The other vocalists were Madlle. de Villiers, Madame Lee, Messrs. Henry Parker and Chaplin Henry, Herr Otto Booth and the concert-giver, all of whom gave much satisfaction.

At a Congregation held at Cambridge, on Thursday, the 22nd June, the degree of Doctor of Music was conferred on Mr. C. Swinnerton Heap, of St. John's College, and resident of the town. The exercise—an Oratorio entitled "The Captivity," words by Goldsmith—was performed before the Vice-Chancellor.

On Friday evening, the 14th ult., the annual Choir Meeting in connection with Bayswater Wesleyan Chapel was held in the Schoolroom, the Rev. T. M. Albrighton in the chair, when a selection of sacred music was sung by the choir. The rendering of the anthems and solos appeared to give universal satisfaction; and at the close, Mr. Albrighton and the trustees and stewards, expressed their gratification at the manner in which Mr. Walter S. Brocklehurst, the organist, had trained the choir, and at the efficient way in which the services were performed in the chapel.

Mr. Lansdowne Cottell's Matinée at the Hall, Store Street, on the 19th ult., attracted a large and fashionable audience. Mdlle. Anita Leonie made a highly successful *début*; and Madame Barringford, a new contralto, was a valuable addition in the concerted music. The Misses Dwight, Digby Seymour, and Messrs. W. C. Bell, Ascher, and C. F. Weber also specially distinguished themselves.

Mr. G. W. Hammond's morning concert at the Hanover Square Rooms on the 8th ult., was attended by a large audience. An important item in the programme was Sir Sterndale Bennett's Sestet (Op. 8) for pianoforte, two violins, tenor, violoncello, and double bass, which was excellently played by the concert-giver, Messrs. Henry Holmes, Folkes, Burnett, Pettit and Reynolds. Mr. Hammond's solos included selections from Bach and Handel, in the performance of which he amply proved his power of interpreting classical music; and he also played Cipriani Potter's grand duet for two pianofortes (with Mr. W. H. Holmes), and Chopin's "Polonaise" for pianoforte and violoncello (in which he was ably joined by Mr. Pettit), receiving warm and well deserved applause at the conclusion of each piece. The Misses Ferrari were highly successful in the vocal music entrusted to them, and Madame Gilbert also gave several solos with much effect. Mr. Frank Holmes displayed a good baritone voice in Handel's "Honour and Arms," and Schubert's "L' Addio," and created a favourable impression upon his audience. The accompanists at the pianoforte were Messrs. Charles Gardner and Alfred Gilbert.

The fifth annual Soirée of the Trinity Choral Society, was given on the 27th June, at 15, Lower Seymour Street, Portman Square, when Mr. Barnby's Sacred Idyll "Rebekah" was performed, under the direction of the conductor, Mr. Albert Lowe. The band and chorus numbered nearly 100 performers, the soloists being Miss Sydney, Mr. Stedman and Mr. Moss. In the air "The daughters of the city come," and in the recitatives which follow, Mr. Moss displayed a voice of agreeable quality,

and sang with good taste; Miss Sydney, as *Rebekah*, was also very successful, especially in the air, with chorus, "Fear or doubting." The part of *Isaac* was carefully rendered by Mr. Stedman, whose delivery of the recitative and air "The soft southern breeze," must be highly commended. The choruses on the whole went well, especially the last, "Protect them, Almighty, for ever," which was given with much precision and effect. The band exhibited occasional unsteadiness, but the entire performance reflected the highest credit on the conductor. A miscellaneous second part, including a selection from Mendelssohn's "Midsummer Night's Dream," with Mr. Lin Rayne as reader, brought a very successful concert to a close. The hall was well filled by a fashionable audience.

The arrangements for the Gloucester Festival are now completed. Mr. G. A. Macfarren's Oratorio "St. John the Baptist" has been withdrawn, for reasons explained in our present number, and on Tuesday morning (September 5) the performance in the Cathedral will be Handel's "Dettingen Te Deum," and a selection from "Jephthah." On the same evening (also in the Cathedral) the first part of Haydn's "Creation," and a selection from "Israel in Egypt" will be given. On Wednesday morning "Elijah" will be performed; on Thursday selections from Spohr's "Calvary" and Bach's "Passion" music (St. Matthew), and Mr. Cusins's new Cantata "Gideon;" and on Friday, according to invariable custom, the "Messiah." As there will be an evening performance in the Cathedral on Tuesday, the concerts in the Shire Hall will only take place on Wednesday and Thursday evenings, when amongst other works to be given we are promised "Acis and Galatea," and selections from some of the best operas. The singers announced are Mdlle. Titiens, Madame Cora de Wilhorst, Madame Patey, Miss Martell, Messrs. Vernon Rigby, Lloyd and Bentham, Mr. Lewis Thomas and Signor Foli.

The following notice of the complimentary concert to Sir George Elvey, given at Windsor on the 5th ult., is slightly abbreviated from the *Morning Post*:—"The Windsor and Eton Amateur Madrigal Society at their last grand choral and orchestral concert showed their high appreciation of the great musical ability of their honorary conductor, Sir George Elvey, Mus. Doc., Oxon., by making up the whole of the programme from his works. The Sacred Cantata 'The Lord is King,' was written for the Gloucester Festival of 1853, and contains some excellent contrapuntal writing and several elegant solos for soprano, tenor and bass voices, which were given with adequate effect by Miss Edith Wynne, Mr. W. H. Cummings, Mr. Ramsbottom, and Mr. Orlando Christian. The scoring is thoughtful and good, and the choruses broad and well written. The Anthem, 'The Lord will comfort Zion,' is only a selection from a large work composed for the Worcester Festival of 1857; but the portions selected were sufficient to show the scholarship of the composer in the most advantageous light. The contralto solo, sung by Miss Marion Severn, and the three choruses are admirable specimens of Sir George Elvey's style of treatment, and were enthusiastically received. Miss Edith Wynne and Miss Severn sang two solos from 'Mount Carmel' with artistic taste; the air, 'Mine eye runneth down,' for contralto, having a beautiful melody with an elegant clarionet *obbligato* part, played by Mr. Webb; and the solos from the Oratorio, 'The Resurrection and Ascension,' were brilliantly sung by Mr. Cummings. These airs are beautiful specimens of thoughtful writing, and bear evidence of the well-used skill of the musician. The "Festal march," which followed, was composed for and performed at the marriage of her Royal Highness the Princess Louise. It is bold, clever, and modern in style, and, with a vein of fresh melody running through the composition, as well for the construction as for the performance, gave great pleasure to the audience. In the Cantata composed for her Majesty's birthday, Sir George Elvey has treated the 'National Anthem' in a variety of ways, and always cleverly and effectively, as a chorale, as a fugue, and as a fantasia. There is also a well-written madrigal, 'Thro' the realm,' introduced; and although not so well sung as the other portions of the work, was still enough to show the versatility of the composer's talent. Sir George Elvey conducted the performance: there was an efficient band and chorus, the former led by Mr. Carrodus, the latter made up from members of the Society, under whose auspices the concert was given, together with some past and present pupils of Sir George Elvey. Mr. John Goss, Mr. Turle, and many other musicians testified by their presence the desire to pay a well-deserved compliment to Sir George Elvey."

The Services and Meetings of the Society for the Propagation of the Gospel were held at Whitnash, on Saturday the 17th, and Sunday the 18th June. Unfortunately the weather was unfavourable, and many who wished to be present were consequently prevented. At the first meeting, on Saturday, the Rev. R. H. Baynes, vicar of St. Michael's, Coventry, preached an eloquent sermon, and the Rev. J. M. Everett, of Hereford Cathedral, intoned the service. A choir of amateurs, conducted by Miss R. Gray, performed the following service with much skill and reverence:—

Processional Hymn, "Onward, Christian Soldiers"	Haydn.
Venite	Walmisley.
Psalms	Purcell and Monk.
Te Deum and Jubilate	Berthold Tours.
Anthem, "Now we are Ambassadors" / "How lovely are the Messengers!"	Mendelssohn.
Hymn, "Saviour, sprinkle many nations"	Dr. Stainer.
Kyrie eleison and Creed	Berthold Tours.
Hymn, "Who are these like Stars appearing?"	W. H. Monk.
Sanctus and Gloria in excelsis	Berthold Tours.

At the luncheon, which followed, the striking and devotional service of Mr. Berthold Tours was specially commended. On Sunday two very earnest and able sermons were preached by the Rev. J. M. Everett, and £7. 17s. 4d. was collected at the offertory, raising the total amount to £14. 14s. 8d.

Reviews.

Novello, Ewer and Co.

Il Barbiere di Siviglia. A Comic Opera in two acts Composed by Gioacchino Rossini. Edited and translated into English by Natalia Macfarren.

Rossini's sparkling and ever fresh work is here presented in a form so attractive as to ensure a ready acceptance with all opera frequenters who wish to possess a reliable edition which can be made equally available as a handbook and a pianoforte copy. Much credit is due to the editress for so judiciously supplying those indications of the composer's score which would be most required by amateurs desirous of following the orchestration during the performance of the opera, or of afterwards recalling to mind how the many beautiful effects which they had heard were produced. We have often, too, spoken of the excellent manner in which the original words in these editions have been rendered into English; and here, where the rapidity of much of the comic music, so admirably suited to the fluent Italian language, renders the translation additionally difficult, the merit of having so successfully fitted words to the notes deserves even more than usual recognition. Perhaps no better instance of this can be mentioned than the bustling and vivacious Cavatina, "Largo al factotum," the English of which is so admirable as to trip off the tongue with almost as much readiness as the Italian. The highly dramatic *Finale* to the first act may also be cited as a happy example of supplying equivalents to the original words, a task requiring not only a good linguist but a good musician.

Sing praises unto the Lord. Anthem. Composed by Ch. Gounod.

If any proof were required of the versatility of the great French musician, this Anthem would afford one.

Written in a style which must have been somewhat novel, if not altogether strange to him, he has nevertheless succeeded in producing a work which is a perfect model of its style—simple, clear, diatonic in its harmonies, broad in its effects, it is at once easy enough (technically) to be mastered by the smallest village choir, and intrinsically worthy the serious attention of the most highly trained cathedral choristers. Yet with all this, the composer has never, in the smallest degree, lost his individuality. A singular accentuation of the words here and there betray the composer's nationality, but in all other respects it could hardly be supposed that he was other than a sound English church musician. The first of the four movements into which this Anthem is divided forms a bright, cheerful chorus; exceedingly easy, and very effective. The second is a quartet or semi-chorus, "For His wrath endureth but the twinkling of an eye," chiefly noticeable as an admirable instance of smooth vocal writing. An episode, "Heaviness may endure," should not be overlooked. Nor is it likely that the succeeding phrase, 'but joy cometh in the morning," will fail in making its mark upon those who know M. Gounod's strength in depicting the tenderly devotional. Altogether this movement is amongst the choicest that have come from the pen of this composer. A short recitative for bassi, followed by a chorus, "O my God, I will give thanks," brings the Anthem to an effective conclusion. It is not difficult to predict a considerable popularity for this work amongst Choral Festivals, for which anniversaries it would appear to have been principally intended.

La Siesta. Duet. By Ch. Gounod.

This excellent duet, written to Spanish words, is we find to be speedily followed by an edition with an English translation. The figure in the accompaniment, which is obstinately carried throughout the composition, chiefly on a pedal bass, is quaint and characteristic. The theme is simple, and the two voice-parts contain no intervals which will puzzle amateurs. It is thoroughly Spanish, and like all compositions with a local colouring, will demand a certain dramatic power from both vocalists which is quite apart from the correct enunciation of notes and words. Interpreted by two sympathetic artists, the effect is certain.

Queen of Love. Song. Words from "Lyrical Poems," by Francis Turner Palgrave.

Sweet baby, sleep. Lullaby. Words by George Wither (1641), from Sir Roundell Palmer's "Book of Praise." Composed by Ch. Gounod.

The first of these songs is set to a charming melody, with a simple and graceful accompaniment, having the voice-part throughout. The theme is in E major; and, after a modulation into the dominant, a D natural, which occurs in the following phrase, has an indescribably beautiful effect. The lingering on the key-note in the last four bars whilst the accompaniment gradually resolves into the tonic harmony, may also be mentioned as a proof that M. Gounod thoroughly sympathises with the feeling of the poetry. The words of the old poet George Wither have been most tenderly treated in the second song, which is a lullaby too exquisitely melodious to have a somnolent effect upon any listener who has grown beyond cradle life. The characteristic rocking accompaniment, divided between the two hands, changes for every verse, and is always in keeping with the alteration in the character of the poetry. Amongst the many points of interest in this song we must draw attention to a highly effective chromatic progression, commencing on the words "Be still, my dear, sweet baby, sleep," the accompaniment to which is skilfully woven in with the voice part. These songs cannot fail to attain a speedy popularity both with singers and listeners, for they are thoroughly vocal, and written with an intimate knowledge of effect.

Soft, soft wind. Song. Poetry by the Rev. Canon Kingsley. Music by Cleveland Wigan.

This song must be heard two or three times over before the listener can become reconciled to the strange five-bar rhythm with which it commences. The theme is melodious, but disappoints us in halting where we least expect it. The several closes on the tonic harmony, too, give it somewhat an air of patchiness. We are inclined, however, to believe that Mr. Wigan has feeling for vocal music, and shall be glad to meet with him again in a song with a more flowing subject.

Gavotte, en Ut mineur, for the Pianoforte.
Mazurka, en Sol mineur, for the Pianoforte.
Par Camille Saint-Saëns.

It is satisfactory to find that we are not only re-producing many of the best specimens of the old and solid school of writing, but actually publishing pieces by modern composers which reflect the spirit of an age when, instead of music being adapted to the performers, the performers were compelled to adapt themselves to the music. Such compositions as these will be of the utmost service in cultivating the minds and fingers of pianoforte students; and every teacher should do all in his power to spread a love for such works, as a preliminary step towards forming the taste for the appreciation of the more important compositions of the great masters. The Gavotte before us is not only a well-written piece, but is attractive enough in subject to please every listener. It is so quaint and full of character that it scarcely appears of modern construction, the greatest compliment perhaps that we can pay to a composition professedly representative of a stately dance which has now passed away. Much freshness is obtained by the transition to the tonic major, the new theme being thoroughly in keeping with the rest of the movement; and a good effect is gained by a key-note and dominant pedal. The second piece has no fantastic title, but is simply announced as a "Mazurka en Sol mineur." There is much originality in the leading subject of this Mazurka, and a player must carefully study the touches indicated by the composer in order to give it due effect. The wide skips give an eccentric character to the composition, but the passages will be found to lie well under the hand of a trained pianist. We commend both these pieces to the attention of all who wish for something a little out of the beaten track.

The Anglers. Part-song.
Jäger Chorus. Part-song.
Composed by W. W. Pearson.

The first and least ambitious of these Part-songs has a quiet, flowing melody, smoothly harmonised, a certain amount of contrast of character being obtained towards the end, by the tenors and basses reiterating the "click-a clack" of the mill to six quavers in the bar, against the *legato* theme sustained by the Sopranos and Altos. The "Jäger Chorus" is said to be "an invocation to the Demon Huntsman of the Hartz Mountains;" and, although it unquestionably contains many points of interest, the constant pauses and changes of key produce a feeling of restlessness, which will, we think, prevent the due appreciation of much that is really good in the composition. There is decided freshness in the melody after the double bar, commencing with the bass solo; and the lengthening out of the words "Awake, awake," with the pause upon the dominant seventh before the repeat, has a good effect. We think that the opening portion of this part-song might be re-considered by the composer with advantage.

Sweet echo. Part-song. Words by Moore.
O tranquil eve. Part-song. Words by James Hine, M.A.
Cheerily, cheerily. Part-song. Words by Barry Cornwall.
Composed by Alexander S. Cooper.

Choirs especially devoted to the interpretation of part-songs need never stand still for want of material, for so many of these compositions are issued in the present day, and at so low a price, that the wonder is how the demand can keep pace with the supply sufficiently to remunerate

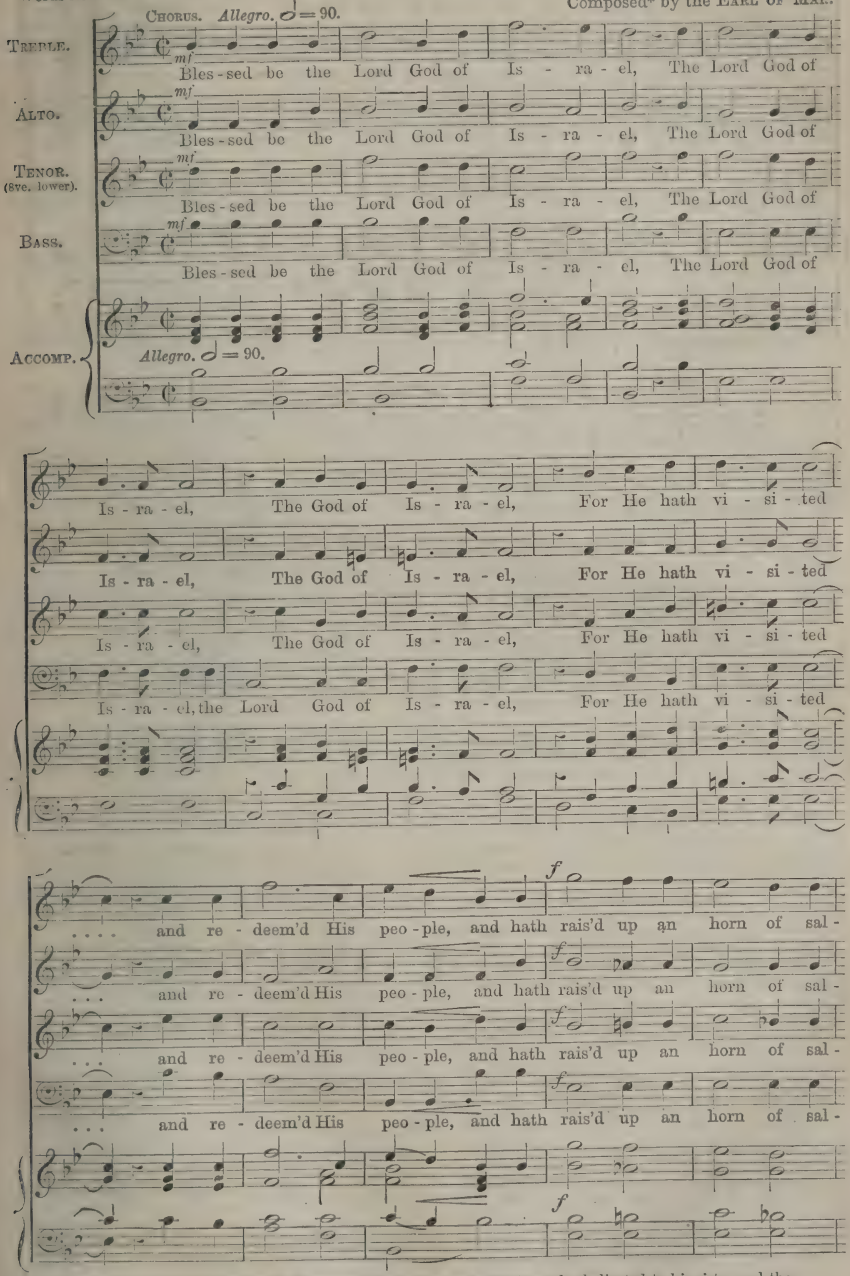
Blessed be the Lord God of Israel.

ANTHEM FOR ST. JOHN THE BAPTIST'S DAY (JUNE 24,) OR CHRISTMAS DAY.

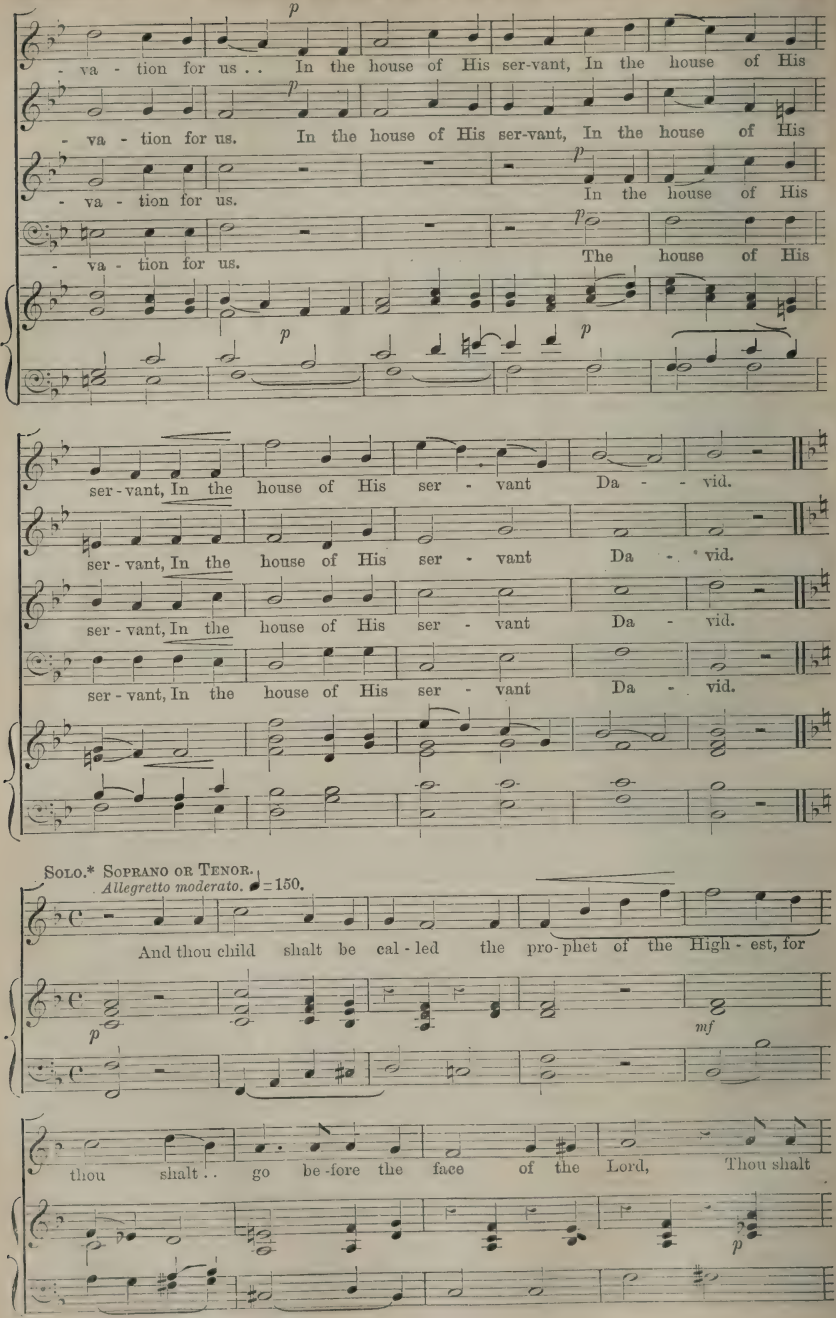
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Words from the BENEDICTUS.

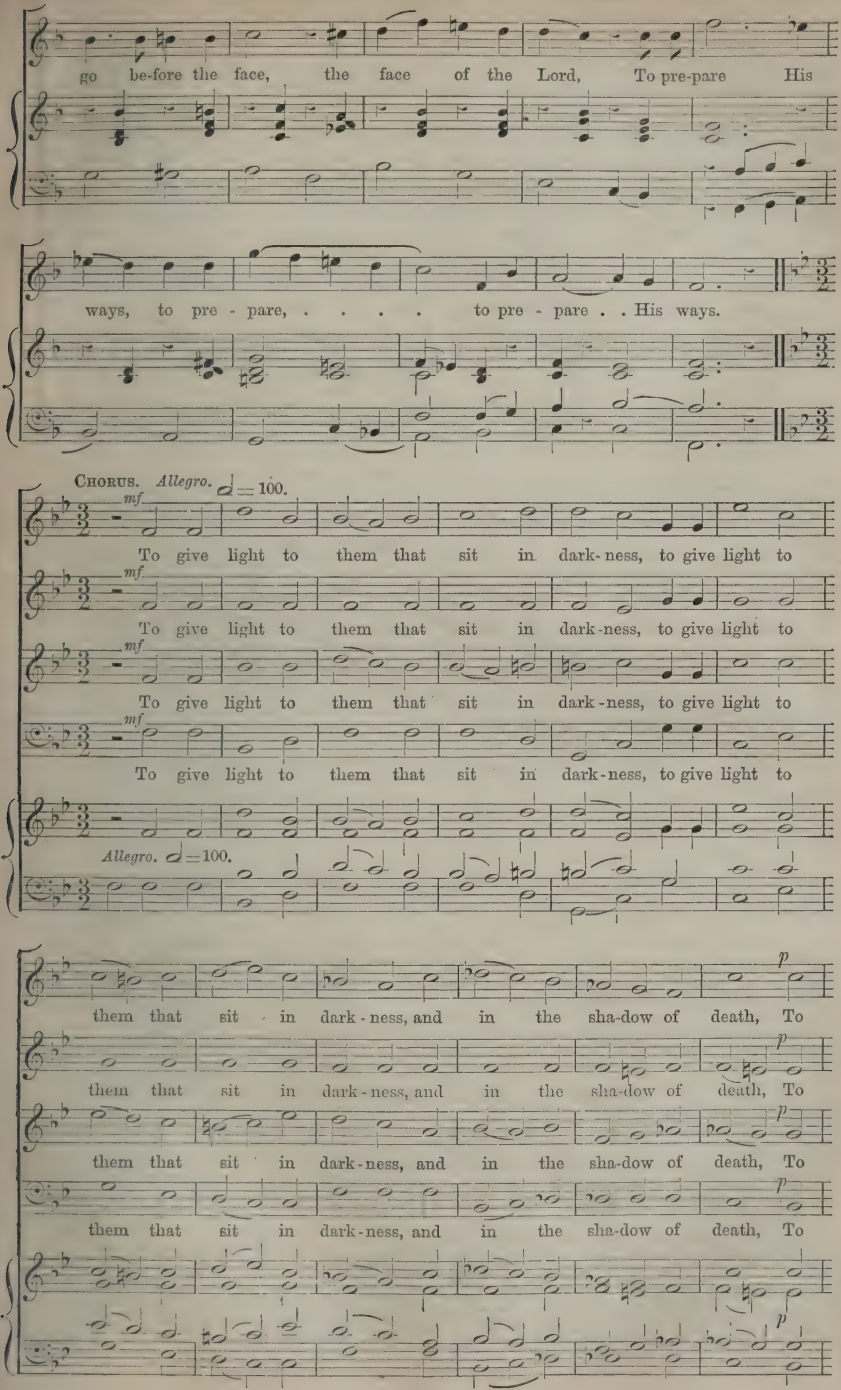
Composed* by the EARL OF MAR.

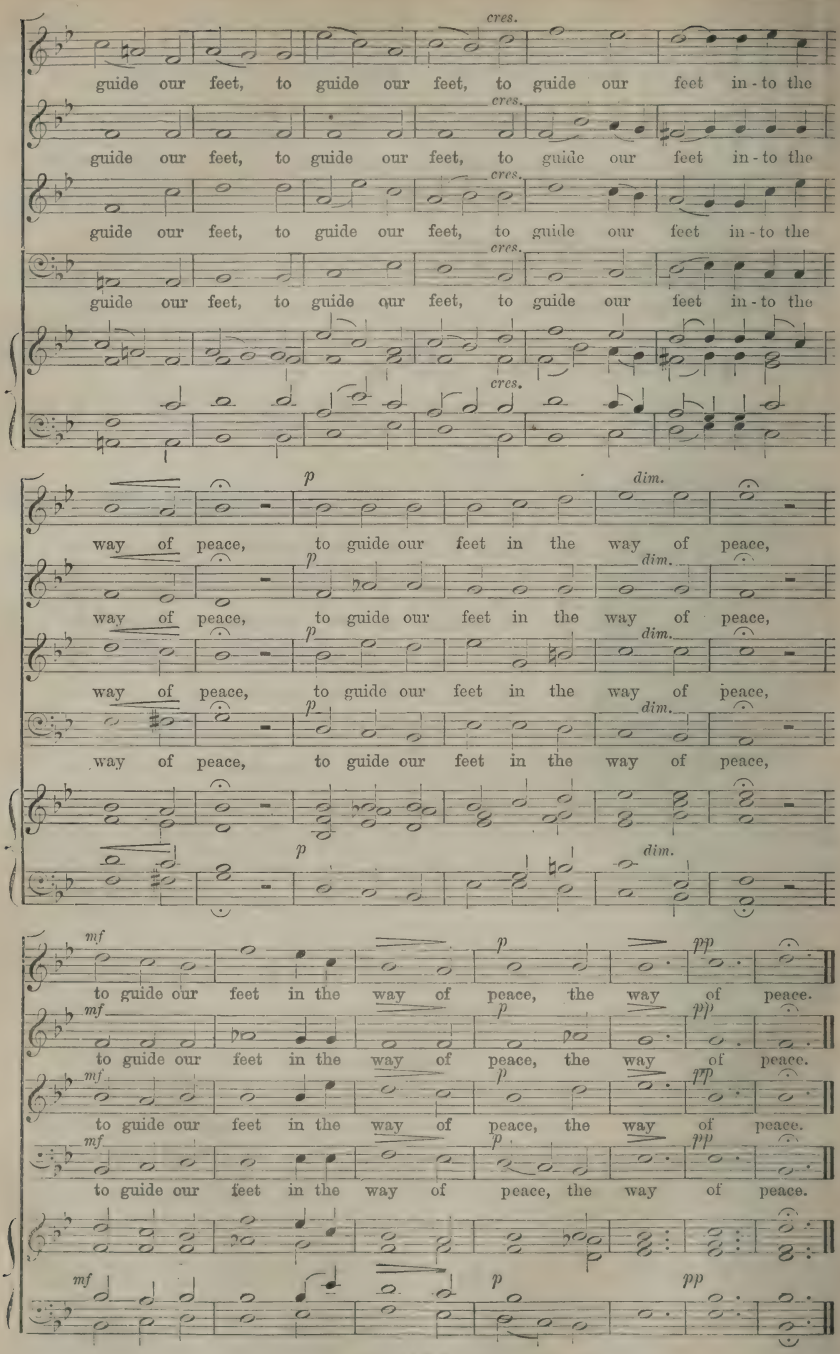

CHORUS. Allegro. ♩ = 90.
TREBLE.
ALTO.
TENOR. (8ve. lower).
BASS.
ACCOMP.
mf
Bles-sed be the Lord God of Is-ra-el, The Lord God of
Allegro. ♩ = 90.
Is-ra-el, The God of Is-ra-el, For He hath vi-si-ted
Is-ra-el, The God of Is-ra-el, For He hath vi-si-ted
Is-ra-el, The God of Is-ra-el, For He hath vi-si-ted
Is-ra-el, the Lord God of Is-ra-el, For He hath vi-si-ted
f
. . . . and re-deem'd His peo-ple, and hath rais'd up an horn of sal-
. . . and re-deem'd His peo-ple, and hath rais'd up an horn of sal-
. . . and re-deem'd His peo-ple, and hath rais'd up an horn of sal-
. . . and re-deem'd His peo-ple, and hath rais'd up an horn of sal-

* Expressly for the Choir of Wetwang, Yorkshire, and affectionately dedicated to his sister and the Vicar of Wetwang.


- va - tion for us . . In the house of His ser-vant, In the house of His
- va - tion for us. In the house of His ser-vant, In the house of His
- va - tion for us. In the house of His
- va - tion for us. The house of His
ser - vant, In the house of His ser - vant Da - - vid.
ser - vant, In the house of His ser - vant Da - vid.
ser - vant, In the house of His ser - vant Da - vid.
ser - vant, In the house of His ser - vant Da - vid.
Solo.* Soprano or Tenor.
Allegretto moderato. ♩=150.
And thou child shalt be cal - led the pro - phet of the High - est, for
thou shalt . . go be - fore the face of the Lord, Thou shalt

* If this Solo be omitted the first Chorus is to be repeated.


go be-fore the face, the face of the Lord, To pre-pare His
ways, to pre - pare, ... to pre - pare . . His ways.
Chorus. Allegro. ♩ = 100.
mf
To give light to them that sit in dark-ness, to give light to
To give light to them that sit in dark-ness, to give light to
To give light to them that sit in dark-ness, to give light to
To give light to them that sit in dark-ness, to give light to
Allegro. ♩ = 100.
p
them that sit in dark-ness, and in the sha-dow of death, To
them that sit in dark-ness, and in the sha-dow of death, To
them that sit in dark-ness, and in the sha-dow of death, To
them that sit in dark-ness, and in the sha-dow of death, To


cres.
guide our feet, to guide our feet, to guide our feet in-to the
guide our feet, to guide our feet, to guide our feet in-to the
guide our feet, to guide our feet, to guide our feet in-to the
guide our feet, to guide our feet, to guide our feet in-to the
p
dim.
way of peace, to guide our feet in the way of peace,
way of peace, to guide our feet in the way of peace,
way of peace, to guide our feet in the way of peace,
way of peace, to guide our feet in the way of peace,
mf
p
pp
to guide our feet in the way of peace, the way of peace.
to guide our feet in the way of peace, the way of peace.
to guide our feet in the way of peace, the way of peace.
to guide our feet in the way of peace, the way of peace.

either composer or publisher. Mr. Cooper has contributed three songs which are likely, we think, to become popular. No. 1, "Sweet echo," is to our mind the best of the three. The subject, alternating between the Sopranos and Altos, and Tenors and Basses, is somewhat novel, and is treated throughout with due regard to the meaning of the words, the echo being rather delicately hinted at in the music than coarsely expressed. No. 2 has a tranquil theme, carefully harmonised, the modulations being in good keeping with the poetry, and always appearing rather to grow-up naturally than to be forced in to create effect. We should imagine that this song, which in the edition before us is in C, would be more agreeable in the original key, D flat, for the voices in many parts appear rather too low. No. 3, in A minor and major, commences with the Tenors and Altos in unison, the other voices joining in afterwards for six bars: this is succeeded by a short phrase for Tenors and Basses, closing upon the dominant, which introduces the tonic major for the first time, a bright theme being given to the burthen of the song, "Cheerily, cheerily." The return to the minor is effective; and the difference of treatment in the second verse prevents any undue monotony. As may be gathered from our notice, we think highly of all these songs; but we prefer the first, as being the most original.

A Collection of Organ Pieces. Composed for Church use by W. T. Best.

The reproach which used to be levelled against English organists and composers with so much justice and force, viz., that organ music was never played by the one or produced by the other, must ere this have lost its point utterly. They do both the one and the other in a manner not surpassed by the musicians of any other country. When, therefore, an organist of the eminence of Mr. Best writes pieces for the instrument upon which he is everywhere admitted to be an unrivalled performer, it is natural to suppose that much that is of value in the way of combination of stops and general effectiveness may be found in them, to say nothing of the higher qualities of composition. It is not stating too much to say that, as compositions alone, these organ pieces must rank very high; and taken in conjunction with the before-mentioned qualifications, they are valuable to the organ student in the highest degree. The great variety in this collection may be gathered from the fact that it includes Andantes, Allegros, Adagios, Largos, Preludes, Postludes, Pastorales, Marches for Church Festivals, Weddings and Funerals—in short, almost every class of piece, from the Allegro giojoso to the Adagio elegiaco; and in all this there is a freedom and wealth of invention that is perfectly astonishing in its profusion. Perhaps the book which contains the greatest amount of inspiration is No. 5, consisting of six organ pieces for Christmas, written upon Latin texts, "Sit laus plena, sit sonora," "Quem vidistis, Pastores," etc. Some of these movements are perfect gems, especially those of a pastoral character. But the most marked characteristic of the whole is the healthy and vigorous musicianship everywhere observable. It must have been a difficult matter for Mr. Best to bring himself to compose pieces of a comparatively easy nature, for hitherto he has been only too remarkable for the production of works which, in their enormous difficulty, were worthy companions to those which Thalberg wrote for the sister instrument. In the present series, however, there is nothing that may not be easily conquered by an organist of moderate powers in a short time, and it is certain there is nothing that could possibly fail in interesting those who desire good healthy masculine music.

Lamborn Cock and Co.

Capriccio for the Pianoforte. By Westley Richards.

This is good and well considered music, which deserves to be known by all who wish to promote a return to a more healthy class of composition than that to which we have been lately accustomed. The subjects are good and carefully developed, and the passages brilliant and effective, without being unduly difficult of execution. Mr. Richards should persevere in a style for which he has evident talent.

A voiceless sigh. Song. Poetry by Sir Ferlagh O'Brien (16th century). Composed by Charles Salaman.

Some very charming words set with that poetical feeling which we invariably find in Mr. Salaman's vocal music. The melody is really beautiful; and any singer who can successfully catch the true intention of the composer may make this song highly effective with a refined audience. The harmonies and accompaniments are written throughout with the delicacy of a true artist.

Cramer, Wood and Co.

Danse aux Flambeaux; air favori de Roi Louis XIV. (1654) pour Piano.

Le Tocsin. Caprice-Galop, pour Piano.

Par A. Lebeau.

Theme is much character in the theme taken for the first of these pieces; but, considering the simple nature of the arrangement, it seems strange that M. Lebeau should think it worthy of being ranked as "Op. 121" amongst his works. It is sufficiently well treated to warrant us in recommending it to any young player who has dramatic feeling enough to perform it as it is marked —"All^to. all' antico." The second composition is a spirited Galop, with just enough of the "tocsin" to justify its title. The principal theme is full of vivacity, and the modulations give much freshness to the piece. We see no more reason, however, why this should be a "Caprice-Galop" than any other of the multitude of similar trifles which are constantly brought before us.

Rippling waves. Caprice for the Pianoforte. Composed by James M. Wehli.

We have nothing whatever to say against this piece as a specimen of modern "descriptive music." A series of arpeggios, with a graceful melody at the top, has as much right to be called "Rippling waves" as anything else in nature which has a gentle, monotonous motion; but we think that aquatic music has been a trifle overdone. Rivers, cascades, fountains, and indeed all kinds of forms which water assumes, have been so thoroughly used up by pianoforte writers, that we can scarcely hope for anything with the slightest novelty of construction until some composer discovers an entirely unworked subject to rhapsodise upon, or—better still—until he produces a piece which, like the works of the old writers, shall need no words to describe it. The sketch before us is in every respect as good as most of the compositions intended rather for the fingers than the mind; and we commend it to the attention of all who are in search of the latest examples of pieces cut to the fashion of the time.

The Reindeer Bells. Song. Words by Frederick Enoch. Music by Henry Smart.

This is one of the most graceful and musicianlike settings of some highly dramatic words that we have seen for some time, even from the pen of the accomplished composer whose name appears on the title-page. The melody is throughout so thoroughly descriptive of the poetry that it appears as if one mind must have produced both. Much effect is got by the alternation between major and minor; and the conclusion, where the weary traveller returns to his expectant wife, is really beautiful. Vocalists will, we are certain, thank us for calling their attention to a song of such intrinsic excellence.

Peace! It is I. Sacred Song. Written by the Rev. J. M. Neale, D.D. The music composed by J. P. Knight.

The effect of this song is marred by a heavy accompaniment of chords, which is continued without cessation throughout. The melody, in $\frac{6}{4}$ rhythm, moves in excellent sympathy with the poetry, and the harmonies are appropriate and carefully written, but the words in many parts suggest some more varied treatment than the composer has given us.

Joseph Williams.

Sunshine. Morceau de Salon pour Piano, par H. B. Ellis.

Why a piece having the English word "Sunshine" for its title should be called a "Morceau de Salon, par H. B. Ellis," it puzzles us to discover; but the music is truly British (at least, as our fashionable native composers have latterly represented the nation) if we except a reminiscence of Schumann's "Arabesque" in the theme after the double bar, on page 2. Mr. Ellis writes freely, however, and the passages are generally effective. There is no reason why "Sunshine" should not be admitted into our drawing-rooms as well as many other specimens of what may be called "weather music."

William Czerny.

Six characteristic Pieces for the Piano, for small hands. Composed by Oscar Beringer.

These six trifles, moulded on the plan set by Schumann in his "Kinderscenen" are well written, and will be found extremely useful for young players. Although carefully adapted for small hands, they are by no means easy, being obviously the composition of one who has trained himself in the German school, where close playing with the two hands, even in juvenile music, is the rule rather than the exception. This style is especially observable in No. 3, "Garlands of flowers," and also in many portions of the other pieces, some of which however are perhaps a little too restless for sketches of such slight pretension. No. 1, "Soldier's March," has a good bold subject, and a second melodious theme, in the subdominant; but we much prefer "Amy's little song," No. 2, which is exceedingly pleasing, and contains some effective modulations. We have already spoken of "Garlands of flowers," which, apart from its attractiveness as a piece, will form a good exercise for the fingers of both hands. No. 4, "The Young Uhlan," has scarcely a sufficiently pleasing subject to interest juvenile students; but No. 5, "In the swing," can hardly fail to become a favourite. The monotonous motion suggested by the title is happily carried out, and the theme in the relative minor is highly effective. No. 6, "A village holiday," with its pedal bass, is somewhat conventional, but it is full of character; children, however, will be puzzled to know exactly the meaning of the direction at the commencement, "Burlesque et f."

Three Musical Sketches for the Piano. Composed by Bennett Gilbert.

We have copied the title of Mr. Gilbert's pieces; but as No. 2, "Hunting Song," alone has reached us, we have only to express a hope that the other two are as good as the one before us. Of course, having reference to the hunting field, the conventional horn passages are to be found plentifully scattered throughout the composition; but the subject, in A major, is fresh and melodious, and although reminding us in parts of the well-known pianoforte *lied* of Mendelssohn in the same key, we can conscientiously recommend it on its own merits. Nos. 1 and 3—"Spring's greeting" and "A winter's tale"—are no doubt intended by the composer as contrasts to the one we have noticed, and we think should scarcely be separated from it in performance.

Brewer and Co.

Gems from Handel's Italian Operas. Transcribed from the full scores for the pianoforte. No. 1, "Mi Lusinga il dolce affetto."

Handel's Songs, arranged from the full scores for the organ. No. 1, "Lord, remember David," No. 2, "O Lord, whom we adore."

By J. H. Deane.

Handel's Italian operas are indeed but little known in the present day; and yet whenever a song from these almost forgotten works happens to be disinterred it rarely fails to take its place with the lovers of really sterling music. The song from the opera of "Alcina," which has been ably and unassumingly transcribed by Mr. Deane, has such a lovely flowing melody that we cannot but wonder how it is that such compositions are allowed to fall into oblivion. The two songs, which are arranged for the organ, are excellent specimens of the composer's sacred vocal pieces. The first, Mr. Deane tells us in a foot-note, is "arranged from Handel's own score of *Sosarmes*, from which the air known as 'Lord, remember David' was adapted by Dr. Arnold in 1786." The second, from the Oratorio "Athalia" (another work but rarely heard) needs no eulogy on our part as a composition, and we have therefore merely to record that Mr. Deane has performed his task with a reverence which does him infinite credit, and which we should like to see more general amongst the transcribers of classical works.

Weekes and Co.

A Wild March-day. Bass song. The poetry by Coombes Davies. Music by Alfred J. Sutton.

Descriptive songs should be very good to be endurable. Mild melodies, with accompaniments to match, may pass in a crowd, and even create a certain amount of effect if well sung, but composers should well consider the matter before they attempt to excite a dramatic interest; for "sensation music," like "sensation dramas," must be either a great success or an ignoble failure. Mr. Sutton's "March-day," can scarcely be called "wild:" it is indeed too uniform to express the subject, the scales and chromatic passages being made to do duty whenever the gusty weather is mentioned with as much regularity as the machinery is brought into action in a theatrical storm. The best part of the song is after the double bar, where the quiet melody steals in, to the words "Spring is come, and flowers are glowing"; but even here the modulations give a restless effect to the voice-part hardly in accordance with the feeling of the poetry. There is much dramatic power shown in various portions of the song; but, as a whole, the composition is unsatisfactory because it is not spontaneous.

Three Songs. Words (by permission) from "The Christian Year." Music by Jane Mayo.

If these songs were not so overladen with harmonies and accompaniments we should have much more to say in their favour. No. 1, "Nightingale's Song," is more free from this fault than the other two, but the composer evidently experiences a difficulty in allowing the voice to speak for itself. In the third and two succeeding bars on page 3, we at first could not clearly comprehend what was intended, but we perceive, by the next verse, that all the dotted quavers followed by semiquavers should be dotted semiquavers, followed by demisemiquavers, a mistake which ought to be remedied as soon as possible. No. 2, "Lessons sweet of Spring returning," has a pleasing melody, well accompanied in parts, but like the other songs, it wants quiescence. It is true that the words "Soft as Memnon's harp at morning," would make eighteen composers out of twenty break out into passages: but strength is shown in resisting temptation. No. 3, "To the Redbreast," is a well written song, but here again the voice is too much distressed, this time in the form of the twittering of birds. When will composers learn that it is the *feeling* of the poetry that should be musically illustrated, and not the mere *words?*

Original Correspondence.

To the Editor of the Musical Times.

Sir,—To obtain the degree of Mus. Bac. in Dublin, the candidate must pass an examination (1) in general Literature, as a test (I imagine) of his having received a tolerably liberal education, (2) in the Theory and Grammar of Music, and in Thorough Bass. He must also compose a piece of Vocal Music, of which a portion at least must be in five real parts, with accompaniment for stringed band or organ, and will be required to write "ex tempore" a piece of counterpoint on a proposed subject.

For Mus. Doc. the candidate (who is already Mus. Bac.) must write a portion at least of his composition in six or eight real parts, with accompaniment for full band. The examination is more searching than, and differs in some essential parts from, that for Mus. Bac.

These, so far as I recollect, are the main features connected with the degrees. Full information, however, as to fees, subjects of general examination, &c., is given in the University Calendar, and there is, I believe, published a short syllabus of the requirements for musical degrees, apart from the Calendar, both of which may be obtained from Messrs. Hodges, Foster and Co., 104, Grafton Street, Dublin; or from Longmans, London. Some graduate of Oxford or Cambridge would, no doubt, be able to inform your correspondent as to the proceedings in those Universities.

I am, Sir,
Your obedient Servant,
14th July, 1871. B.A., T.C.D.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. H.—*Our correspondent's letter has evidently already appeared in another journal, and we cannot therefore insert it as an original communication.*

H. Barber.—*For the information of our correspondent, and many others who continually send us their early attempts at composition, we once more announce that we do not review manuscript works.*

Cambrian *and others who have written to us under assumed names and initials, are informed that unless their communications are authenticated by the enclosure of their cards, no notice can be taken of their letters.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Adelaide.—The performance of Romberg's *Lay of the Bell*, and Handel's *Acis and Galatea*, by the Philharmonic Society was a decided success. The principal parts in the first-named work were taken by Mrs. G. T. Harris, Messrs. W. Dyer, T. W. Ingram and G. C. Smith; and in the second by Miss Vaughan, Messrs. F. Searle, J. S. Brookes and L. Grayson; all of whom were thoroughly efficient. The choruses on the whole were exceedingly well rendered. Mr. E. Spiller acted as conductor, Mr. B. B. White, R.A.M., as leader, and Mr. James Shakespeare presided at the pianoforte. The band consisted of about twenty performers, and the chorus numbered between ninety and a hundred vocalists.

Bedford.—The concert given at the Assembly Rooms on the 22nd June, for the purpose of exhibiting the progress of Mr. P. H. Diemer's pupils on the system of combined, instead of individual, practice on the pianoforte, is stated by the local press to have been highly successful. The programme included Wagner's March from *Tannhäuser*, Beethoven's Symphony in D (No. 2), and Weber's "Jubilee" Overture, arranged for ten performers on five pianofortes (the first named piece having the addition of a harmonium), besides other works in which the performers were similarly multiplied. Miss Sophie Ferrari won enthusiastic applause in all her vocal solos, and Mr. Clementi (violin) was an excellent substitute for Mr. Blagrove, who was indisposed.

Birmingham.—During the short stay of the Emperor and Empress of Brazil they paid a visit to the Town Hall, where Dr. C. Swinnerton Heap, in the absence of Mr. Stimpson, played a selection of music on the organ. His Majesty expressed great pleasure at the performance; and, at his request, Dr. Heap had the honour of being presented to him, and of receiving his congratulations on the manner in which he had acquitted himself.

Brentwood.—On Tuesday evening, the 27th June, a concert was given at the schools of Christ Church, Great Warley, Brentwood (in aid of funds for their enlargement), by the choir, assisted by a few friends. The soprano solos were most successfully sung by Miss Edith Blair; and Mr. C. H. Unwin (Tenor) and Col. Moncrieff (Bass) also elicited much applause. Mr. Geo. Brace's violin playing was a prominent feature in the evening's performance. Several part-songs and glees were given by the choir with excellent precision and effect. Mr. T. H. Bunbury, the organist, conducted and accompanied.

Derby.—The organ recently erected in the new and beautiful church, St. Luke (which was consecrated on the 24th June last), has given the greatest satisfaction to all who have heard it. It is built by Abbott, of Leeds, and is a portion only of the permanent instrument; but its power and quality of tone has rarely been surpassed.

Jersey.—We understand that a new dramatic Oratorio entitled *Solomon's Temple*, in three parts, the music composed by H. F. Standhaft, and the text by T. Dorn, is in course of completion, and is expected to be publicly rehearsed some time this summer, when all the available talent in the island will be invited to co-operate in its performance.

Melbourne.—Mr. C. E. Horsley's Farewell Concert on the 13th May, at the Town Hall was attended by a large audience. The programme, besides containing an excellent selection from the works of Weber, Mendelssohn, Bishop, Gounod, Verdi, &c., included several extracts from Mr. Horsley's own compositions, *The South Sea Sisters*, *Comus*, and *Euterpe*. The vocalists were Miss Lucy Chambers, Mrs. Fox, Messrs. Rainford, Beaumont, Hallam, and Signor Dondi, all of whom were highly successful in the music allotted to them. Mr. Horsley's works were received with the utmost favour (the Corroboree chorus, from *The South Sea Sisters*, being enthusiastically encored), and on leaving the rostrum, the composer was cheered again and again as he bowed his final adieux to the audience.

Norbury.—On Sunday, the 25th June, a new organ was opened at the church in Hazel Grove, by Mr. H. Collier, of Stockport, who played an excellent selection of music from the compositions of the best masters, in his usually efficient manner. The instrument was built by Mr. T. W. Jardine, of Manchester, and reflects the highest credit upon his abilities. The musical portion of the service was performed by the choir of St. Peter's Church, Stockport—Joule's Choral Service, Dr. Clarke Whitfeld's Service in E, and Dr. Spark's Anthems, "All we like sheep have gone astray," and "I shall see Him, but not now," being chosen for the occasion.

Portsmouth.—The first concert of the Choral Society under the direction of the new conductor, Mr. J. Winterbottom, was given on the 18th ult., with much success. The first part of the programme was devoted to Rossini's *Stabat Mater*, the solos in which were sung with excellent effect by Miss Soña Vinta, Miss Dondney, Mr. Vernon Rigby and Mr. Lewis Thomas. The second part was miscellaneous, and included several part-songs, all of which were remarkably well given by the choir. The band and chorus numbered 100 performers. Mr. Saxey presided at the harmonium in the first part, and at the pianoforte in the secular portion, Mr. J. Winterbottom conducting the *Stabat Mater* with much skill and judgment.

Reigate.—On Thursday, the 29th June, a concert was given by Herr Albert Pieckzonka, at the Public Hall, assisted by Madame Leonie de Vattelette (Professor of the Harp from the Conservatoire, Paris), Miss Fanny Poole and Signor Tessemans Burleigh. The principal feature in the programme was the pianoforte performance of the concert-giver, which included Weber's *Concertstück*, an effective arrangement of the "Watch on the Rhine," pieces by Chopin and Heller, Liszt's Fantasia on *Lucia*, and a Polonaise of his own composition, all of which were given with good executive power and musical feeling. Madame de Vattelette's harp playing was also thoroughly appreciated, her most effective piece being the "Danse des Sylphes" of Godefroid. Miss Fanny Poole and Signor Burleigh's songs were well rendered and much applauded, and the concert was in every respect highly successful.

Rhyl, North Wales.—A very successful concert was given in the Town Hall, on the 20th June, by the Amateur Musical Society, better known in Wales as Mr. Ambrose Lloyd's choir. The first part consisted of a miscellaneous selection, and the second part of Mr John Thomas's Welsh Wedding Scene, *The Bride of Neath Valley*. In the first part Miss Morris rendered very efficient service in some Welsh songs, and Miss Louisa Hughes, a very promising young contralto, sang Linley's "Come hither, pretty Fairy," and the solo in Brinley Richards' "We are Nymphs of the Ocean Spray." Miss Francis possesses an extraordinary compass of voice, and on this occasion she sang two duets for soprano and tenor, the transition from the one voice to the other being most remarkable. Miss Lloyd, Mr. Lewis and Miss Morris were also highly effective. The performance of the Wedding Scene was a great success; the characters being represented by Miss Brown as the Bride, Miss Lloyd as the Bride's mother, Mr. Proffit as the Bridegroom, and Mr. Robert Hughes as the Bridal Messenger. The Overture and first Intermezzo were exceedingly well performed by Misses Hughes and Marian Brown, and the second Intermezzo and dance music by Misses Francis and Lloyd. The want of an organ in the church scene was well supplied by a powerful pedal harmonium, at which Mr. W. E. Hardeman most efficiently presided

The consecutive performance of the piece was only secured in several instances by the determination of the conductor, Mr. Lloyd, to resist all encores. The hall was crowded in every part.

Stockport.—The half-yearly meeting of the Stockport Choral Society was held on Tuesday evening, the 27th June, under the presidency of Major Wilkinson. After the business had been disposed of, the chairman, on behalf of the members, presented to Mr. Councillor James Whitaker, (who has recently resigned the office of Honorary Secretary) a framed address, written on vellum; a handsome writing desk, silver inkstand, and gold pen and pencil case, in appreciation of his gratuitous services during the past twelve years. Mr. Whitaker, in responding, thanked the members for their handsome recognition of his humble services, and assured them that whilst always remembering their kindness he should never cease to take the deepest interest in the welfare of the Society.

Taunton.—The usual entertainment previous to the holidays was given at the West of England Dissenters' Collegiate Institution on Wednesday, the 21st June, before a large audience. The programme was well selected from the works of the best masters; and the general execution of the pieces was exceedingly good. The choruses were given with much precision and energy; and amongst the sacred solos may be particularly mentioned "My song shall be of mercy," by Master R. Allen, and "Now heaven in fullest glory," by Mr. Loveday. In the secular part Master D. Johnstone deservedly received an encore for his excellent rendering of the song, "Once more, good night," a compliment also awarded for the duet, "Love and War," sung by Mr. Loveday and Master D. Johnstone. A duet and solo for the pianoforte (the first performed by Masters L. Rowe and E Fuller, and the second by Master L. Rowe) were received with rapturous applause, and some part-songs formed a prominent feature in the programme. Mr. Comer, who conducted, had every reason to congratulate himself upon the success of his pupils.

Tynemouth, Northumberland.—The new organ built for the Tynemouth Congregational Church by Messrs. Nicholson and Son, of Newcastle, was formally opened on Wednesday the 12th ult., with a performance in the afternoon by Mr. John Nicholson, organist of the Abbey Church, Hexham, and in the evening with a selection of choruses and solos from the Oratorios, ably rendered by a choir comprising most of the leading church singers of Newcastle. A gallery has been recently erected at the north end of the church for the reception of the instrument, which is divided into two parts, in order not to hide the large Gothic window, the Great and Swell being on one side, and the pedal organ on the other, with seats in the intermediate space for the choir. The verdict of the audience (which included several local organists) was in every respect exceedingly favourable.

Weybridge.—The sixth annual Choral Festival was held on Thursday the 6th ult. At the early service, which opened with a beautiful hymn from the St. Alban's Tune Book, Nares' Kyrie in F and a Sanctus from Orlando Gibbons were used. The choristers taking part in it afterwards adjourned to a neighbouring field and partook of breakfast; then putting on their surplices each choir, preceded by its respective banner, entered the church singing a processional hymn. The clergy headed the procession, and were for the most part seated in the chancel. The first portion of the service was intoned by the Rev. P. Bartlett. The responses, &c., were sung to music, composed (we believe) by Dr. Hayne. The Venite, Morning Psalms, &c., were sung to Anglican Chants by Yates, Joule, Barnby, and Crotch. The Te Deum to music by Dr. Medley, J. S. B. Joule, &c. An Anthem, "I was glad when they said unto me," taken from Psalm 122, 1st, 5th, 6th, and 7th verses, and set to music by Sir G. J. Elvey, was sung at the service. This admirable composition contains passages of great pathos and beauty, one of which, a semi-chorus, "O pray for the peace of Jerusalem," a slow and measured movement, sung softly, may be adduced as an instance. The 150th Psalm was sung to a chant by Hackett, when the clergy retired; and as the choirs left the church, a voluntary, "Worthy the Lamb," was played by Mr. Sangster. A cold repast was served in the National School Room, in which hung the banners of the several choirs. The Doxology was sung as a grace to the Old Hundredth tune. The Rev. J. N. Spicer then made a few remarks expressing regret at the absence of the Byfleet choir, and proposed a vote of thanks to all engaged in managing the business in hand. At 4.30 the afternoon service commenced, the choirs entering as in the morning. In the course of this service Gregorian Tones were used for the Psalms, and the Magnificat and Nunc Dimittis were sung to Parisian Tones, as arranged by Stainer. The Anthem selected for afternoon service was taken from Psalm 25, "O praise the Lord," set to music by Mr. Sangster. It contains, in addition to other fine passages, an excellent duet, so arranged that trebles sing the leading part, and the tenors and basses united sing the other, thus producing a striking effect. Mr. Sangster conducted with his usual skill and ability, and Mr. Burrowes very effectively managed the instrumental portions of the service. At the conclusion of evening prayer the Rev. E. J. Rose delivered a short address, reviewing the work done by the Association during its existence, and inviting contributions towards the expenses incurred in the good work it had taken in hand. The total amount of the collections at the three services was £27. 7s. The Overture to *Samson* was played by Mr. Sangster, while the choirs were retiring after the afternoon service. At each service there was a large congregation.

Choir Appointments.—Mr. Henry Guy, Student of the Royal Academy of Music, late of Magdalen College choir, Oxford, Tenor to Lincoln's Inn choir, London. —— Mr. J. Rudkin, R.A.M., Bass, to Christ Church, Lancaster Gate. —— Mr. J. Matthews, Choirmaster, to S. Mary's, Stoke Newington.

Organ Appointments.—Mr. Walter Oxley, Organist and Choirmaster to the Parish Church, Drighlington. —— Mr. R. Felix Blackbee, Organist and Choirmaster to the Church of St. John the Divine, Vassal Road, Kennington. —— Mr. T. Butler (late Organist Wesleyan Chapel), Organist and Choirmaster to the Wesleyan Free Church, Harrogate. —— Mr. H. Walmsley Little, to the Church of the Annunciation, Chislehurst. —— Mr. W. Makepeace, to St. Peter's, Walworth. —— Mr. Williams, Organist and Choir Instructor to the Parish Church, Keighley. —— Mr. A. Joll, Organist to Upton, Slough, Bucks. —— Mr. G. Amphlett Morgan, to the Congregational Church, Blackheath.——Mr. Joseph C. Bridge, to Exeter College, Oxford.——Mr. H. Le Favre, to the Congregational Church, Tynemouth. —— Mr. F. Arnott, late of St. Mary and St. Peter's, Jersey, to the Pro Cathedral, Moorfields.

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ACT I.

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental, Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian.

Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria," Scene II.—May-day Festivities.—The Trysting Tree.

Baccharalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morrice Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett.

Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

Scene II.—A Dungeon in Nottingham Castle. The Shriving of Will Scarlett.

Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Miserere Domine." Dead March.

Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphal Rescue of Will Scarlett by Robin Hood and his Merrie Men.

Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down,"

Scene IV.—Sherwood Forest.—The Trysting Tree.

Finale, Galopade, "We'll trip it merrily o'er the lea."

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THE MUSICAL TIMES,
And Singing Class Circular.
SEPTEMBER 1, 1871.

THE LONDON MUSICAL SEASON.

By Henry C. Lunn.

Whether England is to be regarded politically as a country where innovative tendencies are rapidly gaining ground is a matter which we leave to those whose inclination or duty leads them to the investigation of such questions; but that in music it is as thoroughly conservative as the most bigoted Tory in art could desire, can scarcely we think be doubted. Year after year do so-called lovers of music purchase tickets for concerts, and rent boxes at the Opera to listen to one unvarying round of works, the only novel sensation possible to be obtained resulting from an occasional change of executants. The same Symphonies and Concertos, the same Oratorios, the same Operas, do duty every season, with a certainty of success which renders any criticism superfluous; and although the metropolis may now boast of a triennial musical festival, it is not only devoted exclusively to the works of Handel, but, with the exception of the "Selection day," exclusively to the same works; so that programmes of the Oratorios performed, subject only to the alteration of the names of the singers (who, contrary to the spirit of the festival, are liable to change), would be quite as available in 1874 as they were in 1868, and have been in the present year. It is true that in the genial early Spring, budding promises are temptingly put forth by the two Italian Opera-houses, but few of these are ever brought to maturity, and the subscribers and public therefore have now learned to open their ears and shut their mouths and be thankful for what the lessee sends them. This year, however, in addition to the gushing prospectuses of operatic doings, we have been awakened to the fact that, under the auspices of that exceedingly busy body of individuals, the Society of Arts, music is to be cultivated in the highest form at South Kensington; and, in order to found a nursery for infant musicians, six concerts have been given in the Royal Albert Hall. Considering that these performances have consisted entirely of the most worn materials, thrown together apparently by accident, we can scarcely believe that the art will be much benefited by such exhibitions, or that the prospect of those students who are waiting to be trained in the new music school from the proceeds of these concerts is an exceedingly brilliant one. The Albert Hall, architecturally considered, is in every respect a success; but, musically considered, it is a failure. The erection of a fine organ and the engagement of a thoroughly competent organist are redeeming features in the undertaking; but if what has already been done may be regarded as an earnest of the future, we shall begin to consider this gigantic building as a sort of suburban artistic hospital, where those veterans who have worked through a long life of concert and opera attendance in the metropolis shall dream away their days and evenings in lazily listening to reminiscences of the glorious times through which they have passed.

We are constantly reminded by our contemporaries that we have no right to complain of broken promises in the prospectus of an Opera-house, because it is impossible that the lessee can foresee the difficulties he will encounter in fulfilling them; but granting the truth of this, we must crave permission to ask why such pledges are ever made. Surely it would be more politic (merely considered in that sense) to issue a list of Operas intended to be performed, if practicable, during the season, for the subscribers might then imagine that every exertion had been made to put forward as much novelty as possible; but when works are unconditionally announced, the cast of the principal characters published, and in some cases even the date of their production mentioned, surely it becomes incumbent upon the lessee who utterly disregards these promises to assign a reason for what cannot but be regarded as a breach of contract. Opening the prospectus of the Royal Italian Opera for the season just concluded, for instance, we find the following list of Operas, not one of which has been produced:—"La Donna del Lago," "La Juive," "Les Diamants de la Couronne," "Le Prophète," "Der Freischütz," "Le Domino Noir," and "Il Matrimonio Segreto"—and yet with the exception of Madame Parepa-Rosa (who was prevented by illness from appearing) all the vocalists named in the cast of these works have been included in the company during the season. The only novelty given—Cimarosa's "Le Astuzie Femminili"—was performed at the fag end of the session, and with scarcely sufficient care to ensure a permanent success. The excellence of the music, however, delighted all whose taste was not too much modernized to enjoy a genuine work of art; and the applause and encores amply attested that even the general public was not insensible to the charm of Cimarosa's genial and melodious style. We can, of course, have no record of the works which have been kept back by the vocalists during the season, but from those which have been put forward by them we may mention two—Ambroise Thomas's "Hamlet" and Campana's "Esmeralda" neither of which would have a chance of a second hearing were our lyrical establishments chiefly supported by those who paid homage to art rather than to artists. That M. Faure's performance of the Danish Prince is in every respect admirable, and that Madame Patti does everything that can possibly be done for the part of *Esmeralda* we willingly concede; but the pretentious bombast of the first-named Opera and the commonplace strains of the latter cannot be concealed, even by the efforts of two such consummate singers; and we sincerely trust that these feeble works may next season give way to others of more real and lasting worth. Madame Adelina Patti has this season been more than ordinarily attractive in her well-known characters, and has also added two more to her list of successful parts—*Desdemona*, in Rossini's "Otello," and *Leonora*, in Verdi's "Il Trovatore"—her assumption of *Valentina* in "Les Huguenots" fully proving (in spite of her artistic vocalisation) that there are limits even to her versatile powers. Madame Pauline Lucca has again been a special favourite (although we confess that we do not enrol ourselves amongst her most [illegible]rs), and Madame Miolan-Carvalho, though perhaps scarcely the singer we remember her, was highly effective during the season. Mad[illegible] has thoroughly proved herself, if not a great artist, at least a dependable one, singing well in many parts better than we have yet heard her; and Mad[illegible]e. Csillag, as *Donna Anna*, in "Don Giovanni," was well received, but is scarcely likely to retain her hold on the public. Amongst

other ladies who rendered efficient service during the season may be mentioned Mesdames Vanzini, De Meric-Lablache, Monbelli, Liebhart, and Mademoiselle Scalchi, whose excellent contralto voice was heard to much advantage on several occasions. It may be an interesting study to endeavour to discover how long a fine vocal organ can be made to last, but we regret that so great an artist as Signor Mario should have offered himself as a subject for the experiment. Year after year has he exhibited the gradual deterioration of those powers which won for him the highest position in the estimation of the public; and although a few truth-telling critics were indeed his kindest friends, he could not be made to believe it, and insisted upon battling with nature until he was fairly vanquished. His leave-taking this year was like the cordial hand-shaking bestowed upon a guest who has worn out his welcome; and, although it may be many years before we again have so accomplished a tenor on the operatic stage, for his own sake, as well as for that of the public, we cannot but hope that he will not again be tempted (like the *prima donna* with whom he was so long associated) to "revisit the scene of his former triumphs." Of Signor Mongini we have nothing new to say: he sang as well as ever—and as badly as ever; and in the heart of the season suddenly left the establishment, without, as far as we have heard, any cause being assigned for his departure. M. Faure made so genuine an effect that we question whether the subscribers will willingly spare him next year. His *Guglielmo Tell*, in Rossini's Opera; *Mefistofele* in Gounod's "Faust," *Pietro*, in Meyerbeer's "L'Etoile du Nord," and *Hamlet* (to which we have already incidentally alluded) were as perfect realisations of those characters, both vocally and histrionically, as the composers of the works could have possibly imagined; but why he was not heard as *Caspar* in "Der Freischütz," amongst other parts for which he was advertised, must remain, like many other sins of omission and commision at this establishment, an impenetrable mystery. Two new singers, Madame Fabbri and M. Jourdan, the latter appearing as *Giorgio*, in "L'Etoile du Nord," and the former as *Donna Anna*, in "Don Giovanni," made but a slight impression upon the audience, but it must be said of M. Jourdan (who comes to us from the *Opera Comique*, Paris) that he is a painstaking and reliable artist, although his voice and style are scarcely adapted to produce effect in a large opera-house. Signor Naudin has been invaluable in several parts during the season; and Signori Bettini, Bagagiolo, Ciampi, Fallar, and Raguer may also be selected for special commendation. That neither Signor Vianesi nor Signor Bevignani have satisfactorily fulfilled the office of conductor is scarcely to be traced to their incompetence for the office, no orchestra, however good may be the materials of which it is composed, having the slightest chance of gaining a perfect *ensemble* under two directors. It appears, however, that the lessee has resolved to persevere with this plan, and he must therefore abide by the consequences.

The prospectus of Her Majesty's Opera, at Drury Lane Theatre, contained the promise of many Operas to be produced; but as in many of them Madlle. Marimon (whose protracted illness must have seriously incommoded the plans of the management) was to have performed the principal character, the non-production of several of these works is legitimately accounted for. Cherubini's "Medea" and Wagner's "L'Olandese Dannato," however, we had a right to expect, especially as Madlle. Titiens and Madlle. Ilma di Murska, the two accepted heroines in these works, were singing throughout the entire season. Amongst the new comers announced by Mr. Mapleson we must give the first place to Madlle. Marimon, who although incapacitated by illness from appearing in more than two parts—*Amina*, in "La Sonnambula" and *Maria*, in "La Figlia del Reggimento"—created so genuine an effect that the subscribers and general public will look with much interest to her return next season, when we hope that our proverbially treacherous climate may treat her more mercifully. Madlle. Cecile Fernandez proved a highly useful member of the company, singing especially well as *Smeaton*, in Donizetti's "Anna Bolena;" Madlle. Ida Benza, announced in the prospectus, did not come at all; and Madlle. Canissa's single performance of *Margherita*, in Gounod's "Faust," convinced her hearers, if not herself, of her utter incompetence for the task. The first appearances amongst the male singers, were more fortunate (with the exception of Signor Rives, who failed as *Mefistofele*, in "Faust"), although little use seems to have been made of many who were really successful. M. Capoul, a very excellent tenor, but somewhat exaggerated in style, Signor Nicolini, another tenor with a voice of good quality, which he partially destroyed by the constant use of the *tremolo*, and Signor Mendioroz, a careful and reliable baritone, were often heard during the season; but Signor Prudenza, who made his first appearance as *Edgardo*, in "Lucia," Mr. Bentham, a young tenor of whom high expectations had been formed, Signor Moriami, also a good tenor, M. Belval, who had really a fine bass voice, Signor Bignio, an efficient baritone, who was announced in the prospectus for "L'Olandese Dannato," in Wagner's Opera, Signor Sparapani and Signor Borella had few opportunities of deepening the favourable impression they had made. It is unnecessary to enlarge upon the numerous and thoroughly successful performances of Madlle. Titiens, an artist now too well known to need more than a passing acknowledgment of her valuable services during the season; but we must again express our regret that she did not give us an opportunity of hearing her in *Medea*, which is unquestionably one of her finest parts. Madlle. Ilma di Murska has not only fully sustained her reputation in most of her favourite characters, but in many cases when Madlle. Marimon was unable to appear, she has worthily filled her place; and to Madlle. Leon-Duval we must also accord much praise for the manner in which she, on similar occasions, acted as a ready and most able substitute. To the singers already mentioned we must add the names of Madame Sinico, Madlle. Bauermeister, Madame Trebelli-Bettini, Signori Fancelli, Vizzani, Foli, Sinigaglia, Rocca, and Antonucci, all of whom deserve honourable mention for their exertions during the season. The revival of "Anna Bolena," of which we have spoken in another portion of our present number, was scarcely an event of sufficient importance to justify the management in keeping it underlined for such a length of time, as if this one *quasi* novelty, in prospect, should be considered enough to prevent any demand for other works which had been promised in the prospectus. The cast of the Operas performed during the season has been generally good; but with so many new singers on their trial, it must have been an exceedingly difficult task for the lessee to preserve a good working company which should satisfy the subscribers on all occasions, more

especially as the precarious state of Madlle. Marimon's health could not allow him to rely upon her as an individual attraction. We have no sympathy with Mr. Mapleson's attempt to revive the Ballet. At the old "King's Theatre," this entertainment flourished in all its glory; and indeed until the opening of the Covent Garden Opera, where the lyrical drama may be said to have first asserted its undivided power, dancing occupied by far too much of the public attention. The endeavour to resuscitate the Ballet, as a special feature, is therefore a step backward; and all who desire to aid in cultivating the taste to the appreciation of the highest works in operatic art can scarcely regret the result of this year's experiment. The dancing of Madlle. Katti Lanner in the Ballets incidental to the Operas has, however, materially aided the general effect. It need scarcely be said that the engagement of Sir Michael Costa as conductor of the orchestra has made that department of the establishment unusually attractive during the season. Seldom indeed have we heard the accompaniments to the Operas so well performed; and could the chorus be taught to sing in tune, we think thatli ttle cause would be given to complain of the materials of which it is composed.

During the Autumn of last year the centenary of the birth of Beethoven was celebrated at the Crystal Palace by a very excellent performance of the whole of the Symphonies in regular order, besides several of his concertos and vocal pieces. Many of his works were also given at the Philharmonic, and at many other concerts the event was similarly recognised. At the Crystal Palace the recent series of what are termed "Opera Concerts" has acquired additional interest by the substitution of Recitals of well-known Operas for the heterogeneous mass of materials of which the programmes have been usually composed. Provided that these works continue to be judiciously selected, we think little doubt can exist as to this innovation being a very decided improvement. The concerts of Mr. Henry Leslie have been, as usual, amongst the legitimate attractions of the season, the excellence of his choir again asserting itself in that delicate part-music for which it is eminently fitted. Other concerts have also been given, under Mr. Leslie's name, for which the most eminent operatic vocalists have been engaged, most of which have been very well attended. We have but little to say of the performances of the Sacred Harmonic Society. The representations of the usual Oratorios during the season have been as remarkable as ever for the merits and demerits which we have so frequently pointed out. Many of the latter concerts have been given at the Albert Hall, a change we should think scarcely approved of by the solo vocalists. The "Oratorio Concerts" have again earned the thanks of all real artists, not only by the excellence of the manner in which the music has been performed, but by the perseverance with which the promoters of the undertaking continue to present to the public many works which, until the formation of these concerts, were comparatively unknown in England. Beethoven's sublime Mass in D—strangely enough passed over in all the performances expressly got up to glorify the name of this great composer—was this year given at the "Oratorio Concerts" with even greater effect than last season; and Bach's "Passion music" (to the excessive beauty of which the public is gradually becoming familiarised) had an equally fine rendering. The choir (under the able direction of Mr. Joseph Barnby) has now taken its place as an institution in the metropolis; and that the zeal and talent of the conductor may be repaid by a continuance of the prosperity which this association has so worthily gained must be the earnest wish of those who truly desire the healthy progress of the art in this country.

We have already alluded to the erection of the new organ at the Albert Hall, and have now only to express a hope that Mr. W. T. Best, who is permanently retained as organist, may do his utmost towards inculcating a love for those great works written for the instrument which in the metropolis are but too rarely heard. Considering that in England this "king of instruments" has been so long living in exile, it is not to be wondered at that certain of his insinuating subjects should have almost entirely usurped his power; and it is high time that the rights of the true monarch should be asserted and universally recognised.

The Triennial Handel Festival at the Crystal Palace, which has this year been attended with most gratifying pecuniary as well as artistic results, has again proved that the desire to hear the works of the great Oratorio writer whom we are proud to claim almost as a countryman, is not likely to die out. Admitting, however, that music is progressive (a fact shown, even in Handel's case, by the almost impossibility of performing his scores as he wrote them) there must be something wrong about this triennial worship of one man, if only because it proclaims to the music-loving public that no other should be considered worthy of the honour. If it be urged that the music of Handel only is suitable for an enormous body of vocalists to sing in an enormous space, then we say that those who organise the festival on the assumption of this fact beg the question by calling upon us to admit tacitly either the large number of singers or the large space to be desirable. Assuredly a grand periodical musical performance is in every respect to be wished for; but we question whether a miscellaneous selection of the greatest works in the art, irrespective of the names of their composers (such, indeed, as we find at the Rhenish musical festivals) carefully rehearsed by a picked body of executants, and given in a building constructed in accordance with the best known acoustical laws, would not take firmer ground as an artistic demonstration, and be likely to achieve higher and more lasting results.

The introduction of Bach's "Passion music" at Westminster Abbey on Maundy-Thursday is a proof that so sublime a setting of this service requires but to become known to be appreciated. The neglect of the religious works of Bach in England would be more extraordinary were it not obvious that it is through the concert-room that they must make their way to their legitimate home, the church. Even after their acceptance in a secular building, there can be little doubt that prejudice would effectually bar their entrance into a religious edifice had we not amongst those holding high positions in the church some few whose power to admit so important an aid as music, in its highest form, into religious worship is united with an intellect cultivated to the appreciation of the noblest compositions in the art. Now that the St. Matthew Passion music of Bach has been twice heard at the "Oratorio Concerts," has formed a portion of the service at Westminster Abbey, and is again to be given at the approaching Gloucester Festival, we may begin to hope that other great sacred works by the same composer may shortly receive that recognition by the general public of this

country which has long been accorded to them by the select few.

The death of Auber, which occurred in the midst of the fearful struggle agitating Paris in the early part of the present year, removes from us the last of the three great creative artists—the other two being Meyerbeer and Rossini—whose residence in the French capital exercised so important an influence upon the musical taste of the city. Sigismond Thalberg, too, must be added to the obituary of the last season, although his retirement from professional life for some years will make his loss but little felt in the world of art.

A record of the principal events of the season would not be complete were we to omit mention of the manner in which the true position of musical artists has been acknowledged by the conferring of the honour of knighthood upon three who have worthily earned the right to such distinction. Sir Sterndale Bennett, Sir Julius Benedict and Sir George Elvey may be looked upon as representative men; and as they are all still engaged in the active pursuit of their profession, this official recognition of an art which unfortunately has hitherto been but too much neglected in high quarters, will be constantly kept before the public notice, and cannot fail to advance music and musicians in the estimation of all, more especially of those who are accustomed to wait for marks of royal favour before admitting the possibility of the existence either of social or artistic worth.

THE BEETHOVEN FESTIVAL AT BONN.

FROM OUR SPECIAL CORRESPONDENT.

The celebration of the centenary of the birth of Ludwig van Beethoven in his native town was arranged to take place, as may be remembered, about this time last year, and was postponed indefinitely on account of the war breaking out between France and Germany.

Few could have imagined that after such stirring and sanguinary events as followed immediately upon the declaration of war, this Musical Festival would still take place during a period of profound peace within a few months of the date which had been originally fixed.

It is equally difficult now to realize, amidst the signs of rejoicing which meet the eye on every side, that the nation has been engaged in a war of such terrible magnitude—or indeed, in a war at all. Nothing, however, can exceed the picturesque appearance presented by the quaint old university town in its holiday attire. The number of flags exhibited from the windows of the houses, the roofs of the hotels, and the spires of the churches, would astonish those whose ideas of a provincial Festival are founded upon the English type. It is still more interesting to note the calm and dignified gravity with which the business of the occasion is carried out by those who, in corresponding positions in England, would refuse to interfere in a Festival dedicated to a musician. A matter which is perhaps of the greatest importance as illustrating the difference between the estimation in which music is held in England and Germany is this—that whereas the arrangements for this Festival were completed and all rehearsals gone through last year, everything was begun again this year, as if nothing had been previously done; and although the principal items of the Bonn Festival were performed a few weeks ago, at the Lower Rhine Festival at Cologne, by the same artists, not one rehearsal was omitted or even curtailed. In short, whilst in England the question is "How *few* rehearsals can we manage to do with;" in Germany it is "How many can we possibly get." Under such circumstances, and with Dr. Ferdinand Hiller as the conductor, and the best solo singers, players, orchestra, and chorus, that Germany can produce, the *ensemble* may be imagined.

The hall in which the Festival was held was found to be admirably adapted for sound, and the organ, erected by a local builder, proved, under the skilful hands of Herr Franz Weber (organist of the Cathedral, Cologne), to be a valuable auxiliary.

The programme of the performance was as follows:—

SUNDAY, AUGUST 20.

(First Concert.)

The Mass in D, and the Symphony No. 5 (C minor).

MONDAY, AUGUST 21.

(Second Concert.)

Overture to "Leonora" No. 3; March and chorus from "The Ruins of Athens;" Concerto, violin (Herr Joachim); the Choral Fantasia, pianoforte (Herr Charles Hallé); the Eroica Symphony.

TUESDAY, AUGUST 22.

(Third Concert.)

Overture to "Coriolanus;" Elegy, "Sauft wie du lebtest;" Pianoforte Concerto in E flat (Herr Charles Hallé); Aria "Ah perfido," Madame Joachim; Overture to "Egmont;" Symphony No. 9.

WEDNESDAY, AUGUST 23.

(Chamber Concert.)

String Quartett, op. 95 (F minor), Herr Joachim, von Königslow, Strauss and F. Grützmacher; "Adelaide" (Herr Vogl); Sonata for pianoforte and violoncello op. 69 (A major), Dr. Hiller and F. Grützmacher; "Wonne der Wehmuth" and "Kennst du das Land" (Madame Joachim); String quartett, op. 59, No. 3 (C major).

The chorus was divided into 106 Sopranos, 92 Altos, 79 Tenors, 96 Basses. The orchestra contained 20 1st Violins, 16 2nd Violins, 14 Violas, 14 Violoncellos, 13 Double Basses and a double set of wind—in all 493 performers.

It is almost needless to say that at each performance every available space was occupied, and that a considerable proportion of the occupants were English. To many of the latter it must have been a matter of considerable interest to hear a German rendering of the Mass in D, the difficulties attending the production of which composition have gained for it in England the reputation of being beyond human capacity. This notion had however already been disproved in London, and was finally and triumphantly refuted at Bonn. After hearing it twice rehearsed entirely through with the principal solo singers, orchestra and chorus, and afterwards performed with an utter absence of such effort as might be considered strained, it is not too much to predict that ere long the Mass may form a not unfrequent item in the repertory of our sacred concerts, and be received with a warmth due to so high an effort of genius.

The performance of this work on the present occasion was in almost every respect worthy of the highest commendation, the Kyrie being broad and

dignified, with a due appreciation of light and shade; the Gloria, vigorous and dashing, with startling effects of sudden *pianissimo*. The Fugue, "In gloria Dei," was perhaps the most successful effort on the part of the chorus during the entire Festival: here, however, the interest of this great movement culminated, the two changes of time (Poco più, Allegro and Presto) being insufficiently realized by the conductor to carry the excitement on to the conclusion of the movement; indeed, the Presto at the end was hardly, if at all, faster than the Allegro Vivace at the beginning of the Gloria. On the other hand, the Credo was unexceptionable from the beginning to the end, the various *tempi*, light and shade, and general balance of the whole being such as to leave absolutely nothing to be desired. The first section of the Sanctus appeared to be taken a little too fast, the almost regal effect generally produced by the entrance of the trombones being somewhat marred. The "Pleni sunt cœli" was sung *apparently* by the principal soloists, for they were seen to gesticulate wildly; but as the whole orchestra was playing at the same time, it is hardly surprising that not a note of the singers was heard. It would appear that the plan adopted at the Oratorio Concerts in London of giving the movement to the chorus is not only more expedient, but more in accordance with the composer's intention, despite the evidence of the autograph score. The performance of the Benedictus—by far the easiest number in the work—was the least satisfactory of all. The pace seemed to be a little excessive, an opinion evidently shared by Herr Strauss, who played the violin solo, and the consequence was a slight unsteadiness, which at one moment threatened to end in a disaster. The "Agnus Dei," with its continued changes of time, was steady throughout, and brought to a close a performance which may fairly be considered as the best that has hitherto taken place, either in or out of Germany.

As may be supposed, the well-known C minor Symphony received a rendering which was absolutely perfect, purity and largeness of tone being happily balanced by a marvellous delicacy and clearness of detail. The "Leonora" overture, which opened the second day's concert, was given with a vigour and precision which carried everything before it. An obstinate endeavour to gain an encore was met, we are glad to say, by a firm but polite refusal on the part of Dr. Hiller. The march and chorus from the "Ruins of Athens," received a comparatively tame rendering under the direction of a local professor, who, for some reason, was deputed to share the duties of conductor with Dr. Hiller. Under the same director, the orchestra failed in doing justice to the accompaniments of the Violin Concerto, the solo part of which was magnificently played by Herr Joachim. And, as though the orchestra had become somewhat demoralized by the change of conductors, all the efforts of Dr. Hiller failed to prevent the performance of the Choral Fantasia from being unsteady. The Eroica Symphony, however, made up for previous shortcomings—the performance being exceptionally fine.

The third Concert calls for little remark, except that the first part was not wholly successful as a performance, while the second part was eminently so—the Choral Symphony being rendered in a manner long to be remembered by those who heard it. The next day's programme, with its chamber concert, its excursion up the Rhine, its pic-nic, illuminations, procession to Beethoven's statue, etc., would form an interesting subject to dilate on did space permit. It must suffice to state that, looked at from every point of view, nothing could have been more satisfactory to an earnest minded musician than the manner in which the Festival was carried through. To glorify the memory of the greatest musical genius the world has ever seen, the most eminent musicians placed their services at the disposal of the Committee, and, without any thought of reward, gave up a week of valuable time, and looked upon it as a privilege to do so. Certainly Germany knows how to do honour to its great men.

HER MAJESTY'S OPERA.

Madlle. Marimon has repeated her excellent performance of *Maria*, in "La Figlia del Reggimento," during the past month, although perhaps with a slight diminution of her powers, owing to her recent indisposition. The revival of "Anna Bolena" was interesting chiefly on account of its having been associated in the mind of old Opera-goers with the names of Pasta, Rubini and Lablache; and as the work may be aptly termed a "singers' Opera," the contrast between the present and former cast formed the principal attraction of the performance. That vocalists can keep an Opera on the stage in spite of its worthlessness as a work of art can be proved by the fact of "Anna Bolena" only having achieved a partial success, even when other great artists than those we have named sustained the principal parts: with the decay of Pasta's powers in the heroine, the Opera may be said to have died, its resuscitation, even with such an *Anna Bolena* as Grisi, scarcely producing any permanent effect. Still less can we imagine that it will now retain its hold upon the public; for in spite of the excellent singing of Madlle. Titiens, the feebleness of the music seemed to make itself more than ever apparent to the majority of the audience; a proof, we hope, that their taste is being gradually weaned from the flimsy Italian school, and growing to a love of a higher and more enduring style. We may add that the part of *Jane Seymour* found a most efficient representative in Madame Sinico, and that Madlle. Fernandez sang the music of the Page, *Smeaton*, with good effect, the Romanza, "Deh! non voler" being received with well deserved applause. In the character of *Percy*, Signor Prudenza made a decided advance in public estimation, his delivery of "Vivi tu" being warmly applauded; and Signor Agnesi, as the Monarch, in spite of a slightly caricatured "make up," looked, acted, and sang the part with much judgment. With the second repetition of this Opera the establishment closed on the 5th ult.

COVENT GARDEN THEATRE.

Under the direction of M. Rivière, a series of Promenade Concerts was commenced at this theatre on Saturday the 19th ult., which, if we may judge from the crowded state of the house on the opening night, will in all probability prove highly successful. The appropriation of the first part of the programme on stated evenings to classical or sacred music is an attractive feature in the prospectus; and as popular pieces will have by far the greater share in the performances, we think the general public will scarcely grudge the small concession made to the taste of the select few. The programme at the inauguration concert included a March, composed and conducted by Prince Poniatowski, called "The Return of Richard Cœur de Lion," a selection from Mendelssohn's "Songs without words" (which, being arranged by M. Basquit for "full orchestra, military band and chorus," may be said to violate most effectually every intention of their composer), the "Bridesmaids' Waltz," composed and conducted by Mr. D. Godfrey, and a new March,

"Lusitania," by Sir Julius Benedict, all of which elicited an amount of applause more remarkable for enthusiasm than discrimination. Madlle. Carreno and Miss Flora Heilbron (the latter carefully stated in the programme to be "aged 13") were the solo pianists; and Madlle. Jenny Claus played a "Ballade et Polonaise," by Vieuxtemps, on the violin. The vocalists were Madlle. Fanny Rubini, Madame Haydee Abrek, Madame Demeric-Lablache, Madlle. Liebhart (who, as usual with a "popular" audience, was overwhelmed with applause), Signor Rocca, and Mr. Whitney, a bass, from Boston, of whose powers it would be scarcely fair to speak before hearing him in something more effective than Schumann's "Two Grenadiers." The quality of the fine orchestra was well displayed, not only in the pieces mentioned, but in a selection from the Opera of "Faust," and several other popular compositions. During the series of concerts, which is announced to extend to six weeks only, many favourite works are promised; and Mr. Arthur Sullivan has been engaged to conduct some of the "classical" and sacred performances.

The Third Public Rehearsal of the North London Sacred Harmonic Society was held at the United Methodist Free Church Lecture Hall, Charlotte Street, Caledonian Road, on Tuesday the 1st ult., Handel's Oratorio, "Judas Maccabæus," being selected for the occasion. The principal singers were Misses Fonsica, Bent and Purssey; Mesrss. Charles and Smith. The performance was very successful, and reflected the greatest credit upon the talented and painstaking conductor, Mr. J. Boyce. "Samson" will be the next Oratorio rehearsed.

A correspondent informs us that Mr. Alfred Hemming, a tenor singer, who has been in Italy for the last two years, has met with great success there, and particularly distinguished himself at a concert at the *Conservatoire*. He may probably arrive in England in time for the next season.

Our readers may remember that in an article called "A Comic Concert," we some time ago drew attention to the senseless trash which is nightly listened to and applauded at the so-called "Music-halls" in the metropolis, and by the singing of which many men (whose unmeaning faces we are sorry to see exhibited in the windows of music-shops in the most frequented thoroughfares) are not only obtaining notoriety, but amassing large sums of money. The *Daily Telegraph* has now, we are glad to find, followed our example; and in a recent account of "An Amateur Comic Singing Match," related how ten aspiring young men, whose noblest ambition seemed to be to copy the "make up" and manner of the Music-hall celebrities, competed in public for a silver cup, the prize being awarded, after a contest in which it was hard to say which showed himself the greatest idiot, for a song which, in addition to its consisting almost entirely of the vulgarest slang, contained allusions of a nature to give free scope to the vocalist for innumerable unmistakable gestures, which were received by the male portion of the audience with uproarious applause. Seeing that at these establishments the proprietors are constantly fined for performing selections from such works as the "Bohemian Girl" and "Masaniello," we ask whether the class of entertainment described by our contemporary—outraging not only art, but common sense and even common decency—is that which the magistrates, in their wisdom, have "licensed."

The Archbishop of Canterbury has recently conferred the degree of Doctor of Music on Herbert S. Oakeley, Professor of Music at the University of Edinburgh.

We hear that Mr. James Milnes, of Leeds, who has just completed the course of musical study at the Conservatorium, Leipsic, has recently passed a most successful examination, and received a certificate of high merit for pianoforte and harmony from the Professors of the Conservatorium.

We are informed that the prize of five guineas, offered by the Diocesan Church Music Society, for the best anthem suitable for a Festival of Parish Choirs, has been adjudged to Thomas Tallis Trimnell, Esq., organist of Chesterfield, Derbyshire. The exercise bearing the motto "Labor ipse voluptas," by Mr. H. Keeton, of Peterborough, was "highly commended." Between thirty and forty compositions were sent in.

The correspondence between the Rev. Brooke Lambert, Curate in charge of St. Ann's Church, Rainhill, and Mr. J. J. Monk, organist of that church, which has appeared in some of the Liverpool papers, and been forwarded to us for publication, adds one more to the many instances of the want of unanimity of feeling which should exist between the clergy and those artists whose responsible duty it is to carry out the musical services of the church. It would be impossible in our limited space to insert all the letters which we have received, and to condense them would not be fair to either party; but we may remark, without entering upon the question of the organist's justification in the course he pursued, that when a clergyman writes "Mr. Monk" at the top of his letter, and merely signs his name at the end, it can scarcely be expected that his communications—even were they couched in more courteous terms than the Rev. Brooke Lambert has thought proper to use—would be at all likely to command that respect which should be inseparably associated with the sacred character of their writer.

Rebiews.

Novello, Ewer and Co.

O how amiable are Thy dwellings. Anthem, by Joseph Barnby.

A setting of these words, which avoids the bad accent and uncouth harmony of the Anthem by Bishop or Richardson, and also the pretentious heaviness of that by Greene, must necessarily be useful. Mr. Barnby has here produced a short work which will recommend itself to all, by its simplicity of form and sweetness of melody.

I will give thanks unto Thee, O Lord. Anthem, by Joseph Barnby.

This Anthem, which was composed for the festival of the Richmond and Kingston District Church Choral Association, will be found exceedingly effective in any church where the organ takes its proper place as a means of independent accompaniment. The first chorus is cheerful and bright, and contains many nice harmonic effects, a modulation into B major forming a capital contrast to the rest of the movement. A "verse" or "semi-chorus" follows, to the words, "The eyes of all wait upon Thee," the theme of which is eventually varied by a flowing passage of a graceful character in the organ part. In the doxology, which is given in the form of a chorale, will be found an excellent treatment of the voices in unison, at the words "To the Father and the Son, And the Spirit, Three in One." From this metrical doxology, a movement in triple time breaks forth, "Great is our Lord," which leads admirably once more into the chorale, with the repetition of which the Anthem closes.

The Lord that made heaven and earth. Full Anthem by James Turle.

Mr. Turle's contributions to Church Music have been so well received that it is to be regretted that they are not more numerous. The short Anthem before us, though not possessing any claims to originality either in form or harmony, is pleasing and well written.

The Lord is loving unto every man. Thanksgiving Anthem by G. M. Garrett, Mus. Doc.

Church Music having gone through the period when regularity of general form was completely sacrificed to the combinations of subjects enforced by counterpoint, seems somewhat inclined to go too far, by reaction, in the opposite direction; and now, words are often sacrificed to suit the exigences of the constantly repeated phrase of four or eight bars in length. Thus, in the Anthem before us we have, "And His mercy is over, over all His works. His mercy is over, over all His works." It is evident that the expression "His mercy is over," would be meaningless, were it not a mere "filling in" of a phrase of a stated length. But in thus finding fault, we are pointing out a bad habit which is prevalent amongst very many church composers, not one especially confined to Dr. Garrett, who has here given us a very charming composition, the original theme of which is relieved by the introduction of a spirited subject in the key of the dominant. The harmony, and general treatment throughout show the hand of a highly trained musician. This Anthem will unquestionably be found most useful and effective, whether sung in a cathedral or parish church, or by a large or small choir.

The Canticles (Te Deum, Benedictus, Jubilate, Magnificat, Nunc dimittis, Cantate Domino, and Deus misereatur). Set to Music in Chant form by Joseph Barnby.

Those who are interested in the work of parish choirs, and who know the difficulty of getting settings of the Canticles which shall be not too long, or too elaborate, or too uninteresting, will welcome Mr. Barnby's effort. He has perhaps adhered too rigidly to the chant form, especially in such cases as occur in the Te Deum, where words of one syllable have to be dragged through several bars of the chant. The "O - - - - Christ," which is so objectionable in the ordinary pointing for Chants, should have been avoided. But on the whole, organists and præcentors will be glad of this addition to their present stock of music, which though plentiful, is not always very choice.

Lucrezia Borgia. A Tragic Opera in two acts and a prologue. Composed by G. Donizetti. Edited and translated into English by Natalia Macfarren.

In an "Editor's Note" to this edition of one of Donizetti's most popular works we are told that it corresponds with the version performed at our Italian Operas, "evidently containing the composer's improvements upon his first conception." As will appear by comparing the several printed editions which exist, the Opera has from time to time undergone very extensive alterations, one of the most important of which is the substitution of the air "Anch' io provai" (composed expressly for Signor Mario), for a duet and chorus, which pieces are in this version judiciously placed in an appendix. The same care bestowed upon all the former Operas in this series is observable throughout the one before us; the important points of the score being always indicated, and the translation—an exceedingly difficult task, especially in many of the impassioned concerted pieces—being in every respect highly satisfactory.

Paraphrase sur "Gallia." Cantate de Ch. Gounod, par Camille Saint-Saëns.

M. Gounod is lucky in having his beautiful Cantata paraphrased by an able and conscientious artist like M. Saint-Saëns. So carefully indeed is the piece written that, without presenting any formidable difficulties to the pianist, the salient portions of the composition are displayed with such effect as to convey to strangers a very good notion of the entire work. The feeling of the pathetic opening, in E minor, with the plaintive holding notes for the horns, is excellently preserved in the pianoforte arrangement; and the *legato* melodies for the solo voice are also admirably transcribed. Were all "paraphrases" as good as this, we should have nothing whatever to say against this class of composition. The piece is, we think, likely to become popular.

La Capricieuse. Impromptu, pour le Piano, par Alfred Jaell. Op. 138.

A really excellent Impromptu, in G minor, highly interesting as a composition, and written for the instrument with that skill which might be expected from so accomplished a pianist. The second subject, in E flat major, with the accompaniment divided between the two hands, is extremely melodious; and the theme flowing at the top of a series of *arpeggios*, is not only highly effective, but will prove an admirable study for this style of playing. Advanced pianists will find this Impromptu a welcome addition to their stock of modern music.

Sancta Maria. Song. Dedicated to Her Majesty Marie Henriette Anne, Queen of the Belgians. The words translated from the French of J. Bertrand, by H. W. Dulcken, Ph.D. The music composed by J. Faure.

This Hymn, which is also published with the original French words, can scarcely fail to attain a speedy and wide popularity. A lovely placid theme, commencing with the pianoforte—the voice beginning on the fifth of the chord for each line of the poetry, and ending the first phrase by dropping from a flattened sixth to the dominant—is peculiarly sympathetic with the feeling of the verses, which are indeed most excellently translated by Dr. Dulcken. This first subject is effectively contrasted by a melody, with a rapid *arpeggio* accompaniment, intended of course for the harp, the conclusion of the verse, where the voice mounts to the upper A, being a point of much interest. The Hymn has already been introduced to a concert-room audience through the exquisite singing of Madame Adelina Patti.

Trios and Quartetts for Female Voices. Composed by Henry Hiles, Mus. Doc., Oxon.

1. *The Song of the Lark (Summer).* Trio. Poetry by Felicia Hemans. 2. *Open, oh Heaven! (A Dirge).* Trio. Poetry by Adelaide Anne Procter. 3. *To Primroses filled with morning dew.* Trio. Poetry by Robert Herrick. 4. *Where are the Swallows fled?* Quartett. Poetry by Adelaide Anne Procter. 5. *The Summer's call.* Quartett. Poetry by Felicia Hemans. 6. *To the Ocean now I fly.* Quartett. Poetry by Milton.

Dr. Hiles has acted wisely in choosing good poetry for the exercise of his powers, for we cannot but believe that feeble words are very likely to produce feeble music. Since part-singing has become a recognized branch of study in ladies' schools, composers of acknowledged talent have done much towards cultivating a taste for something better than well-known songs harmonized; and the compositions before us will, we think, be found a valuable contribution to the rapidly increasing stock of part-music for female voices. No. 1 has a fresh and melodious subject, some good effects being gained by the voices answering each other, especially on the words "There is joy." The composer has cleverly secured a *rallentando* in the last four bars, by writing them in $\frac{9}{8}$ rhythm, instead of $\frac{3}{4}$. The words of No. 2 are very sympathetically set; and, apart from its melodious beauty, the trio will form an excellent exercise for expressive part-singing. The conclusion, where the contralto drops to the low B, and afterwards joins the other voices in an ascending scale to the dominant harmony, is extremely beautiful. No. 3, commencing with the soprano voice, is based on a charming subject, most skilfully harmonized, the phrase "Why do ye weep?" especially, having received most careful consideration from the composer, who has shown throughout this composition that he can thoroughly feel the true spirit of Herrick's poetry. No. 4 is rather more broken in character at the beginning, a melody being written to the line "Where are the swallows fled?" and the voices afterwards repeating the word "Where?" with much effect. Miss Procter's verses have indeed been most tenderly treated throughout this quartett, which is likely to become one of the most popular of the set. No. 5 is perhaps scarcely so attractive as those already noticed, but the subject speaks the words with much fidelity, and it is sufficiently simple in construction to give but little trouble

to the vocalists. No. 6 has a light and pleasing melody, commencing in canon on the unison. The imitation is skilfully kept up; and where the four voices come together, the harmonies are appropriate and well written. There is sufficient contrast of style in these Trios and Quartetts to make them all acceptable both to teachers and pupils.

Three Songs about a Rose; for a Tenor voice. Composed by Morton Latham.

Were these songs merely grammatically incorrect, we should pass them over in the crowd of similar productions which come before us; but as the composer shows a decided talent for melody, with a laudable desire to express the words according to their meaning, we counsel him either to have his works submitted to a competent professor before publication, or to place himself at once under a systematic course of study. In the first place he would learn how to treat the chord of the $\frac{6}{4}$, and at all events he would not have two of these chords in succession, moving together in octaves, such as occur in the third song, between the third and fourth bar of the third page. Then he would also be taught not to write his harmonies by ear, as an instance of which we must tell him that in the same song we have alluded to, in the last bar of page 2, the B flat should be A sharp, and the chord would then be a diminished 7th, which should resolve to a $\frac{6}{4}$ on the dominant, B. Let Mr. Latham try this harmony, and he will soon be convinced of the necessity of comprehending the theory of the art he practises.

Lamborn Cock and Co.

The Song of the Pine Tree. Words by H. Beales. Music by Claudius H. Couldery.

Mr. Couldery is rapidly passing from the rank of promising young composers and taking his place with the best English writers of the day. This song is full of dramatic power. A striking theme, in F minor, excellently adapted to the poetry, is sufficiently quietly accompanied to permit the due expression of the words; and even in the impassioned parts, especially where the thundering avalanche tempts the outburst of a series of chromatic harmonies, the composer never forgets that he is writing a song. If our public singers selected their solos only from the most meritorious productions, the "Song of the Pine Tree" would speedily find its way into the concert-room.

That dear Song I loved the best. Words by Charles J. Rowe. Composed by Allan Hyde.

We know not whether an experienced composer is hidden under the name of "Allan Hyde," but this little song, unpretending as it is, does not appear the work of a novice. The melody is extremely pleasing, and the accompaniment is written with much grace and refinement. We do not, however, like the A, G, in the bass, proceeding from a diminished to a perfect fifth with the voice part, in the 8th bar of page 4: this arises from altering the melody and retaining the same accompaniment as that to the first verse: the substitution of a single note would remedy the defect.

The Soldier's Widow to her Child. Ballad. Written by W. L. Gammond. Music by J. L. Hatton.

Mr. Hatton has set some very pathetic words with so much sympathetic feeling that we cannot but recommend the song, although we own to being somewhat tired of the lugubrious ballads with which we are so plentifully supplied in the present day. The melody speaks the lament of the soldier's widow with real tenderness; and we may especially cite the modulation into the tonic minor, to the words, "For cruel war robb'd me of him," as an excellent point. The harmonies and accompaniments are as thoroughly satisfactory as might be expected from the pen of so accomplished a musician as Mr. Hatton, and are sufficiently varied to give effect to, without disturbing, the voice part.

Ashdown and Parry.

Overture to "Oberon." (Weber.) Transcribed for the Pianoforte by Brinley Richards.

A new transcription of the overture to "Oberon" was of course not called for unless some novel features were introduced which should make it stand apart from the many standard arrangements which have been so long in use. Mr. Richards says, "In this edition some of the passages have been arranged with a view to realize as nearly as possible the orchestral effects, without the necessity, as in previous arrangements, of altering the time." This plan has, we think, been successfully carried out. The rapid passage for flutes and clarionets in the Introduction, for instance, is written in two parts only, which certainly places it more comfortably under the hands, and renders any *rallentando* unnecessary. No arrangement can make the overture anything but a difficult piece for the pianoforte; but Mr. Richards has, we think, performed his task with much credit, and he well deserves the thanks of all amateurs in consequence.

Où voulez-vous aller. Barcarolle, de Gounod. Transcrite pour Piano.

Il Barbiere di Siviglia. Fantaisie Brillante, sur l'Opera de Rossini; pour Piano.

Mendelssohn's Concerto. (Op. 64.) Paraphrase for the Pianoforte.

La Sympathie. Dialogue Musical, pour Piano. By Sidney Smith.

Mr. Smith should, we think, take it as a compliment when we say that we prefer his original piece to his arrangements. The transcription of Gounod's Barcarolle, and the Fantasia from "Il Barbiere," are fair specimens of approved domestic pianoforte music, and the arranger deserves a certain amount of credit for his skill; but when he touches Mendelssohn's Concerto (which, by the bye, it should be stated is that for the violin) he ventures on classical ground and invites more earnest criticism. Our chief objection to most of these musical "paraphrases" is that they cause confused ideas with amateurs as to the construction of the original work; and in the case before us, persons unacquainted with the violin Concerto would indeed be puzzled to separate Mendelssohn from Smith. The title, "Mendelssohn's Concerto (Op. 64)," on the cover of the piece, too, to say nothing of its not conveying any information to the general public as to what Concerto it is, certainly would lead most people to imagine that it is an arrangement of the entire work for the pianoforte. Passing on with pleasure to the elegant little piece "La Sympathie," we have nothing but praise to award. In this sketch, which is appropriately called a "Dialogue musical," the composer has never once been betrayed into either "fine writing" or patchiness, but has allowed the subject to flow on naturally to its legitimate conclusion. We shall be glad if Mr. Sidney Smith will give us more of such compositions; and he will materially add to the obligation if, being an Englishman, he will allow the title-pages of his works to appear in his native language.

Schott and Co.

Chant élégiaque, pour Violoncelle solo, avec accompagnement de Piano. Composé par Berthold Tours.

The compositions of Mr. Berthold Tours are multiplying fast, but by no means too fast for those who have long ago hailed him as an earnest and enthusiastic disciple of true art. In no one of his works do we find instances of haste or carelessness; and although it cannot be expected that so prolific a composer should be equally happy in every production, we have not yet seen a piece of his which does not evince the possession of an originating power, and the faculty of throwing a grace and elegance around his subjects which cannot fail to command admiration both from musical and non-musical hearers. The piece before us will be a real boon to violoncello players who wish to devote their attention to

Field Flowers.

A PART-SONG.

Words by FREDERICK ENOCH. Composed by F. STANISLAUS.

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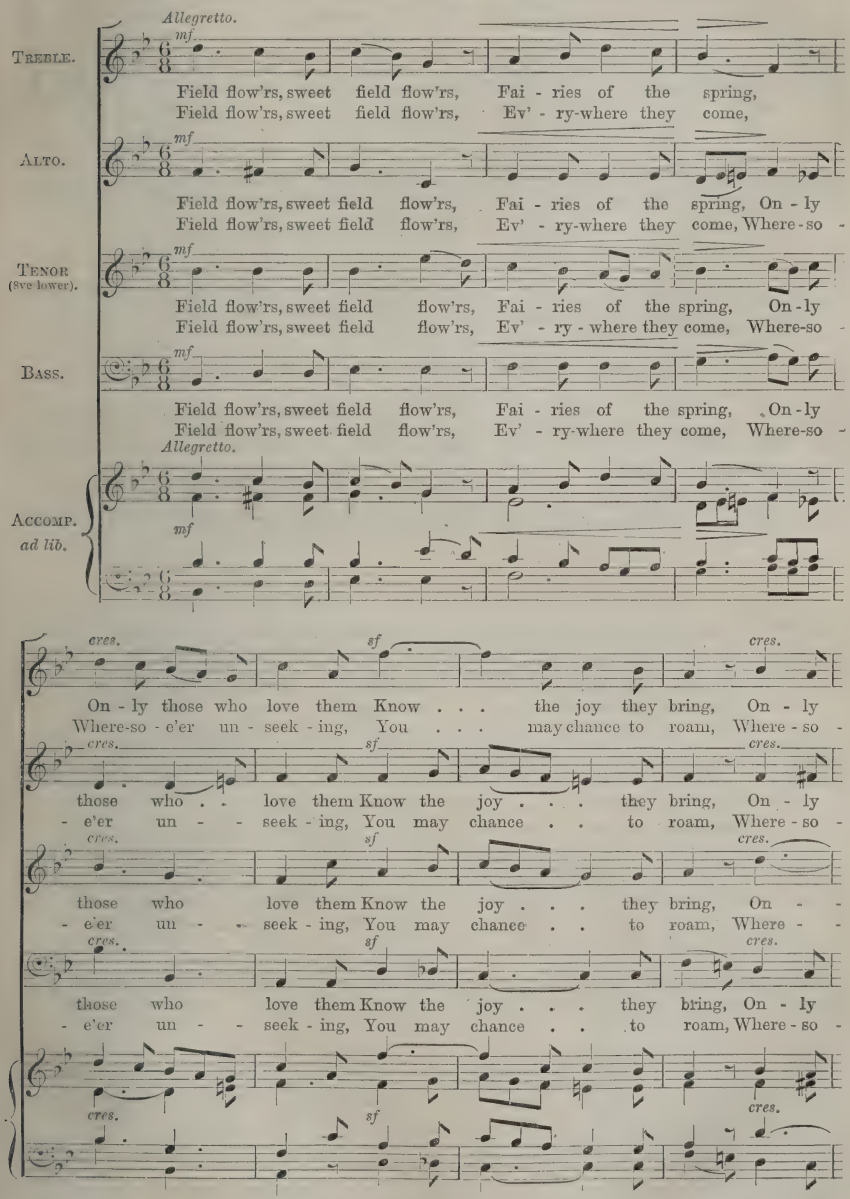
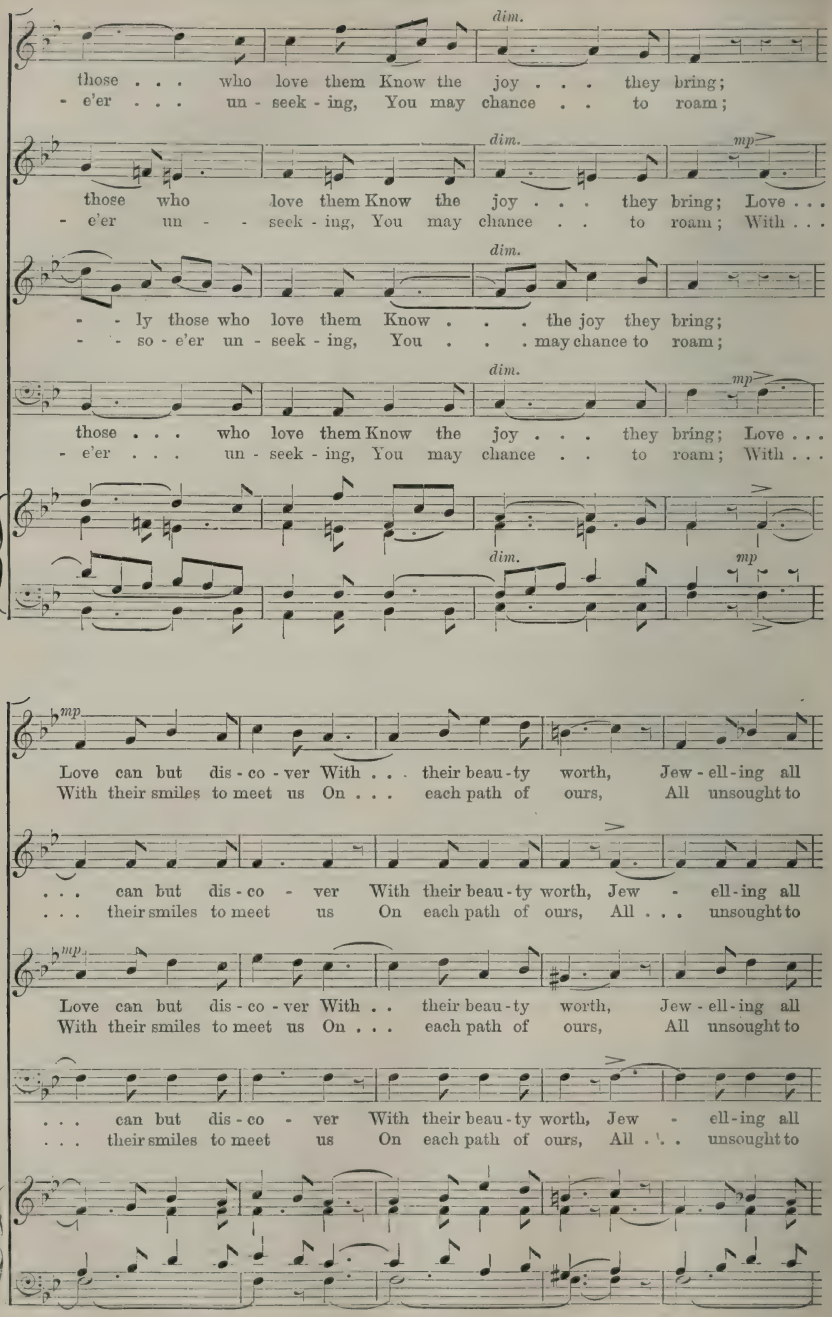
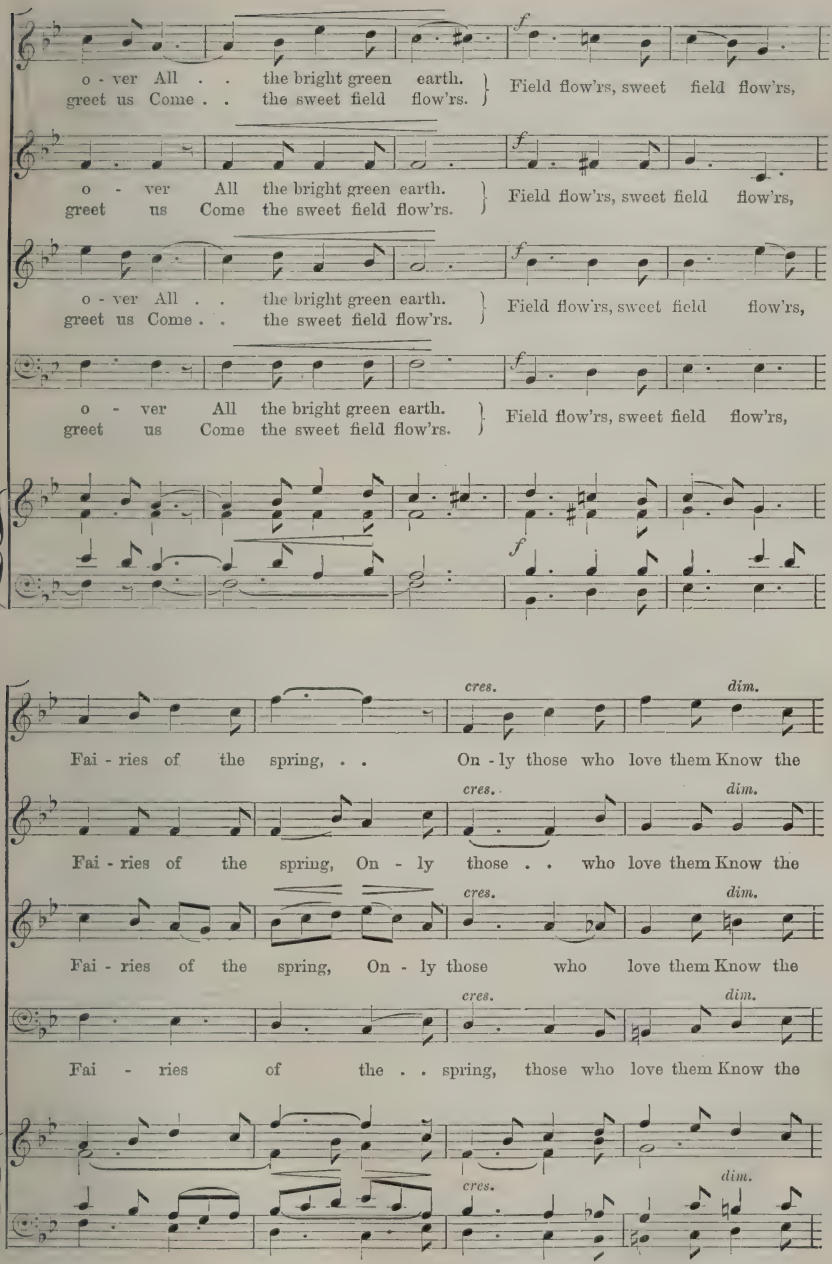
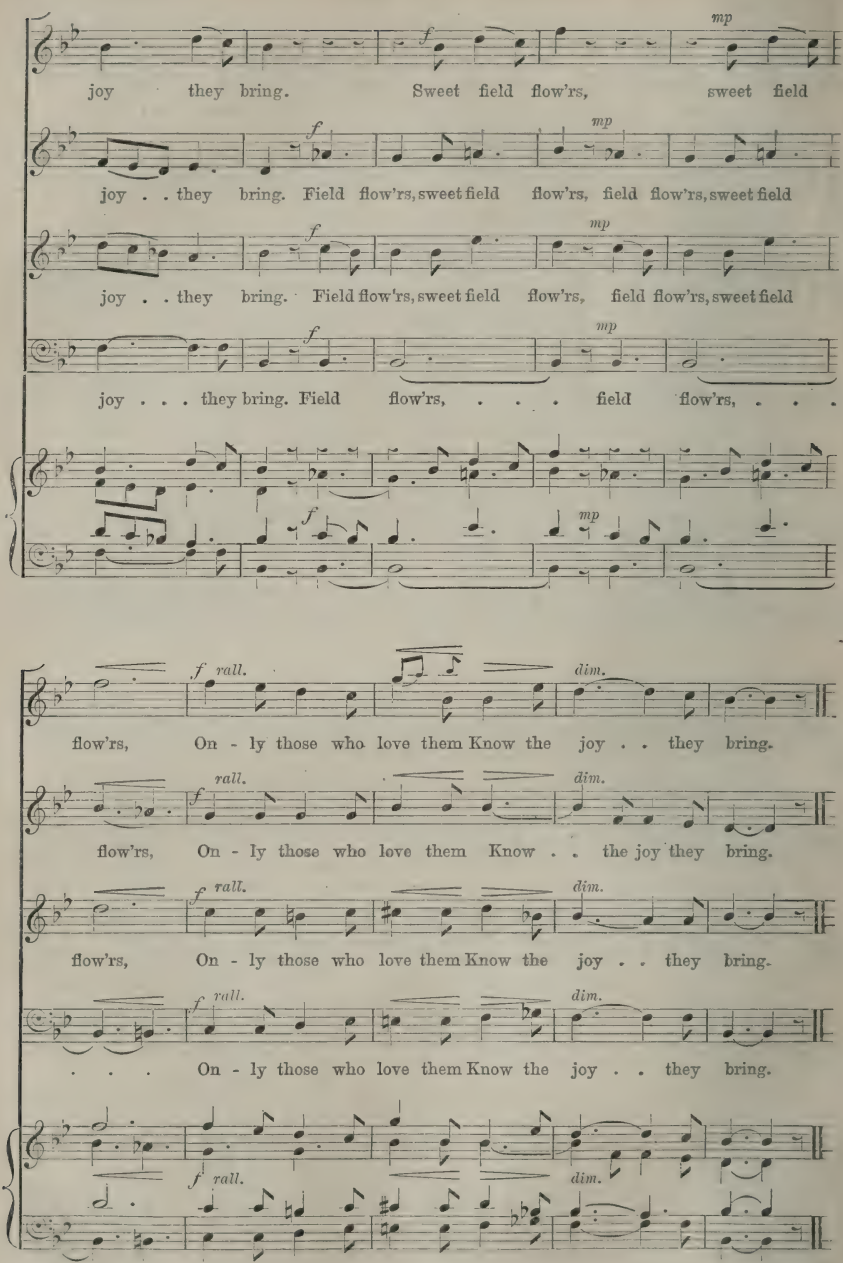

Allegretto.
mf
Treble.
Field flow'rs, sweet field flow'rs, Fai - ries of the spring,
Field flow'rs, sweet field flow'rs, Ev' - ry-where they come,
Alto.
Field flow'rs, sweet field flow'rs, Fai - ries of the spring, On - ly
Field flow'rs, sweet field flow'rs, Ev' - ry-where they come, Where - so -
Tenor (8ve lower).
Field flow'rs, sweet field flow'rs, Fai - ries of the spring, On - ly
Field flow'rs, sweet field flow'rs, Ev' - ry - where they come, Where-so -
Bass.
Field flow'rs, sweet field flow'rs, Fai - ries of the spring, On - ly
Field flow'rs, sweet field flow'rs, Ev' - ry-where they come, Where-so -
Allegretto.
Accomp. ad lib.
cres.
sf
On - ly those who love them Know . . . the joy they bring, On - ly
Where-so - e'er un - seek - ing, You . . . may chance to roam, Where - so -
those who . . love them Know the joy . . . they bring, On - ly
- e'er un - - seek - ing, You may chance . . to roam, Where - so -
those who love them Know the joy . . . they bring, On - -
- e'er un - - seek - ing, You may chance . . to roam, Where - -
those who love them Know the joy . . . they bring, On - ly
- e'er un - - seek - ing, You may chance . . to roam, Where - so -


dim.
those . . . who love them Know the joy . . . they bring;
- e'er . . . un - seek - ing, You may chance . . to roam;
dim. mp
those who love them Know the joy . . . they bring; Love . . .
- e'er un - - seek - ing, You may chance . . to roam; With . . .
dim.
- - ly those who love them Know . . . the joy they bring;
- - so - e'er un - seek - ing, You . . . may chance to roam;
dim. mp
those . . . who love them Know the joy . . . they bring; Love . . .
- e'er . . . un - seek - ing, You may chance . . to roam; With . . .
dim. mp
mp
Love can but dis - co - ver With . . . their beau - ty worth, Jew - ell - ing all
With their smiles to meet us On . . . each path of ours, All unsought to
. . . can but dis - co - ver With their beau - ty worth, Jew - ell - ing all
. . . their smiles to meet us On each path of ours, All . . . unsought to
mp
Love can but dis - co - ver With . . their beau - ty worth, Jew - ell - ing all
With their smiles to meet us On . . . each path of ours, All unsought to
. . . can but dis - co - ver With their beau - ty worth, Jew - ell - ing all
. . . their smiles to meet us On each path of ours, All . . . unsought to


o - ver All . . the bright green earth.
greet us Come . . the sweet field flow'rs.
Field flow'rs, sweet field flow'rs,
o - ver All the bright green earth.
greet us Come the sweet field flow'rs.
Field flow'rs, sweet field flow'rs,
o - ver All . . the bright green earth.
greet us Come . . the sweet field flow'rs.
Field flow'rs, sweet field flow'rs,
o - ver All the bright green earth.
greet us Come the sweet field flow'rs.
Field flow'rs, sweet field flow'rs,
f
cres.
dim.
Fai - ries of the spring, . . On - ly those who love them Know the
Fai - ries of the spring, On - ly those . . who love them Know the
Fai - ries of the spring, On - ly those who love them Know the
Fai - ries of the . . spring, those who love them Know the


mp
joy they bring. Sweet field flow'rs, sweet field
f
mp
joy . . they bring. Field flow'rs, sweet field flow'rs, field flow'rs, sweet field
f
mp
joy . . they bring. Field flow'rs, sweet field flow'rs, field flow'rs, sweet field
f
mp
joy . . . they bring. Field flow'rs, . . . field flow'rs, . . .
f
mp
f rall.
dim.
flow'rs, On - ly those who love them Know the joy . . they bring.
f rall.
dim.
flow'rs, On - ly those who love them Know . . the joy they bring.
f rall.
dim.
flow'rs, On - ly those who love them Know the joy . . they bring.
f rall.
dim.
. . . On - ly those who love them Know the joy . . they bring.
f rall.
dim.

good music. The theme, in $\frac{12}{8}$ rhythm, is extremely melodious; and although the pianoforte part is modestly called an accompaniment, it is so effectively written, and contains so many independent points, that the composition should be more fitly described as a duet for the two instruments. The violoncello passages are well considered throughout; and the conversational bits are written with that sympathetic feeling which, to do the composer full justice, must be faithfully reflected by both performers. As an unpretending piece of chamber-music this is one of the most charming we have seen for some years.

J. F. BORSCHITZKY.

Two-part and Three-part School Songs. Second Set, with Pianoforte Guidance, *ad lib.* Composed by J. F. Borschitzky.

THESE Kinder-Garten songs will prove excellent practice in schools where vocal music is carefully taught. They are all melodious, appropriately harmonized, and easy to sing, without being childishly simple. The words are always well selected—such writers as Wordsworth, Longfellow and Mackay being amongst the authors chosen from—and the pianoforte "guidance" is really what it professes to be. Music adapted for the special purpose of training pupils to sing in parts, so well considered and healthy as this deserves extensive encouragement.

WEEKES AND CO.

Two Sketches, for the Pianoforte.
Minuet and Trio in E flat, for the Pianoforte.
Composed by G. A. B. Beecroft.

THESE unpretending little pieces are quite refreshing after the multitudes of frivolous compositions "de Salon," which we are compelled daily to wade through. Mr. Beecroft has a feeling both for melody and harmony, and writes with that grace which evidences a cultivated musical taste. We like his sketches very much, more especially the first, which is treated throughout with a simplicity which cannot be too much commended. The second is rather more conventional, being merely a "song without words;" but it is melodious and, played with a refined touch, cannot fail to please. The "Minuet and Trio" may be recommended as excellently adapted for teaching. The theme of the Minuet is extremely attractive, and has the merit of not too closely reminding us of the many similar movements from the classical authors constantly floating in the mind. The Trio is scarcely perhaps as interesting as the Minuet, but it contrasts well with it, and contains many effective points. Mr. Beecroft is, we think, justified in trying his hand at a full Sonata, but let us hope that he will not add "Quasi Fantasia" on the title-page—those two words so commonly used by tyros to cover their want of constructive power.

The Wild Rosebud. Song. The words from the German of Goethe. Translated by Theodore Martin, Esq. Composed by Josephine Williams, Associate of the R.A.M.

A GENUINE and healthy ballad, written in a school which needs to be encouraged in these days of maudlin sentimentality and pedantic mediocrity. A pure melody, and a simple but thoroughly musicianlike accompaniment are so rarely to be found in modern vocal effusions that we cannot but counsel Miss Williams to persevere in the path she has chosen. We are particularly pleased with the phrase in the relative minor, after the double bar; and the return to what may be called the burden of the song, with the *arpeggio* accompaniment, is exceedingly effective.

WILLIAM MORLEY.

Le Lac. Romance for Pianoforte. By W. C. Levey.

ALTHOUGH the real origin of this piece is announced on the title-page, the outside proclaims it to be a Romance "by W. C. Levey." Considering that it is merely a transcription of Niedermeyer's well-known song "Le Lac," we think that as the title on the cover is the first, if not the only, one which strikes the eye of intending purchasers, Mr. Levey's name should there have appeared second to that of Niedermeyer. As an arrangement of the melody it is entitled to warm commendation; and pianists who have studied the art of playing an air "sans paroles," will find this a most attractive piece on which to exercise their powers. The excessive beauty of the theme will be certain to ensure it a welcome with a drawing-room audience.

JOHN MENZIES AND CO., EDINBURGH AND GLASGOW; AND HOULSTON AND SONS, LONDON.

The Centenary Souvenir. Six Songs by Sir Walter Scott. The music by George Croal.

THE composer of these songs states in his preface that he was present at the dinner of the Theatrical Fund in Edinburgh when Sir Walter Scott publicly avowed himself the author of "Waverley;" and naturally feeling much interest in the celebration of the centenary of the great novelist, he has produced this attractive little volume as a souvenir of the event. The compositions are exceedingly meritorious, and although not equal in merit, they are all melodious, vocal, and thoroughly Scottish in character. We are inclined to select for especial commendation "Soldier, rest," "The Wandering Harper," and "The Cavalier," the first named being full of feeling, and truly sympathetic with the words. The accompaniments are generally carefully written—so carefully, indeed, that we wonder how two such glaring consecutive fifths as occur between the voice-part and bass, in the second bar on page 9, could have crept in. Mr. Croal has selected some songs which have not been too much hackneyed; and we are even inclined to agree with the composer's assertion that they are "almost unknown to the present generation in a lyrical form."

J. MCDOWELL AND CO.

Gavotte Favorite de Marie Antoinette (1774), pour Piano; par Ch. Neustedt.

A QUAINT and characteristic melody, which cannot fail to attract those lovers of real music whose ears are perforce tuned to the manufactured sickly "themes" of the present day. We care little for the modern ornaments of the arranger, and believe that the subject simply set forth would have been infinitely more satisfactory. The publishers of course will not agree with us; but we very much doubt whether the taste of the public in these matters is not greatly underrated.

The Gallant Cross of Red. Written and composed by J. L. Richardson.

As we find that this song is stated to be "arranged by A. J. Sutton, Esq.," we may conclude that the author of the poetry is not musician enough to do more than imagine a melody to his words. Without being unduly critical upon the music, therefore—although we may say that it is sufficiently well suited for the purpose, if not strikingly original—we must give much credit to Mr. Richardson for his verses, which are well written and full of feeling. The introduction of the chorus at the end of each verse gives additional importance to a composition which deserves recognition as drawing attention to a subject which in connection with the late war, should not be allowed to pass from our memory.

WOOD AND CO.

Scherzo Giojante, for the Pianoforte.
Scherzo, nello stile Napolitano, for the Pianoforte.
Composed by Franz M. D'Alquen.

BOTH these pieces, dedicated to Madame Piatti "by her old friend and master," are good specimens of healthy writing. The subject of the first Scherzo is peculiar, but

it has much character, and in spite of a certain amount of thinness in the harmonies, is highly effective. The theme in the relative minor, forms a good contrast. The second piece, "nello stile Napolitano," is by far the better of the two. A melodious Scherzo, in D minor, is followed by a movement, "meno mosso," in the tonic major, which contains some interesting points, a staccato accompaniment being taken against a legato subject, both of which are alternated between the two hands. These compositions may be recommended, not only as musician-like works, but as containing a certain amount of originality which is too rare to be passed over.

DUFF AND STEWART.

Guillaume Tell. Rossini's celebrated Terzetto "Al tuo materno sen," arranged for the Pianoforte by Charles Salaman.

WE know not why this piece should be headed "Guillaume Tell," seeing that it is simply an arrangement of the favourite Trio "Al tuo materno sen;" but publishers will do strange things, and, as a rule, we by no means hold composers responsible for the title-pages of their works. Mr. Salaman, as might be anticipated, has acquitted himself well of his task, and written a piece which is likely to find favour with all pianists who delight in reproducing the gems from well-known operas. The passages, although effectively laid out, are never unduly elaborated; and pianists of no extraordinary power will therefore find this transcription thoroughly within their reach.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Through the columns of your valuable journal I wish to make an appeal to the Clergy of the Church of England to increase the salary of their Organists. "The labourer is worthy of his hire"—and it is a standing shame against the Church of England that those who conduct her music should have to work all their leisure time at teaching the pianoforte, or writing brilliant Fantasias on popular airs to gain a bare subsistence, besides having to teach a choir with three services on Sunday, and, in some cases, daily service, at eighty pounds a year. I am not an organist or professional musician; but I leave your readers to judge whether such treatment is proper for votaries of the highest branch of the classical art.

I am, Sir, yours truly,

AN OBSERVER.

[We wish that the stipend named by our correspondent were anything like the average amount paid to organists. We know many talented musicians who perform all the duties mentioned in the above letter for a salary of twenty-five pounds a year.—ED. *Musical Times.*]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert. for without such date no notice can be taken of the performance,*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. HENRY.—*We do not believe in "self-instruction" upon any instrument, even with the aid of the best book ever published. As our correspondent, however, by his enquiry, seems inclined to make the experiment, we beg to refer him to p.* 189 *in our last number, where he will find a sufficient choice of works on the subject advertised.*

ENQUIRER.—*The Rhythm of a piece will determine how a group of six notes is to be performed. For instance in* $\frac{2}{4}$ *rhythm a group of six semiquavers would be played in* two threes, *but in* $\frac{6}{8}$ *it would be played in* three twos. *In the example quoted the time will sufficiently show that the semiquavers must be divided into triplets.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CANTERBURY, NEW ZEALAND.—The first performance in Canterbury of the Oratorio, *Elijah*, was given by the Mendelssohn Society, Christchurch, on Friday, the 19th May, at the Canterbury Music Hall. The whole of the work was rendered in a very creditable manner, the choruses being especially well sung. The important part of the Prophet was undertaken by Mr. G. Palairet, and was well sustained throughout. Amongst the pieces more particularly calling for commendation may be mentioned the duet, "Help me, man of God," by Mrs. Digby and Mr. G. Palairet; "Woe unto them," by Mrs. Palairet, and the chorus "Thanks be to God," which was sung in splendid style. The members of this Society and their musical director (Mr. Robert Parker), under whose direction the concert was given, may fairly be congratulated on the successful rendering of this difficult Oratorio. The orchestra, under the leadership of Mr. Bünz, contributed in no small degree to the excellence of the performance. Miss Marshman presided at the pianoforte, and Mr. J. Milner at the harmonium.

CAPE TOWN, CAPE OF GOOD HOPE.—The festival of the Confession of Augsburg was celebrated in the Evangelical Lutheran Church on Sunday, the 25th June, when some choice selections of sacred music were admirably rendered by an efficient and well trained choir, under the able direction of Mr. J. H. Ashley. The first of these was the "Sanctus" from Mozart's *Requiem Mass*. This was followed by a contralto solo from Sir Michael Costa's Oratorio, *Eli*, given with great taste and feeling by Miss Wahl. After the second hymn Dr. Boyce's Anthem "Wherewithal shall a young man" was sung, the verse parts being rendered with good effect, and the final chorus with precision and animation. The concluding selection of the Morning Service was the air "But thou didst not leave," and chorus "Lift up your heads," from Handel's *Messiah*. The former of these was given by Miss Sederstrom with much feeling, and the latter was also most succesfully performed. The first of the evening selections was the Anthem, "Lord, who shall abide," in which the duet for soprano and bass, with choral accompaniment, was highly effective; and the contralto solo, "Praise the Lord, O my Soul" (Greene), was most carefully executed. The motett "O Saving Victim" consisting of soprano solo and chorus, was sung in a manner which, taking into consideration the difficulties of the music, reflected great credit on the performers; and the Recitative and Air from Costa's *Eli* was admirably adapted for the display of the talents of the fair vocalist. The grand chorus, "The Heavens are telling," from Haydn's *Creation*, was a fitting musical conclusion to the festival, and was, indeed, the best rendered of the choruses of the day. No small portion of the success of the festival was due to the admirable performance of Mr. Darter, who kindly came forward at the last moment to supply the place of the regular organist, who was indisposed.

COLNBROOK, NEAR WINDSOR.—Thursday, the 3rd ult., was observed as a Thanksgiving Festival, on the completion of the improvements in the Parish Church, which have been carried out under the direction of Joseph Bland, Esq., trustee to a fund with which the church is endowed for its constant repairs. In the chancel the choir has been repaired, and the east wall of the sanctuary of the altar has been adorned with encaustic tiles, both the offering of R. Percival Daniell, Esq., of Longley House, Slough. The remainder of the east wall to the roof is covered with a beautiful diaper work, terminating in what is called a "Himmel," or heaven, of an intense blue, studded with golden stars, and the Hebrew sacred characters surrounded by a glory in the centre. This is the offering and work of Mr. Robert Sargeant, of St. John's, Uxbridge Moor, late a student of St. Augustine's College Canterbury, who wished to mark his long and happy connection with Colnbrook Church by this beautiful memorial. The remainder of the adornments were completed under the direction of the churchwardens, Messrs. Jones and Mole. The entrance to the churchyard has been much improved by a Lych Gate, designed by Mr. Edgington, of Windsor: this has been effected by the united labours of a committee of townspeople. A procession was formed at the vicarage at eleven o'clock, under the direction of the vicar, the Rev. W. Grieve, consisting of the choir-boys, Mr. R. Radcliffe, choirmaster, and a number of the principal clergy, who entered the church singing the hymn, "Brightly gleams our Banner. The service was choral throughout. The Anthem, "Praise the Lord, O Jerusalem" (Scott), was well rendered by the choir. Miss M. Ratcliff presided at the organ. After service a cold collation was served to about 250 persons in a spacious marquee in the vicarage grounds. After tea even-song was performed with full choral service, the prayers

being intoned by the Rev. W. Grieve, M.A. The committee formed for carrying out the arrangements spared nothing to make the festival a success; and they have every reason to congratulate themselves on the result of their efforts.

Crewe.—On the evening of Monday, the 7th ult., the members of the Crewe Philharmonic Society and their friends met together at a social tea meeting in the large class-room of the Mechanics' Institution, the object being to present to the conductor, Mr. Edward Chapman, a testimonial in consideration of the invaluable aid he had given to the Society. Mr. W. H. Dykes, a member of the Society, was unanimously voted in the chair. After some highly eulogistic remarks on the services rendered to the Society by their conductor, Mr. Dykes called upon the honorary secretary, Mr. J. D. Wright, to make the presentation, which consisted of a large size photographic portrait of Mr. Chapman, and an elegant silver-mounted *baton*, suitably inscribed. A full orchestral score of the *Creation* was also to have been given, but the binder had failed to send it in time for the meeting. Mr. Wright spoke most earnestly and enthusiastically on the efforts made by Mr. Chapman to cultivate a taste for the highest music, and trusted that the present would be accepted, not on account of its intrinsic value, but as a mark of esteem from the members of the Association. On receiving the testimonial, Mr. Chapman was loudly applauded, and after making a suitable reply, a selection of music was performed, which was listened to with much attention.

Deal.—On Monday evening, the 7th ult., the first of a series of Weekly Concerts took place at the Assembly Rooms, under the conductorship of Mr. W. B. Harrison. Miss Ellen Glanville and Mr. Stanton were warmly and deservedly applauded in all their songs, and Mr. Parker (violin), and Mr. Harrison (pianoforte), performed solos with much effect. Mr. Harrison deserves to be congratulated on the success of his opening concert, and we trust that he may continue to meet with the encouragement he so well merits.

Edinburgh.—During the visit of the British Association the members and associates assembled in the music class-room of the University to hear an organ Recital by Dr. Oakeley. The first part of the programme consisted of compositions for the organ, and the second of adaptations and arrangements for the instrument. It is needless to say that the performance afforded the highest gratification to a large audience, and that the applause was spontaneous and enthusiastic.

Keswick.—An interesting organ Recital was given at the Parish Church of Crosthwaite on the 28th July, by Mr. P. T. Freeman, before an audience comprising the principal families of the neighbourhood. The programme was selected from the works of the most classical writers, and included one of Mendelssohn's organ Sonatas, a Prelude and Fugue by the same composer, Sir G. Elvey's Festal March (written for the marriage of H.R.H the Princess Louise), a grand Fugue, in D, by Bach, and the Hallelujah Chorus, from Beethoven's *Mount of Olives*. The performance was listened to throughout with much attention.

New Brighton.—The first of a series of popular classical concerts was given on Wednesday evening, the 23rd ult., when an interesting programme was provided. It opened with Beethoven's Trio in C minor, op. 1, No. 3, well played by Mrs. Beesley, Mr. H. Lawson, and Sig. Bodani. Mrs. Beesley and Mr. Lawson gave an admirable rendering of Beethoven's Sonata in F for pianoforte and violin. Mrs. Beesley's performance of Weber's "Moto continuo," on the pianoforte, was much admired, and the same may be said of the solos for violin and violoncello. Madame Billinie Porter was the vocalist, and she displayed a charmingly fresh voice, and a cultivated musician-like style.

Newport, Isle of Wight.—A festival of the choirs of the Isle of Wight was held at St. Thomas's Church, on Thursday, the 10th ult., and was of a very successful character. The voices numbered about 400, and for some weeks previous they had had the advantage of the training and great musical knowledge of the Rev. W. H. Nutter, M.A., who spared no pains to perfect the choirs in the important parts which they were called upon to perform on this occasion. In the morning the order of service was—Hymn (processional), "The church's one foundation" (S. S. Wesley); *Venite* (Thorley); Psalms (Hodges, Goldwin, and Stainer); *Te Deum* (Mornington); *Benedictus* (J. T. Mew); Anthem, "O praise the Lord" (Goss); Hymn before the sermon, "Ye boundless realms of joy" (Darwell); Hymn (recessional), "O happy band of pilgrims" (harmonized by Kocker). The singing generally was marked by great precision, and the rendering of the anthem may be mentioned as having been particularly meritorious. The Rev W. H. Nutter conducted, and Mr. Kinkee, of Lambeth, ably presided at the organ. The sermon was preached by the Bishop of Winchester. In the evening the Psalms were sung to chants by Barnby, Felton, and West; the *Cantate* to a chant by Troutbeck, and the *Deus* to a chant by Hopkins. The hymns were well selected, and as well sung. The success of the festival will, we should imagine, ensure its repetition next year.

St. Issey, Cornwall.—The interesting proceedings connected with the consecration of the new Parish Church, built through the energy of the Rev. C. N. Mann, vicar, terminated in a concert given in the school-room, on Thursday evening, the 27th July. The part-songs and solos were admirably sustained by Misses Martin, Coom, Lean, and other ladies and gentlemen, under the skilful *baton* of Mr. Robinson, organist of Kilston. The instrumental portion consisted of several solos on the pianoforte, and a fantasia for the violoncello, on Irish melodies, by Matys, executed by the Rev. E. Shuttleworth, which latter piece was enthusiastically encored. Notwithstanding the unfavourable weather, the room was crowded, and many were unable to gain admission.

Welshpool.—The re-opening of the Parish Church took place on Tuesday, the 15th ult., and was in every point of view successful and satisfactory. The large company, both of the clergy and laity, who were present at the various services, proved the great interest which was taken in the event by the constant attendants at the church, as well as by those who sympathize in all movements of this character. The service was full choral, the prayers, &c., being intoned by the Rev. K. B. C. Frith, senior curate of Welshpool. The sermon was preached by the Lord Bishop of St. Asaph, from Genesis xxviii. 17. Mr. Inglis Bervon, organist and choirmaster, presided with great ability at the organ, and the musical portion of the services reflected much credit personally upon that gentleman, and also upon the choir generally. Handel's Hallelujah Chorus was played whilst the congregation was leaving the church.

Organ Appointments.—Mr. C. Rowcliffe, of the choir of St. Marks, Goodman's-fields, Choirmaster to St. Botolph, Bishopsgate.——Herr Aurel de Ratti to South Hackney Parish Church (St. John of Jerusalem) E.——Mr. Edward Beswick to St. Paul's Church, Kersall, Manchester.——Mr. Charles B. Meacham, Mus. Bac., to St. Philip's Church, Birmingham.——Mr. W. J. Winbolt, Organist and Choirmaster to St. Jude's Church, Gray's Inn Road.——Mr. Edmund Thomas, late of the Parish Church, St. Mary Cray, Organist and choirmaster to Bexley Heath.

Choir Appointments.—Mr. Thomas Allen, of the Greek Church and Jews' Synagogue Choirs, Principal Tenor to the new Jesuits' Church, Oxford Road, Manchester.——Mr. Bayfield Gaite, Precentor to St. Olave's, Hart Street, Mark Lane, City.——Mr. Edward Barry, Tenor in the Choir of Christchurch, Lancaster Gate.

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DURING THE LAST MONTH,

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63	How soon our tow'ring hopes ditto	1
279	How are the mighty fall'n Funeral Anthem She delivered the poor ditto	2
280	How are the mighty fallen ditto The righteous shall be had ditto	1½
222	How excellent thy name . Saul	1½
223	The youth inspired ... ditto Our fainting courage ... ditto How excellent & Hallelujah ditto	2
65	Moses and the children Israel I will sing unto the Lord ditto	2
66	In glory high... ... Jephtha	1½
67	Immortal Lord ... Deborah	4
268	King's daughters were among	1
260	Kings shall be thy nursing fathers	1½
68	Let their celestial concerts Samson	1½
69	Lift up your heads ... Messiah	1½
71	Let all the angels of God ditto	1
73	Let us break their bonds ditto	1½
74	Let old Timotheus yield	1½
75	Lead on, lead on ... Judas	1
76	Let thy deeds be glorious Deborah	1½
77	Let our glad songs ... ditto Allelujah ... ... ditto	3
261	Let thy hand be strengthened	1½
262	Let justice and judgment	1
78	Mourn, ye afflicted ... Judas	1½
79	Mourn, all ye Muses ... Acis	1
228	Dead March ... ... Saul Mourn, Israel, mourn ... ditto	1
80	Must I my Acis still bemoan? Acis	1½
81	May no rash intruder Solomon	1½
82	Music spread thy voice ditto	1½
83	May all the host ... Joshua	1
257	My heart is inditing (1st movement)	1½
84	No more to Ammon's God Jephtha	1½
321	Now love, that everlasting boy Semele	1½
85	Doleful tidings ... Deborah Now the proud insulting foe ditto	1½
86	O God behold... ... Jephtha	1½
87	O first-created beam ... Samson	1½
89	O thou that tellest (Solo & Chorus)	1½
90	O father, whose Almighty ... Judas	1½
91	Vouchsafe, O Lord Dettingen O Lord, in thee ... ditto	2
92	O thou bright orb ... Joshua	1½
93	O the pleasure of the plains Acis	1½
94	O blast with thy tremendous brow ... ... Deborah O hear thy lowly servants' prayer ditto	1½
95	O Baal, monarch of the skies ditto	1½
227	O fatal consequence of rage Saul	1½
229	Eagles were not so swift ditto In sweetest harmony (Air) ditto O fatal day ... ... ditto	1½
327	Or let the merry bells L'Allegro	1½
328	Populous cities ... ditto	1½
96	Praise the Lord ... Solomon	3
97	Lord of Eternity ... Deborah Plead thy just cause ... ditto	1½
225	Preserve him for the glory Saul Is there a man? ... ditto	1½
275	Sing, O ye heavens Belshazzar	3
277	She put on righteousness	1
98	Surely he hath borne ... Messiah	1
99	Since by man came death ditto	1
100	The Lord shall reign ... Israel Sing ye to the Lord ... ditto	4
36	See the conqu'ring hero ... Judas	1
101	Sing unto God ... ... Judas	1½
102	Swell the full chorus ... Solomon	1½

HANDEL.

No.		Pence
103	Now a different measure ditto Shake the dome ... ditto	1½
104	See the proud chief ... Deborah	2
105	The Lord gave the word Messiah	1
106	Their sound is gone out ditto	1
107	They loathed to drink... Israel	1
108	The trumpet's loud clangour Ode	1
109	Thy right hand, O Lord Israel And in the greatness ... ditto	1
110	Thou sendest forth thy wrath ditto	1½
111	Who is like unto thee? ditto The earth swallowed them ditto	1
112	The people shall hear ... ditto	3
113	To our great God ... Judas	1
114	To thee Cherubin ... Dettingen	1½
115	The glorious company... ditto Thine honourable, true ditto	1
116	Thou art the King ... ditto	1
117	Then shall they know ... Samson	1½
118	Then round about the starry throne	1½
119	To dust his glory ... Samson	1
120	To man God's universal law ditto	1½
121	Theme sublime ... Jephtha	1½
122	To song and dance ... Samson To fame immortal go]... ditto	1½
123	The princes applaud Alex.'s Feast	1
124	Tune your harps ... Judas	1½
125	Throughout the land ... Solomon	1½
126	Thus rolling surges rise ditto	1
127	The name of the wicked ditto	2
128	To long posterity ... Joshua	1½
129	The Lord commands ... ditto	1½
130	The Great Jehovah ... ditto	1
131	The listening crowd Alex.'s Feast	1½
132	The many rend the skies ditto	2
276	The ways of Zion do mourn	1½
281	Their bodies are buried But their name liveth ... ditto	1½
282	The people will tell ... ditto And the congregation... ditto	1
283	They shall receive ... ditto	1½
284	The merciful goodness ditto	1
344	The mighty power ... Athalia	3
133	The great king of kings Deborah Doleful tidings ... ditto	1½
254	The king shall rejoice... ...	1
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330	These pleasures, Melancholy, give ditto	1½
255	Thou hast prevented him ...	1½
302	Tyrants now no more ... Hercules	1½
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136	We hear ... ... ditto	1
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138	We praise thee, O God Detttingen	2
139	When thou hadst overcome ditto We therefore pray thee ditto	1½
140	When his loud voice ... Jephtha	3
141	With thunder arm'd ... Samson	1
324	Weep, Israel, weep ... ditto	1
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146	Your voices tune Alex.'s Feast	1½
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148	Ye house of Gilead ... Jephtha	1½
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In Vocal Score.

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294	Credo—O be joyful ...	1½
295	Et incarnatus—O Lord, give ear...	1½
296	Et resurrexit—Thou hast maintained	1½
297	Et vitam—Lord, thine be the power	1½
298	Sanctus—Holy, holy	1
299	Benedictus—He is blessed ...	2
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166	Et resurrexit—Thou hast maintained	1½
167	Sanctus—Holy, holy ... / Benedictus—He is blessed ...	2
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[TRIBULATION.]

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308	Agnus Dei and dona nobis ... / Shew thy favor unto thy people ... / Look with favor on thy people	1½

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Scene II.—May-day Festivities.—The Trysting Tree.
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Scene I.—A Dense Forest. The Capture of Will Scarlett.
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Sept. 19, 1871. BENJ. SHADGETT, Clerk.

MISS EMILY DONES (Contralto) will sing—Oct. 2, Poole; 3, Salisbury; 4, Andover; 5, Basingstoke; 6, Egham. All communications respecting Oratorios, Concerts, &c., to be addressed 220, Wandsworth-road, S.W.

MISS CLELLAND (Soprano) will sing at Darlington, Sept. 29th: Sheffield ("Creation"), Oct. 16th; Ashton-under-Lyne, 18th; Hull ("Samson"), Nov. 3rd; Ossett ("Elijah"), 27th; Crewe ("Messiah"), 28th. For last season's critiques and terms address Newton-heath, Manchester.

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MR. BUCHAN (Baritone), pupil of Prof. C. J. Bishenden, will sing "The Stirrup Cup" and "Hearts of Oak" at Burdett Hall, Limehouse, E.

MR. C. J. BISHENDEN (the celebrated Bass) will sing "The Vicar of Bray," "Hearts of Oak," and in a duet with Mdlle. Cecil, at the New Hall, Bushey, Herts, October 30th, 1871.

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MR. GEORGE VIGAY, Bass Vocalist, begs to inform his Patrons, and the Musical Public generally, that he has changed his residence to Cintra Villas, 139, Victoria-park-road, South Hackney, where he requests that all letters respecting engagements for Secular or Sacred Concerts may be addressed.

THE MUSICAL TIMES,

And Singing Class Circular.

OCTOBER 1, 1871.

THE GLOUCESTER MUSICAL FESTIVAL.

By Henry C. Lunn.

If it were necessary to add anything to the many arguments in favour of the Three Choir Festivals already advanced in this journal, we might dwell at length upon the nature of the surroundings during the meeting as utterly distinct from those which characterise a town in its holiday attire on any other occasion. We have repeatedly in our travels unexpectedly walked into streets thronged with groups of the lowest class of betting-men from the metropolis, staking with frantic haste and eagerness upon the probable success of some favourite horse: we have at other times found it almost impossible to thread our way through busy crowds of those semi-official individuals attracted, either from duty or curiosity, by the periodical Assizes. But enter one of the Cathedral towns during the progress of a Three Choir Festival, and, although you will not perhaps encounter the same marks of heartfelt enthusiasm to be seen in Germany—where art is worshipped almost as a religion—no person can fail to be struck with the refined character of the rejoicings which meet him on every side. Across the principal thoroughfares lines of flags are suspended, and merry peals of bells are constantly ringing during the week: on the Cathedral green too, the scene is really beautiful, when during a brief interval in the morning performance, friends from all parts of the country meet for conversation and promenade, or are seen hurrying into the many houses hospitably thrown open for the occasion. The hotels are full—not of feverish and excited sportsmen, but of artists and art-lovers—and whatever may be said of the musical attractions of London being drawn so closely towards the Cathedral towns by the increased facility of communication, we know, and can affirm by experience, that very many residents in the country, including some of the best county families, have derived all their knowledge of the grandest sacred musical works through attendance at the Three Choir Festivals, and would cease to hear them were these meetings abolished.

The 148th meeting of the three choirs of Gloucester, Worcester and Hereford, this year held at Gloucester, commenced on Tuesday, the 5th ult. The engagements at the Festival, as far as the instrumentalists were concerned, were everything that could be desired; for assuredly much of the success of the music was mainly owing to the steady and experienced playing of the excellent artists forming the orchestra; but local interest was once more apparent in the selection of the vocalists; and although we have nothing whatever to say against either Miss H. R. Harrison or Miss Martell as promising singers, we contend, as we always have done, that a Musical Festival is not the place where the strength of *débutantes* should be tested. With regard to the choice of music, save that only one novelty was produced, not a word can be urged in complaint, whilst much, very much, may be said in admiration of the artistic feeling which prompted the performance of works but imperfectly, if at all, known to the best supporters of the Festival. Dr. Wesley is always in earnest; and however we may differ from him in opinion as to his power to hold a large body of executants firmly in hand—however we may disagree with him when he hurries forward the choruses of Handel, or drags those of Mendelssohn, we thoroughly believe that he reads the works according to his own conviction, and resolves to enforce his theory. Thus far then he braves criticism, and must be content to bear the consequences. But if, as we believe, we are indebted to him for the introduction of Bach's "Passion Music," how much must our thanks to him as an artist outweigh our strictures upon him as a conductor. At a time when the Three Choir Festivals are placed upon their trial, the sublime strains of Bach, illustrating as composer never before illustrated the sufferings of our Saviour, in the very Cathedral which sacred music has been said to "desecrate," will be the most decisive answer to any objections that can be urged—will prove more effectually the solemn and deeply religious nature of these performances—will plead more eloquently the cause of the widow and orphan, than all that could be written or preached on the subject by the most eminent authors or divines.

The morning service began at ten o'clock on the opening day of the Festival. That union is not always strength was fully proved by the manner in which the whole of the chanting was conducted; for, although perhaps each choir separately might have been thoroughly competent to the duty, certainly the three in combination produced a result by no means conducing to a feeling of devotion. Boyce's anthem, "O where shall wisdom be found?" was better sung; and favourable mention must be made of the excellent way in which Bach's Pedal Fugue in B minor was played by Dr. Wesley's pupil, Mr. J. K. Pyne. The sermon was preached by Canon Tinling, who took for his text part of the 1st verse of the 3rd chapter of Malachi, "The Lord whom ye seek shall suddenly come to His temple." No doubt the observations upon the performances about to take place in the Cathedral were thoroughly sincere; but we cannot think that the Rev. gentleman was fully justified in undertaking to preach the Festival sermon, unless he conscientiously believed in the beneficial effect of the Festival itself. There may be truth in his remarks as to the necessity of making these meetings more exclusively sacred—it may also be a question whether the custom of winding up the proceedings with a Ball should be adhered to; but on the very morning of the Festival, when it is well known that all the arrangements for the week are not only definitely settled, but published, an attack from the pulpit on the method upon which the meetings are conducted can do no possible good, and may have the effect of doing a vast amount of harm.

At one o'clock the first performance took place in the Cathedral, the attendance however being but scanty, mainly owing no doubt to the many attractions which were to follow. The first part consisted of Handel's overture to "Esther," the "Dettingen Te Deum," and Mendelssohn's Hymn, "Hear my prayer." The overture was well played, and formed an appropriate opening to the selection from the works of its composer which succeeded it. The "Te Deum" was unequally sung; but some of the choruses, especially "To Thee, Cherubim," and "Day by day we magnify Thee," brought out the fine tone of the choir with much advantage, the sopranos particularly distinguishing themselves in many portions where in more ambi-

tious monster performances a very decided weakness has been perceptible. Most of the solos were effectively given, those by Mr. Lloyd and Mr. Lewis Thomas creating a marked effect upon the audience; and Miss Martell, to whom was assigned the contralto part, although perhaps scarcely satisfying those who believe that great works demand experienced singers, was as fairly successful as her most sanguine friends could have anticipated. The orchestra was everything that could be desired, the exacting and prominent trumpet parts receiving, as usual, ample justice from Mr. T. Harper. Mendelssohn's "Hear my prayer" is too beautiful a work to be attempted without very sufficient rehearsal with the principal vocalist. The chorus was wavering throughout; and although Madame Cora de Wilhorst, who sang the solo, took the utmost pains with the music, there was an obvious want of sympathy with the orchestra, a fact easily accounted for if, as we have heard, the part was only seen by her for the first time on the Sunday preceding the Festival.

The second part of the morning's performance was devoted to Handel's "Jephtha," which was given with Mr. Arthur Sullivan's excellent additional accompaniments, originally written when the composition was revived at the "Oratorio Concerts" in London. With such a band, chorus, and principal singers, this work should have gone better than it did. Some of the choruses were sung with precision and fervour, amongst which we may cite, "O God, behold our sore distress," but the music seemed strange to the choir, and although it might be said that the work was as well given as could be expected under the circumstances, we can scarcely hope that we shall be justified in raising our expectations on a future occasion whilst the circumstances remain unaltered. The solo parts were allotted to Madlle. Titiens, Madame Patey, Mr. Vernon Rigby and Signor Foli, all of whom were thoroughly efficient. It is almost superfluous to praise Madlle. Titiens' delivery of "Happy they," and the well known "Farewell, ye limpid springs," or to enlarge upon Madame Patey's impressive rendering of the air, "Scenes of horror," but the warmest commendation must be awarded to Mr. Vernon Rigby, who gave the whole of the trying tenor music, especially the recitative, "Deeper and deeper still," and air, "Waft her angels," with a truth of expression which materially raised him in the estimation of all his hearers. Signor Foli sang the bass recitatives with much intelligence, and Miss H. R. Harrison, (who made her first appearance), and Miss Martell were useful in the subordinate parts. The novelty of the evening performance in the Cathedral did not have the effect of attracting so large an audience as we expected; but those who were present were amply repaid, not only by the music, but by the beautiful appearance of the building lighted by gas jets, the whole of the nave being brilliantly illuminated. The programme comprised selections from Haydn's "Creation," and Handel's "Israel in Egypt," each a masterpiece of its composer, but presenting perhaps as strong a contrast in style as could possibly have been chosen. The comparatively straightforward and possibly more familiar music of Haydn, was much better executed by the choir than that of Handel. "The heavens are telling" and "Achieved is the glorious work" were well sung throughout, a greater attention to gradations of tone being observable in these than in any of the other choral pieces in the Oratorio. In the solo portion of the movement "The marvellous work," and the air "With verdure clad," Madlle. Titiens created a genuine effect; Madame Cora de Wilhorst gave "On mighty pens" with much success; and Mr. E. Lloyd in the two well-known solos "Now vanish" and "In native worth," thoroughly established himself as a conscientious and reliable exponent of high-class sacred music. Signor Foli and Mr. Lewis Thomas gave much importance to the bass parts, the former singing "Rolling in foaming billows," and the latter "Now heaven in fullest glory shone," with true appreciation of the composer's meaning. The selection from "Israel in Egypt," was given with the additional accompaniments supplied by Mr. G. A. Macfarren, upon the merits of which we have commented both on their performance at the Norwich Festival of 1866, and at the "Oratorio Concerts." The singing of the choral portion of this Oratorio was, as we have already said, most unequal. "He led them through the deep," was taken so fast that the passages could scarcely be executed; and, although other choruses were very much more satisfactorily given, the general effect was one of indecision, the worst fault perhaps to characterise a work, the massive grandeur of which is scarcely to be found in the whole range even of Handel's sacred compositions. The solos were entrusted to Madlle. Titiens, Madame Patey, Mr. Vernon Rigby, Mr Lloyd, Signor Foli and Mr. Lewis Thomas. The singing of the ladies in this work is too well known to need more than a passing eulogium; but it may be said that Mr. Vernon Rigby made a special feature of the air, "The enemy said;" that Mr. Lloyd gave the few recitatives assigned to him with good declamatory power; and that Signor Foli and Mr. Lewis Thomas produced the usual effect in the florid duet, "The Lord is a man of war."

Mendelssohn's Oratorio, "Elijah," drew a large audience to the Cathedral on Wednesday morning, and we have no hesitation in saying that the performance of this work was by far the best during the Festival. The part of the Prophet was sung by Signor Foli; and, although much of the music, as must have been previously known, was too high for him, he gave good effect to the principal solos, especially distinguishing himself in the duet with the Widow, and the expressive air, "It is enough." Madame De Wilhorst, who sang the soprano music in the first part, gave the scene with the Prophet with much religious fervour, and Mr. Bentham's delivery of the air, "If with all your hearts," proved that he has well studied sacred as well as operatic music, but he has yet to gain that confidence which long experience alone will give him. A good word must be said for Miss Martell, who, although better in the concerted music than in her solo "Woe unto them," evidenced the possession of good musical feeling in all she did, a fact which would no doubt have been more apparent had she not been placed in a false position by being in the company of such distinguished artists. The singing of Madlle. Titiens in "Hear ye, Israel," of Madame Patey in "O rest in the Lord," and of Mr. Vernon Rigby in "Then shall the righteous," was beyond all praise; and Miss H. R. Harrison, Mr. Hunt and Mr. Brandon lent efficient aid in some of the concerted pieces. The choruses were given with good effect; and several would we think have been re-demanded, had etiquette not forbidden any demonstration. But

when the grand culminating point of the first part of the Oratorio had commenced—the stupendous chorus "Thanks be to God"—most of the Stewards, who up to this time had borne the music with praiseworthy composure, rose from their seats, set the doors of the Cathedral wide open, and beckoned the ladies out to lunch. At the risk of having our toes trodden on by indignant refreshment-seekers, we boldly kept our place; but the small minority of music-lovers had but a poor chance of stemming the tide after official authority had tacitly announced that the last piece was merely a choral voluntary to sing the people out. There can be little hope of securing the decorous attention of a Cathedral audience to an Oratorio, until those who hold recognised positions at the Festival see the necessity of setting a better example.

The performance on Thursday morning commenced with Bach's "Passion Music;" and if there be left any doubters of the magical effect of this grand work, upon listeners unaccustomed to what is termed the "severe school" of the great contrapuntist, we could wish that they had been present to witness the earnest and devout appearance of the audience—or rather of the congregation, for those who came but to hear remained to worship. It was evident that Dr. Wesley had bestowed much attention upon the preparation of this music; for, in spite of certain shortcomings which it is not necessary to specify, it certainly went on the whole tolerably well. The performance was interesting, too, on account of the steadiness with which the conductor adhered very closely to the score of Bach throughout, as nearly indeed as he could, seeing that some of the instruments originally employed are no longer in use. The choruses were exceedingly well sung, considering how unfamiliar they must have been to the majority of the singers; and we may especially instance "O man, thy heavy sin lament," with its wonderful florid contrapuntal passages against the chorale sustained by the sopranos, which was marvellously kept up by every division of the choir, notwithstanding the hazardous speed at which it was taken. No attempt was made to introduce variety of tone in the chorales; and as they were all accompanied by the organ and orchestra, although a certain effect was unquestionably lost, it was replaced by perhaps a more decided realisation of the singing of these tunes by the body of the congregation, as originally intended. The soprano solos were given by Madame Cora de Wilhorst, who fully proved that she had carefully studied the due expression of the words. In the air, "Jesus, Saviour, I am Thine," she was particularly effective, and won by the most legitimate means the good opinion of her hearers. Madame Patey's delivery of the pathetic solo "Have mercy" (with M. Sainton's excellent violin *obbligato*) was a model of expressive singing, and Mr. E. Lloyd materially enhanced the good opinion already formed of his powers, by the truly artistic manner in which he gave the whole of the trying tenor music. Signor Foli sang the words given in the original to our Saviour with thorough comprehension of their purport, and Mr. Brandon (of the Gloucester Cathedral Choir) gave much effect to the remaining bass solos. The second portion of the programme commenced with the Oratorio "Gideon," composed for the Festival by Mr. W. G. Cusins. The text of this work has been compiled from the Scriptures by the Rev. F. T. Cusins, M.A., with much judgment, but its proportions are so small that it can scarcely, we think, with justice be termed an Oratorio. It is, however, exceedingly dramatic, and gives ample scope for variety in the music. The principal characters are Gideon, an Israelitish Woman, an Israelite, an Angel, and a Prophet. We think that the effect would have been better had more importance been given to the character of Gideon; but, unless the work were moulded on a larger scale, this could scarcely have been effected without dispensing with much of the solo music for the other voices, and the temptation of giving prominence, even within a limited space, to soprano, contralto and tenor, is perhaps too great to be resisted. Mr. Cusins has, however, made excellent use of the means within his reach, and has worthily sustained his growing reputation as a composer. Passing over some obvious reminiscences, rather than plagiarisms, from the works of Mendelssohn and Gounod, we may at once say that "Gideon" is a composition of very decided merit. Throughout the Oratorio, the adaptation of the music to the words is remarkably happy, the harmonies although somewhat unduly forced in parts, are usually appropriate and carefully written, and the instrumentation shows an intimate knowledge of the resources of the orchestra Amongst the most prominent choral pieces we may instance the chorus "Help us, O God," in F minor, in which a well marked phrase given out by the tenors, with a triplet orchestral accompaniment, is effectively answered in turn by the other voices, the music throughout expressing with much fidelity the earnest supplication of the people of Israel. A fugal chorus, "Through God we shall do great acts," evidences the composer's faculty of grappling with the higher school of writing, and indeed contains more legitimate proof of power than the somewhat ambitious "Battle Chorus," which, with all its clever vocal and orchestral effects, scarcely seems as spontaneous as the choral pieces first named. The Chant "Lord, Thine arm" (occurring in the movement containing the "Triumphal March") a bold crotchet orchestral bass accompaniment running throughout, is highly dramatic; and much praise must be given to the vigorous final chorus, "O God, wonderful art Thou" (with its incidental soprano solo,) the contrapuntal writing being extremely good, and the instrumentation, although occasionally too noisy, showing a skilful and experienced hand. As the reason assigned for the non-production of Mr. G. A. Macfarren's Oratorio "St. John the Baptist" (to which we gave publicity in the last number of the *Musical Times*) was that no baritone singer had been engaged for the Festival, it appeared strange to us when we found that one of the principal parts of Mr. Cusins's composition had been written for this very voice; and, although it is true that Mr. Lewis Thomas, who sang the music is not a baritone but a bass, we could not help thinking that if he sang out of his compass in one work, he could have done so in another. This, however, by the way; and we have now only to express our unqualified admiration of the manner in which Mr. Thomas aquitted himself of his task. In the scene with the Angel, "Alas, O Lord God" (the soprano part of which was finely sung by Madlle. Titiens) his interpretation of the music was in the highest degree effective; and the air, "Though I am sometime afraid," although constantly kept upon the highest notes of his voice, was given with just expression and good intonation. Madlle. Titiens took the utmost pains with the air "The Lord, He it is," which is extremely

melodious, and certainly one of the best written solos in the work. We should prefer the contralto air, "The righteous shall rejoice," to the one commencing "The eyes of the Lord" (both excellently given by Madame Patey) were we not constantly reminded of its similarity to Mendelssohn's "O rest in the Lord," a resemblance which was perhaps made additionally manifest to the audience from the effect created by the same singer in the air from "Elijah" on the previous morning. The two tenor solos, "O remember not," and "O sing unto the Lord," were given in Mr. Rigby's best style, the first named air affording good opportunity for expressive *cantabile* singing, and the second, with its preliminary impressive recitative, enabling this rising tenor to display to great advantage his declamatory powers. The dramatic feeling of the Oratorio was sustained with a care which we should like to see exercised in the performance of other works; for the music of the two Angels was sung by Miss H. R. Harrison and Miss Martell, and the single recitative, "Thus saith the Lord God," assigned to the Prophet, by Mr. Brandon, the principal characters being thus left to retain their individuality throughout. No praise can be too great for the manner in which the choruses were rendered; every point was attacked with a vigour which, although no doubt partly owing to Mr. Cusins's precision in conducting, reflected the greatest credit upon the choir. The orchestra too was thoroughly efficient, and a good word must be said for the harp playing of Mr. John Thomas, which contributed greatly to the effect in the highly dramatic instrumental piece which precedes the duet, "Alas! O Lord God," already mentioned. The success of the Oratorio was most decisive with the audience, for although applause is necessarily disallowed in a Cathedral, murmurings of gratification are not to be repressed; and we have but little doubt that in a secular building in the metropolis, Mr. Cusins will shortly have an opportunity of hearing this silent satisfaction translated into distinctly audible marks of approval. "Gideon" was followed by a short selection from Spohr's "Calvary," including the overture, the soprano air with chorus, "Though all thy friends" (solo by Madlle. Titiens), the beautiful trio, "Jesus, Heavenly Master" (by Madlle. Titiens, Miss Martell, and Madame Patey), and the two choruses, "Gentle Night" and "Beloved Lord."

Little need be said of the performance of the "Messiah" on Friday morning. The principal parts were sustained by Madlle. Titiens, Madame de Wilhorst, Miss H. R. Harrison, Madame Patey, Mr. Vernon Rigby, Signor Foli and Mr. Lewis Thomas. How all the eminent artists named acquitted themselves in this familiar music must be tolerably well known to the public; and, although Miss Harrison in "He shall feed His flock" almost came to a standstill, it is but fair to say that the fault rested not with her. The choruses on the whole were well sung, "And He shall purify," and "All we like sheep," being perhaps the most noteworthy. The Cathedral was very full.

We were glad to find that a praiseworthy attempt was made to introduce good music at the secular concerts at the Shire Hall. On Wednesday evening a selection from Handel's "Acis and Galatea" was given, the principal features in which were "Hush, ye pretty warbling choir," "As when the dove," and "Heart the seat of soft delight," by Madlle. Titiens; "Love in her eyes" (finely given by Mr. Vernon Rigby), and "O, ruddier than the cherry," in which Mr. Lewis Thomas managed to create a decided effect without singing the high G at the end, according to the pattern set by Mr. Santley. Some of the choruses went well, but the finest of all "Wretched lovers," was marred by being taken too fast. After a violin solo, on airs from "Faust," brilliantly played by M. Sainton, and deservedly applauded, the second Finale of Spohr's much neglected opera "Azor and Zemira" was given with good effect by Madlle. Titiens, Miss H. R. Harrison, Miss Martell, Mr. Vernon Rigby and Mr. Lewis Thomas. A selection from Weber's Gipsy Operetta, "Preciosa," followed, and the rest of the concert was made up of the usual materials. At the second concert, on Thursday evening, the programme commenced with a selection from Mozart's "Le Nozze di Figaro," including amongst other pieces the overture, "Pórgi amor" and "Dove sono" (Madlle. Titiens) "Non so più" and "Voi che sapete" (Madame de Wilhorst), and "Non più andrai" (Signor Foli) all of which were sung with much effect. The Sestett "Sola, sola," from "Don Giovanni" (by Madlle. Titiens, Madame de Wilhorst, Miss H. R. Harrison, Mr. Lloyd, Mr. Lewis Thomas, and Signor Foli) concluded the first part. Mozart's "Jupiter Symphony" was the great orchestral feature of the second part, and was received by the audience with a warmth which we have rarely seen exhibited on the performance of a classical piece at a Three Choir Festival Concert. Miss Agnes Zimmermann's execution of Mendelssohn's Rondo Brillante in E flat created an equal amount of enthusiasm, and she was compelled to return to the platform to curtsey her acknowledgments. After a number of miscellaneous vocal pieces, the concert concluded with the National Anthem, which as usual, was about the worst executed composition of the evening.

We have but a few words to add in conclusion. The special character of these Festivals, as we have already said, must always make them welcome, not only to the many residents of the neighbourhood, but to those who are accustomed to hear the finest sacred works performed in the close concert-rooms of the metropolis. Yet it behoves all in authority to remember that the meetings are no longer country gatherings in aid of a Charity, but great musical performances, the merits of which are openly and widely criticised. Neither want of preparation for the due presentation of the works given, nor the singing of inexperienced artists in any portion of them, will therefore now be tolerated; and we are proving our warmest interest in the success of the Festivals, when we express a hope that these truths will be taken to heart in the future. The example set at Hereford, and followed this year at Gloucester, of having an evening performance in the Cathedral affords undoubted proof of the growing desire that the character of the Festivals shall become more decisively sacred. The necessity of having vocalists more especially suited to sing a few popular songs at the secular concerts gives a show of reason for the employment of their services occasionally in the Cathedral; but were such performances abolished, the best interpretation of the Oratorios would be the sole object in view; and this deepening of the religious feeling would, we believe, not only aid the cause of charity, but raise the tone of the Festivals, and give them a more solid claim

to be regarded as a permanent institution of the country.

With the exception of "Gideon," which was directed by the composer, Dr. Wesley conducted the whole of the performances, Mr. Townshend Smith and Mr. J. K. Pyne presided at the organ, and Mr. Done at the pianoforte. We believe that the entire proceeds of the Festival will be about £1000; but a smaller amount than usual was collected at the Cathedral doors. The exertions of the Stewards have been most praiseworthy in the cause; and to those few with whom we were brought into contact, as well as to the indefatigable Secretary, Mr. J. H. Brown, we publicly tender our hearty thanks for the many courtesies which we received at their hands.

THE PASSION-PLAY AT OBER-AMMERGAU.

(FROM OUR SPECIAL CORRESPONDENT.)

After the Beethoven Festival at Bonn, of which I sent you an account last month, I made the best of my way to Munich, travelling through the whole of one night from Frankfort and arriving about nine or ten the next morning. Hearing that Wagner's "Tannhäuser" was to be performed that evening, I lost no time in procuring a place; and setting off a little before six (the hour of commencing), I had just time to settle down in my seat when the first notes of the overture were heard. I shall not easily forget the effect this fine music had upon me, nor the astonishment with which I found exquisite beauty where I had been taught to look for ugliness, and symmetry where deformity had been expected. I cannot help thinking that when we shall be fortunate enough to have an adequate representation of this great work in London, much of the misconception that now exists respecting the "music of the future" must disappear. Early the following morning the train started for Weilheim, the nearest railway point to Ober-Ammergau. The line runs through the most beautiful country, and charming glimpses are caught of the Bavarian Alps, with their snow-capped summits. For some distance also it passes along the side of a lake of considerable beauty, the shores of which are quite gay with innumerable villas belonging to the wealthier classes of Munich. Arrived at Weilheim, we (for I had picked up friends) rapidly selected the best of a motley collection of vehicles, and set out on the long but exceedingly picturesque drive into the very heart of the mountains now directly in front of us. Our journey first lay through a tract of country which, by its velvet-like turf and fine ornamental timber, was almost an exact counterpart of the private park of an English nobleman, though, oddly enough, here and there were patches which had been dug up and planted with vegetables or grain, quite in the middle of the beautiful stretches of turf, and without the faintest sign of either hedge or ditch to soften the apparent incongruity.

Soon after passing Murnau, the half-way town, the ascent of the mountains commenced, and so steep was the climb in some parts of the road, that both drivers and passengers had to alight, and large relays of horses had been provided to assist in dragging the vehicles up the pass, whilst the pedestrians were made aware then—if they had never known it before—what mountain climbing was.

It was evening before we perceived any indications that we were approaching our destination, though such indications soon became numerous enough. Vehicles of every conceivable description were now overtaken, slowly wending their way to the one point, their occupants being hardly less remarkable, in the matter of dress and general appearance, than the crazy-looking carts and waggons they were packed in. It was not long before we drove into Ober-Ammergau, and as we had not previously taken lodgings or even places for the play, our consternation was great upon finding considerable crowds of people blocking up every avenue. Signs of a coming storm made matters look all the worse. After trying to obtain lodgings at half the houses in the village with a discouraging want of success, we settled upon the desperate resolve of spending a night in the carriage that had brought us, when one of our party arrived with the welcome news that he had succeeded in engaging a room and getting places for the play. It was not a whit too soon, for we were scarcely housed when the storm burst with tremendous fury and raged far into the night.

As our tickets were not numbered it was necessary we should be up early in the morning for the purpose of getting good places. So, taking a day's provisions, we started about half-past six, and eventually succeeded in securing capital seats.

The stage was now before us with its centre proscenium, two small wings with practicable doors and balcony, flanked by two large openings representing streets in Jerusalem, and return sides. It has been so often described lately as to need no further description now. Equally has the theatre itself been the subject of various drawings in the illustrated journals.

After we had taken our seats, and the novelty of being in an open-air theatre had somewhat worn off, a feeling crept over me which I have no doubt has previously been experienced by many under the same circumstances. A representation was about to take place of the most tremendous events in the history of the world. Not only was our Lord to be personated, but He was to be represented in the most solemn acts—the institution of the Last Supper, the Agony in the Garden, the Death, Burial, Resurrection, and Ascension: all were to be done—and by whom? By common farm-labourers, woodcutters, and the like. Every one has formed his own ideal of these great Scriptural events, and I, necessarily, like the rest. Was my ideal going to be elevated or lowered by this peasant representation? It seemed impossible to be the former, and if the latter, what a terrible thing to have the depressing influence of such a thing constantly in your recollection, and feel that your highest spiritual impression has become permanently debased! These and other like reflections were interrupted by the entrance of the members of the orchestra, of whom the greater part seemed to play brass instruments of various kinds, the remainder of the band appearing to be made up of strings and two flutes. As the time for commencing drew near, the audience gradually became more silent, and showed plainly by their manner with what seriousness they looked forward to the coming performance. A few moments more and the musical conductor quietly took his seat, and in response to his sign the Overture commenced. A few quiet, solemn chords, reminding the musician strongly of the earlier symphonies of Haydn, were soon followed by an Allegro of a brighter character, yet still full of simple, quaint, and tender feeling—these character-

istics clinging to the music throughout the entire Play. The Overture concluded, there was a moment's pause, when from each of the side wings of the stage advanced a number of persons of the most picturesque appearance imaginable. Each is dressed in a long skirt which envelopes the whole figure, over this is a white tunic reaching to the knee, edged with lace, and over the whole is a mantle of a deep rich colour, falling in artistic folds across from the right shoulder where it is fastened. A small gold fillet encircling the head completes the costume. But if the dress of the chorus was remarkable, much more so was the singular beauty of feature and expression of rapt devotion that characterised the faces of these, and indeed every person who took part in the Play. In short, the appearance of the members of the chorus, as they slowly walked in two lines from the opposite sides of the stage and met in the centre, was most impressive. Forming a semicircle, they slowly faced the audience, and after a few introductory notes from the orchestra, the choir-leader—an exceedingly imposing looking man—extending his arm, commenced the Prologue in recitative. After some time the other members of the chorus, who had remained perfectly still, their hands reverently crossed on the breast, with a simple gesture full of dignity, broke in upon the recitative with a chorus in four-part harmony. The effect was perfectly thrilling. At the conclusion of the chorus, which was explanatory of the scenes to come, the singers divided and fell back on each side, the curtain drew up, and the first set scene was displayed, illustrating the expulsion of Adam and Eve from Paradise. During the exhibition of this scene a concerted movement was sung by the chorus, and when the curtain fell, the principal member of the chorus again proceeded to explain the connection between the Type and Antitype. After this, they slowly left the stage.

The moment had now arrived when the Christus was to appear, and a look of almost painful anxiety was on every countenance. The curtain drew up and disclosed an empty stage. Presently, shouts, proceeding apparently from a great distance, were heard, waxing louder as they seemed to come nearer, when one or two persons appeared at the doors of the houses in the side scenes, as though to ascertain what the uproar meant; ere long the head of a procession appeared, and soon the whole stage was filled by a shouting, excited multitude of men, women, and children—some of the latter being little more than infants. Louder and louder swelled their Hosannas, when the object of all this tumultuous rejoicing "meek, and sitting upon an ass," rode in, accompanied by His twelve disciples. Surely there was not a heart in all that audience, that did not beat fast as the eye rested for the first time upon that pale, sad face, apparently wearied unto death with the weight of "the sins of all the world." Slowly dismounting from the ass, He, after a few words to His disciples, enters the Temple, and finds traders there carrying on their impious traffic. He upbraids them, and with a simple dignity, impossible to describe, overthrows their money-tables, and drives them with thongs from the place. After speaking a few words to the people, He withdraws with the disciples, and the curtain falls. This ended the first of the seventeen divisions of the Play. The chorus now re-entered, and the Type and Antitype followed in due course, and in the same order as already described; the two succeeding scenes in the the council-chamber being wonderfully realistic. The third division, the parting of our Lord from His mother, was one of the most touching of all, the whole audience, both men and women, being affected to tears. The fourth division was taken up chiefly by the arrangement between Judas and the Priests for the betrayal of Christ. The fifth division, showing our Lord washing His disciples' feet, was also very remarkable. It was done with such a marvellous grace and dignity that, although the act was thoroughly completed and occupied considerable time, there was no sense of monotony or weariness produced. The following division represented our Lord on Mount Olivet. The disciples fall asleep, whilst the Saviour, bending to the ground, prays aloud three times; at the third time the angel appears strengthening Him. Immediately following this was the scene of the Betrayal. Then came the examinations before Annas, the High Priest, and Caiaphas and the Council; the mocking and buffeting—the latter done with an amount of realism almost too painful to witness; the suicide of Judas; the trial before Pilate, and afterwards Herod; the scourging of Jesus; the investiture with the kingly robe, sceptre, and crown of thorns—a scene which, from its intense reality, was most harrowing to the feelings; the last trial before Pilate—the Virgin Mother being present—ending with His condemnation to death.

Then succeeded the scene of the *Via crucis*: our Lord, sinking beneath the weight of the Cross, and dragged hither and thither by the brutal soldiery, who hail every stumble with shouts of execration and mockery. Simon, the Cyrenian, is however compelled to bear the cross, when our Lord turns to the weeping women, and addresses them in those touching words, "Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children." The Blessed Virgin with St. John and the Magdalene follow at a distance.

And now, as the great scene of the Redemption draws near, the chorus appears attired in mourning. The principal member no longer sings his *recitative*, but speaks it with an instrumental accompaniment of a mournful character. The curtain then rose upon the scene of the Crucifixion. The three crosses are there. Those on which the two thieves are hanging are already in an upright position. The centre one still lies upon the earth, and upon it rests the figure of our Lord. This is shortly raised and fixed into the ground, during which process the figure drags heavily downward, to all appearance the nails in the hands being the only support. Then the soldiers begin to part His garments between them, and cast lots for the seamless coat. The Blessed Virgin with St. John and the Magdalene now approach the cross, and our Lord utters the words, "Woman, behold thy son." Soon follows the cry, "Eloi, eloi, lama sabacthani," which is answered by derisive shouts and laughter from the soldiers. Again He speaks, "I thirst;" and the sponge filled with vinegar is coarsely pressed to His mouth, and quietly rejected. Then with His last parting breath He sighs "Father, into Thy hands I commend My spirit." Immediately terrible sounds of earthquake succeed, and fear and horror are depicted in every face. Many of those who mocked and reviled Him rush from the scene, whilst a priest arrives and breathlessly announces the rending

of the veil of the temple. The soldiers, however, untouched by these fearful visitations, proceed to break the legs of the two malefactors, and are approaching the body of our Lord when the Magdalene passionately calls their attention to the fact that He is already dead, and defends His Body from their touch; the Centurion, however, with a spear pierces His side, from which flow blood and water; the body is then taken down from the Cross.

A most vivid pourtrayal of the succeeding events in the history of our Lord follows, viz., the Entombment, the Resurrection, and the Ascension; the latter scene bringing this wonderful drama to a close.

Little remains to be added, except to record one or two general impressions. First as to the acting. From the principal character down to the members of the chorus, the power, grace and appropriateness of action exhibited by each would have suggested that all the theatres in Europe had been ransacked for actors for this play but for one fact. Not once through the whole day did a stage trick exhibit itself. All was perfectly natural. A matter equally astonishing was the manner in which each actor reproduced the conventional appearance of the character he represented, without the use of false hair, beard, or any theatrical arrangements. But most remarkable of all is the fact that the six hundred people who take part in these performances all belong to Ober-Ammergau—a village of only one thousand inhabitants. Perhaps the least satisfactory part of the play was the music. The orchestra—though much better than might have been anticipated in such a place—was by no means perfect. Nor were any of the voices in the chorus at all remarkable—perhaps with the exception of one soprano. It should be mentioned, however, that in addition to many other advantages pertaining to the Christus, his speaking voice is one of the most beautiful and characteristic I ever heard.

To those who are disposed to doubt the advantage of seeing such a performance, I can say with truth, that had the representation come in the slightest degree below the high ideal I had formed in my own mind, the effect upon me would have been disastrous. But, on the contrary, it was higher. And to such as might imagine that a representation of certain historical facts—in a language not clearly understandable, would prove uninteresting, I have only to say that, so intensely enthralling was it to me, that from the time of taking my seat—a quarter before seven in the morning—to the time of my leaving it—five o'clock in the afternoon—I had no notion whatever of the passing of time. And had there been nothing else to be said in favour of this Play, the fact that nearly six thousand persons of all nationalities and nearly all shades of religious opinion, met on the ground of their common Christianity, to witness and be deeply moved by a representation of the Redemption of mankind, could hardly fail to be an advantage in these days of sectarian intolerance.

Mr. Barnby's connection with the Church of St. Andrew's, Wells Street, as Organist and Director of the Choir, has ceased.

We are informed that Mr Horton C. Allison has just completed the composition of a new Oratorio entitled "Prayer," the words of which are taken from St. Matthew's Gospel.

The St. George's Glee Union gave its monthly private concert on Friday the 1st ult. at the Pimlico Rooms, under the direction of the Conductor of the Society, Mr. W. H. Bridges. The most successful of the concerted pieces were "'Twas on a bank" (Hullah), "Oh My Luve's like a red, red rose" (Garrett), "My lady is so wondrous fair" (Calkin), "The Two Roses" and "The Joy of the Mead Cup," all of which were excellently rendered. The most effective of the solos were "The Sailor's Story" (Smart), and "L'Ardita" (Arditi), charmingly sung by Miss Horder, "Blow high, blow low," by Mr. Redman, a selection from "Zampa," well played on the Concertina by Mr. Williams, and Schulhoff's "Galop de Concert," and "Rosellen's first Reverie," brilliantly executed on the piano by Mr. Otto Hoz. Altogether this was one of the most enjoyable open meetings ever given by this prosperous Society.

Sir Julius Benedict's Oratorio "St Peter" is to be performed, under the direction of the composer, at the Norwich Festival next year, and it will also be given at the approaching series of concerts, organised by Mr. Kuhe, at Brighton.

On the 31st August a new chancel which has just been built to the Parish Church of Windermere, was consecrated by Dr. Goodwin, the Bishop of Carlisle, and on the same occasion a new organ of two manuals, by Wadsworth, of Manchester, was successfully inaugurated by Dr. Spark, of Leeds, whose playing at the service, and also at a subsequent Recital, afforded much gratification. The Bishop preached to a large congregation, and took his text from Luke xiv. 23—"Compel them to come in that my house may be filled." In the course of his remarks the preacher said, "There is just one other point connected with the service to which I think it may be well to call your attention. It is that in which the clergyman has much less to do, and in which the people can take part to their hearts' content—the musical portion. Do not think I insist too much upon the externals of musical accompaniments to the service when I argue for the value of good music. I cannot enter upon the question now, but I must say that the service of the Church of England is essentially a musical service, that the Book of Common Prayer is essentially a musical book, and that if we reduce the glorious service which the Reformation provided us to the bare, cold, unmusical skeleton to which it has sometimes been reduced, we do an injustice to the Prayer Book, to the Reformation, and to those of our brethren who are only too willing to make excuse. Do not let us allow all the fascinations of song to be monopolised by the world, the flesh, and the Devil. I recommend nothing beyond the bounds of good taste and sound judgment. But I do believe that of all the compulsions that can be brought to bear upon those who are inclined to make excuses, the compulsion of a musical hearty service is among the most successful."

The last public rehearsal of the North London Sacred Harmonic Society was held on Tuesday, the 5th ult., "Samson" being the Oratorio selected. The principal singers were Mrs. Broad, Miss Purssey, Miss Bent, Mr. H. Perry, and Mr. Froome, who all acquitted themselves very creditably, especially Mrs. Broad in "Let the bright Seraphim," and the two gentlemen in the duet, "Go, baffled coward." The orchestra, under the direction of Mr. Bent, elicited well-deserved applause, particularly in the "Dead March." The choruses were sung with remarkable precision. Mr. James Boyce conducted.

A Concert in connection with the City Vocal Union was held at the large schoolroom, Friar Steeet, Carter Lane, on Monday, the 18th ult. The principal vocalists were Misses Mills, White, Ford, Dean, Heaviside, Rhodes, and Genery; Messrs. Daintree, Marsh, Innes, Morgan, Lewsey, and Elliott. The choral music was exceedingly well given; and amongst the most successful of the quartets was "Since first I saw your face," by the Misses White and Genery; Messrs. Morgan and

Marsh. A solo by Mr. Elliott, called "Wrecked and Saved," was much applauded. Mr. George Wells conducted, and Mr. T. M. Clark was the accompanist.

Reviews.

Novello, Ewer and Co.

Cathedral Services by George M. Garrett, Mus. Doc. *Cantate Domino* and *Deus Misereatur*, in E flat (No. 7).

Notwithstanding the fact that all Churchmen rejoice specially in the use of the essentially Christian Hymns, the "Magnificat" and "Nunc Dimittis," yet the "Cantate Domino" and "Deus Misereatur," common to Jews as well as Christians, are none the less edifying as songs of praise, and are doubly welcome as forming a striking contrast to the Evangelical Hymns. Nothing can be more difficult to set to music than the "Cantate Domino" split up as it is into a vast number of short and partially disconnected sentences, on each of which the composer would fain expend his time and elaborate his themes, but which he is compelled to pass rapidly over, in order to avoid extending his work beyond the time ordinarily allotted to the Canticles. On the one hand there is the danger of making no variety at all; on the other, the danger of presenting to the hearer a long string of ill-matched, detached subjects, none of which are worked as they deserve. Dr. Garrett seems to have wisely steered a middle course; there is plenty of variety in his phrases, and they reflect well the spirit of the words, yet he has succeeded in keeping up an unity of style and leaving the impression, that it is the work of one mind, and not, as many, or most of our Cantates appear to be—a pasticcio. There is much novelty both of progression and modulation, which will be better liked on the second hearing than the first. The Deus Misereatur does not present to the composer the same difficulties as the Cantate Domino, so, as we might expect from such an experienced hand, the whole is smooth, graceful, and good. These services fully sustain the reputation which their predecessors in the keys of D and F have already made.

Cathedral Services by G. M. Garrett, Mus. Doc. *The Office of the Holy Communion* (No. 9).

This is a complete collection of the music required for this office; it contains a setting of "Glory be to Thee, O Lord," and "Thanks be to Thee, O Lord"; an offertory (Blessed is the man), and Sursum Corda, besides those parts ordinarily published. The "Kyrie Eleison" is melodious, and, as it ought to be (but seldom is), somewhat penitential in style. But in choosing for it the key of B flat minor, ending on the dominant (F major), Dr. Garrett has overlooked the probable pitch of many a chanter's voice. As it stands, he can only chant on F, for B flat as the reciting-note would be too high, as well as a most unpleasant sequence to a chord of F. The Creed is highly dramatic, and in it the powers of the organ are utilized with great skill. The offertory would be effective in its place, or out of its place as an independent anthem. The "Sanctus" is most impressive, and for excellence of æsthetical design, surpasses any portion of the service. The "Gloria in Excelsis," a hymn which must inspire musical thoughts to every musical thinker, has received ample justice from the author, in his own style. The whole Office will require a very careful performance, but will be found well worth it.

A Morning and Evening Service. Composed by S. P. Tuckerman.

A setting of the Canticles which exhibits novelty of treatment is still somewhat rare; and therefore when it is found, combined with other necessary advantages, it deserves commendation. Mr. Tuckerman's Service displays considerable talent. The composer has evidently set himself the task of honestly illustrating the words and varying phrases without reference to the style of any particular period. But in spite of himself the influence of the old English school of church writers occasionally asserts itself, and the genuine cathedral commonplace breaks out more than once. Where, however, there is so much that is new and good, it would be unjust to dwell upon the few short-comings. The Service is likely to assist in carrying on the movement in favour of greater freedom in the style of church compositions, and if it did no more it would be welcome.

Nine Hymns. Set to music by C. Maxted.

A word of approval is due to the composer of these tunes, as much for the graceful melody he has given us as the genuine feeling he displays for harmony. The only fault that can be urged against the compositions is a certain degree of restlessness. With a little more sobriety and fewer passing notes, some of these tunes would be charming. We would counsel Mr. Maxted by all means to continue writing.

If ye then be risen with Christ. Full Anthem for four voices. Composed by John Naylor, Mus. Bac.

There is more freshness and vigour in the treatment of the subjects of this Anthem, than there is originality in the subjects themselves. As a whole it is certainly good, and would be very effective. One or two defects ought, however, to be pointed out; we live in an age when we are allowed even by contrapuntists, to accent our words properly; it is unfortunate therefore that Mr. Naylor gives the whole force of the down-beat to the *the* in the sentence, "At *the* right hand of God." Such an accent is at least two centuries out of date. The bass part lies rather too high in many places for such voices as are found in ordinary choirs. Second-rate basses *might* make a good shot to the high E flat (on page 3) from the F below, but should they fail, Mr. Naylor's music will suffer severely. This Anthem promises so well, that we hope soon to see more from the same pen.

The Lord is my Shepherd. Sacred Song, for Baritone or Contralto voice. Words from Psalm xxiii, verses 1, 2 and 4. Music by J. Miles Bennett.

A smoothly written and appropriately harmonised song, which we can unhesitatingly recommend to any baritone or contralto vocalist who can sing words with expression. Mr. Bennett has given a sacred character to his music in excellent sympathy with the words he has selected; and we cannot too much commend the musicianlike manner in which the whole of the accompaniments are written.

Original Compositions for the Organ, by Henry Smart. Nos. 7, 8, 9, 10, 11, 12, and 13.

Mr. Smart's promise of a series of compositions for the organ is rapidly being fulfilled; and many who are waiting for further contributions will be delighted to find that the present numbers are just as elegant, melodious, and useful, as any of those that preceded them. Nos. 7, 8, and 9 contain six short and easy pieces—two in each number—short and easy 'tis true, but not to be despised on that account by those who consider themselves capable of attacking works long and difficult. The first of those in No. 7, is a sweet morceau of a capital length for general purposes, in the key of D, each of the two themes being introduced on a pedal-point. The second in No. 7 is a very model of beauty, simple enough for a child, and yet full of sweet suggestions to a practised musician. The smooth running passage added to the first theme on its re-appearance is exceedingly happy in its effect. Neither of these pieces adhere rigidly to a common form. The second theme of No. 1 occurs on both occasions in the dominant, and the second theme of No. 2 is (alas!) heard but once. These deflections from habitual outline are however deserving of imitation by other writers. Of the two short pieces (Nos. 3 and 4 of the six) contained in No. 8, the first in A major is of that pastoral time ($\frac{6}{8}$) and character, which is so well adapted to inspire a proper frame of mind to those present at the services of the Church. This is somewhat more elaborated than the two preceding "short pieces," being in Sonata form in all its integrity. The re-entrance of the first theme (after the first inversion of the chord of B flat) is most ingenious

The Maiden of the "Fleur de Lys."

Words by Mary Freer. Composed by E. A. Sydenham.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegretto.

Treble. *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

Alto. *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

Tenor (8ve. lower). *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

Bass. *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

Allegretto.

Accomp. *mf*

f *mf* Oh! she sang be-witch-ing-ly Tril-la, lil-la, lee. Court-ly knights and

f *mf* Oh! she sang be-witch-ing-ly Tril-la, lil-la, lee. Court-ly knights and

f *mf* Oh! she sang be-witch-ing-ly Tril-la, lil-la, lee. Court-ly knights and

f *mf* Oh! she sang be-witch-ing-ly Tril-la, lil-la, lee. Court-ly knights and

f *mf* *f*

no-bles gay Heard her sing her pret-ty lay, Flatt'ring, foolish words would say,

no-bles gay Heard her sing her pret-ty lay, Flatt'ring, foolish words would say,

no-bles gay Heard her sing . . her lay, Flatt'ring, foolish words would say,

no-bles gay Heard her sing her pret-ty lay, Flatt'ring, foolish words would say,

ff mf
Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,
Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,
Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,
Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,
de - bon - air, He would wed this songstress rare, Much in love was he.
p meno mosso.
de - bon - air, He would wed this songstress rare, Much in love was he.
de - bon - air, He would wed this songstress rare, Much in love was he.
de - bon - air, He would wed this songstress rare, Much in love was he.
But, she aim'd at high - er game, Hearts of no - bles sought to tame;
ff tempo primo.
But, she aim'd at high - er game, Hearts of no - bles sought to tame;
But, she aim'd at high - er game, Hearts of no - bles sought to tame;
But, she aim'd at high - er game, Hearts of no - bles sought to tame;

Scoff'd and mock'd when - e'er he came, And an - swer'd sau - ci - ly. . .
Scoff'd and mock'd when - e'er he came, And an - swer'd sau - ci - ly. . .
Scoff'd and mock'd when - e'er he came, And an - swer'd sau - ci - ly,
Scoff'd and mock'd when - e'er he came, And an - swer'd sau - ci - ly, and
meno mosso.
So he left her for her pride, No lord sought her
rall.
an - swer'd sau - ci - ly.
mf
rall.
tempo primo.
for his bride, And a maid she liv'd and died, Near the "Fleur de Lys."

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 6d.

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and pleasing. The other piece of this number is very simple and plaintive, but solemn and effective. The two pieces in No. 9 are both adapted for short concluding voluntaries, being for the full organ and in a spirited style. These three numbers—7, 8, and 9,—containing the six short and easy pieces, are as valuable a contribution to an organist's portfolio as any of the more elaborate works of the series. No. 10 consists of an air with variations closing with a "Finale fugato." Like other airs varied, it is well adapted for the exhibition of the ear-tickling solo stops of a good organ, and must have made a sensation when played by Mr. Best at the opening of the organ in the Albert Hall. In Nos. 11, 12, and 13 we again enter upon a series of short and easy pieces, but this time the pieces are shorter and easier than the previous series (in Nos. 7, 8, and 9), the whole of the twelve occupying but three numbers. The third and fourth (in No. 11) are sure to please, the sixth (in No. 12) a "quasi pastorale" is exceedingly graceful, the eighth (in No. 13) is in the author's best style, and the Fughetta (No. 13) makes a solid and substantial close to the series. Masters of the instrument as well as students have to thank our great English composer—Smart, for these his valuable additions to a much neglected branch of musical literature.

Sonatina for the Pianoforte. Composed and dedicated to Little Players, by Berthold Tours.

We have separated this beautiful little Sonata from the other works of Mr. Tours which have been forwarded to us for review because we do not desire that it should form one of a list of the usual class of Pianoforte pieces which might fairly be dismissed with a passing word of welcome. Were the majority of compositions written for young players intended to form their style instead of to cover their want of it, Mr. Tours might simply take his place amongst the earnest workers in the cause of musical education; but when we consider the flimsy pieces upon which the fingers of those young ladies who learn "music" at school are as a rule employed, it becomes our duty to call the special attention of teachers to this unpretentious Sonatina, because it is through them that the "little players" to whom it is dedicated will most probably have it introduced to their notice. The first movement, in G major, is based on a charmingly fresh and playful melody, both hands being well employed throughout. The theme in E flat, played with the left hand and lightly accompanied with the right, is extremely melodious, and on the return to the original key there are some effective conversational bits leading into the opening subject. For the slow movement we have an elegant Romance in C major, the "Poco più animato" contrasting well with the first theme, and the whole forming an excellent study for expressive playing. The last movement is a well written March, with an effective second subject in the Dominant. The harmonies throughout are neither commonplace nor pedantic; and juvenile pianists will, we think, be pleased with the excellent effects which the composer has enabled them to gain by simple and legitimate means. Mr. Tours has earned the thanks of conscientious professors by the production of this Sonatina; and we shall be glad to see some more pieces cast in the same classical form from his pen.

Witches' dance, for the Pianoforte.
Dreaming. Sketch for the Pianoforte.
Ephéméron. Caprice-Etude, pour Piano.
Deux Esquisses (en forme de Danse) pour Piano.
Composed by Berthold Tours.

There is much character in the principal theme of the first of these pieces, but it must be played, as the composer has directed, lightly and with vivacity, the *staccato* being well marked with both hands. The second subject is extremely original—more perhaps in the treatment than the melody—but, like all Mr. Tours's compositions, the whole piece appeals more particularly to those who have trained themselves to the appreciation of something beyond mere tune. The return to the opening theme is highly effective. "Dreaming" has an appropriately tranquil subject, which is followed by a graceful melody in the Subdominant, flowing dreamily in quavers and harmonised with much skill throughout. The few expressive bars at the end of the piece are in excellent sympathy with its title. "Ephéméron" in the opening theme alternates strangely enough between the harmonies of the key-note and mediant (or third of the scale), and this we frankly say we do not like. Apart from this, there is much to admire in the composition, which is written with Mr. Tours's usual skill. As a study for touch it will be found extremely useful. The last two little sketches—*en forme de danse*—have much merit. No. 1 is a light and playful movement in E flat major, in which good use is occasionally made of a pedal bass. No misplaced modulations occur to perplex a player who expects simple music, variety being gained by change of character instead of change of key. No. 2, in G minor, ending with an unexpected major chord, has a very peculiar subject, in $\frac{3}{4}$ rhythm, commencing with a dotted minim for the first bar, and a triplet followed by two crotchet rests for the second. It is probable that many persons will play this over a great many times before they like it, but we believe in a favorable verdict upon intimate acquaintance. The second theme, in the tonic major, with a long key-note pedal, is melodious, and contrasts well with the quaint subject just referred to. Mr. Tours has shown much versatility in the composition of these pieces; and, although we should be inclined to question the advisability of the use of some harmonies for which he has an evident predilection, we would rather see him write from himself than feebly imitate others.

Tarantelle, pour Piano; par Siegfried Jacoby.

It is difficult indeed to write anything original in the Tarantella form, but agile pianists who wish for one of the latest specimens of this class of composition will find the one before us both brilliant and effective. The composer has, contrary to the usual custom, boldly resolved to keep his principal theme in the minor key throughout; and if, by so doing, his piece sounds somewhat monotonous, he has at least escaped the conventional trick of winding up in the major, the transitional effect of which is the secret of half the success which these dance tunes obtain.

Child Love. Words by Sadie. Music by Frederic N. Löhr.

When we say that Mr. Löhr has written an unpretentious melody to some unpretentious words, we have said much more than many imagine, for to be simple in music shows power, and not feebleness. There is no occasion to be childish when we write for children, but we must let them know that we sympathise with them—not by obviously condescending to their level, but by entering their own little world and sharing with them their joys and sorrows, Much of this feeling is shown in the song before us, which may be perhaps more spontaneous than the majority of vocal domestic works from the fact of its being dedicated to the composer's own little daughter. The *legato* phrases in the relative minor are exceedingly effective: and, without claiming any unduly high standard for the composition, we may conscientiously say that it is much better than many of the songs which have obtained a factitious importance through the pernicious "Royalty" system.

Chappell and Co.

A Little Story; for the Pianoforte. Composed by Berthold Tours.

Highly finished sketches like this will do much towards forming the taste of young pupils to the due comprehension of more elaborate works. Mr. Tours never writes vaguely or diffusely; and in the piece before us we discover a definite design, in the interpretation of which an intelligent performer can scarcely fail to imagine some "little story," an idea which the composer wisely favours by refraining from putting any quotation which would betray what was passing in his own mind whilst he was writing the piece. A graceful melody is

given out at the commencement, which is well contrasted by a very original theme in the relative minor. The re-appearance of the first subject, after an episode in the Dominant, is highly effective, and the manner in which it asserts its right to be heard in what may be considered as the coda of the composition shows an inventive power which is too rare to be disregarded. We recommend "A Little Story" with the utmost confidence both to teachers and performers as one of the best specimens of thoughtful little pieces that we have seen for some time.

CRAMER, WOOD AND CO.

Mendelssohn's First Concerto, in G minor, Op. 25. Arranged for the Pianoforte by J. Rummel.

OUR readers will know that we have always steadily advocated the arrangements of classical works for the Pianoforte, whatever instrument they have first been written for; and this we have done with the full conviction that although such translations can be of no service to artists who are acquainted with the originals, they will spread a love for the best compositions amongst many who, but for their being presented in this form, would scarcely perhaps even have heard of them. But recent experience has convinced us that amateurs must exercise extreme caution in selecting these transcriptions, for title-pages are not always to be relied upon. The piece before us, for instance, is said to be Mendelssohn's Concerto, in G minor, arranged for the Pianoforte, an announcement which certainly would not prepare any purchaser for the discovery that every movement is cut and hacked about at the mercy of the arranger, not only without any thought about the composer, but without very much as to how the shreds and patches hang together. The first and slow movements remind us of the novels occasionally to be found at sea-side libraries, where two or three pages have been torn out, and the reader is called upon to exercise his ingenuity in guessing the contents of the lost leaves. Mendelssohn lovers will of course throw aside such a piece as worthless, but it is because ignorant pupils under ignorant teachers are apt to be led astray by these arrangements, as they are termed, that, in the interest of true art, we feel bound to enter our protest against them.

ROBERT COCKS AND CO.

The Minstrel's Song. Composed for the Pianoforte by Brinley Richards.

THIS piece is scarcely "composed for the Pianoforte," seeing that the theme is that of a song called "The Harp of Wales," by the same composer. Those who know the readiness with which Mr. Richards can throw off graceful passages all lying well under the hands of a pianist who has been carefully trained, will readily believe that, apart from the melodiousness of the subject which forms the groundwork of this composition, the skill with which the leading idea is treated will be certain to make the piece attractive for drawing-room performance. It may be said, too, that the title, "The Minstrel's Song," fully justifies the frequent use of the arpeggios and scales which are woven in with the air.

Gavotte and Rondo, from Bach's sixth Violin Sonata. *Bourrèe*, from Bach's fourth Sonata for the Violoncello. Transcribed by W. S. Rockstro.

BACH'S works must be in the ascendant in the present day, if we may judge by the number of pianoforte transcriptions of movements from his solos for stringed instruments which constantly come before us. If we are not mistaken, Miss Agnes Zimmermann had the honour of setting the fashion both of transcribing and playing these pieces: and a very good fashion it is: one moreover which will always do infinite credit both to the arranger and performer. The Gavotte from the sixth Violin Sonata has been recently noticed by us in a transcription by Mr. Berthold Tours, and we need only say that Mr. Rockstro has performed his task with much skill, rather perhaps favouring the desire to simplify the passages so as to make them available for the majority of amateurs. The Bourrée from the Violoncello Sonata is a movement which needs no eulogy from us to recommend it. Pianists will find it good, sterling music; and as the arranger has carefully fingered the most important portions of the piece in both hands, much of the difficulty inherent to this class of composition will be smoothed for pupils who are feeling their way without a master.

My Mother's Voice. Song. Poetry by G. Bennett. *Not a Sparrow falleth.* Sacred Song. Written by W. S. Passmore. Composed by Franz Abt.

THE title of the first of these songs will sufficiently show that it is of that domestic character the specimens of which scarcely require to be multiplied. The subject, however, is melodious and vocal, and some little variety of treatment in the harmonies—as, for instance, where the opening two bars of the theme, on their repetition, are taken into G minor, instead of remaining in F—lifts the composition above the mere ordinary ballads of the day. We like the sacred song better. The subject is full of feeling, and the harmonies are appropriate and carefully written throughout. After the "Poco più animato," a good effect is gained by the return to the original melody, with the arpeggio accompaniment, the left hand being crossed over the right for the chords on the half bar. An expressive singer may make this song highly attractive.

LEWIS AND WILLIAMS, CARDIFF.

The Masonic Ritual. Composed by Fred. P. Atkins, Mus. Bac., Oxon.

MR. ATKINS cannot surely have looked over his proofs, otherwise the number of errors of all kinds must have been seen. There are several mistakes which as they stand would seem to affect the author's claim to the possession of an University degree. Many are clearly printer's errors, but even these should be corrected.

MASTERS.

Two Hymns, from the Lyra Devoniensis. Set to music by Emily P. Sheppard.

WITH a little experience Miss Sheppard would write a very good hymn tune. Previously, however, it would be necessary for her to go through a course of Thorough Bass and Counterpoint, for although her ideas are admirable, she has not yet acquired the art of correctly expressing them on paper. Judging from the present specimens, however, the suggestion is worthy her consideration.

WEEKES AND CO.

The Wreathed Garland. Bolero for Pianoforte. By J. Parry Cole.

A PLEASING and well written Bolero, in D minor, but why called "The Wreathed Garland" we are at a loss to comprehend. The subject is characteristic, but national dances are fatally easy to write, and Boleros, Mazurkas, and Tarantellas are thrown off by hundreds of writers who would find it a hard task to compose a simple movement where symmetry, constructive power and development of subject must be united. Mr. Cole's Bolero may fairly claim a right to be heard; for it is at least as good as the majority of dance pieces written for the drawing-room.

Why, Colin, dost thou linger. Song. By Arthur Skey.

THE construction of this song shows an immaturity which is scarcely redeemed by either the theme or its accompaniments, both of which give proof of musical feeling. It commences with an eight-bar melody, which, after a short symphony, comes all over again. Then we have a sort of second part, in the Dominant, and this is followed by the first subject, slightly altered, which ends the composition, one monotonous accompaniment being continued throughout. The words, which relate to the

passion of Colin for Phyllis (two personages whom we had hoped were by this time superannuated), are by no means ill suited for music, but Mr. Skey has not caught the spirit of the olden composers, who first made these love-sick beings famous.

Bemrose and Sons.

A Manual of the Theory of Music. By George Sutherland, Head-Master of St. Andrew's Middle-Class School, Derby.

If music should ever be included amongst the subjects taught in elementary schools, it is absolutely necessary that the text-books used for the purpose should be submitted to a recognised board of professors before they become duly authorised. In his Preface to the Manual, Mr. Sutherland says that it "was originally intended for the author's use in his own school, but at the request of several teachers, he has been induced to bring it before the public." As we can scarcely imagine that the Head-master of a school is, as a rule, the most efficient person to give laws to his pupils on so difficult a science as music, we can only suppose that this is an exceptional case; and if we deal with Mr. Sutherland's Treatise, therefore, not as the work of a thoroughly competent schoolmaster, but as that of a thoroughly competent musician, it is because by publishing a book intended, as he states, for "Members of Parish Choirs, competitors at the Oxford and Cambridge Local Middle-Class Examinations, and pupils of Middle-Class and Elementary Schools," the author challenges not criticism as an amateur, but as a teacher whose precepts are certain to receive universal acknowledgment. In the first place there is in this work no time-table at all from which a tyro can learn. It is very true that a musician should know that "If the semi-breve 𝅝=4, then the minim 𝅗𝅥=2," but what a student wants to understand is the real *value* of every note, under all circumstances, and this can only be explained by the old plan of saying that a semibreve is equal to two minims, four crotchets, eight quavers &c., for this is as unfailingly true as that a sovereign is equal to two half-sovereigns, four crowns, &c.: no unnecessary *ifs* should be given in teaching the first principles. Then to ascertain whether a composition is in a major or minor key, the following directions are given:—"Look what key the signature gives, and if the fifth of that key be sharpened, the piece will be in the minor mode, the minor key being a semitone higher than the sharpened fifth." So that every piece is first to be assumed to be in a major key (no matter how it may commence), and we are afterwards to make the discovery, by encountering a sharpened fifth, that up to this point we have been singing with a totally wrong notion. That this is Mr. Sutherland's fixed idea may be proved by his afterwards saying that "The Tonic Minor signature of any scale may be found at the interval of a minor third above the key-note of that scale," a sentence which would be perfectly unintelligible were we not convinced that with our author the major key rules the whole of music, the minor being admitted as an occasional and allowable licence. In the explanation of Intervals we are told that the illustrations are "taken from the key of C," but considering that not only some which *are* in the key are avoided (as, for instance, the diminished 5th), but that such examples as a diminished 3rd, C♯ to E♭ are given, we think that a pupil must be somewhat puzzled to understand the construction of a Diatonic scale. Passing over the unfortunate assertion that C to D♯ is a Diatonic Semitone (an error for which we suppose the printer must be held responsible) we are informed that Chromatic Intervals are so called because they "were distinguished by the ancients by red-coloured notes." As the author never explains what Chromatic Intervals are, this account of the origin of their names cannot prove of much service; and of course, for the same reason, the statement that "Diatonic Intervals are augmented by increasing the Major or Perfect Intervals by a Chromatic Semitone, and they are diminished by diminishing the Minor or Imperfect Interval by a Chromatic Semitone, can convey no possible meaning to a student who has never been taught how to classify the various intervals in his mind at first. We give Mr. Sutherland every credit for his assertion that Rhythm must not be confounded with Time, and indeed we think that the Chapter on the various kinds of Rhythm about the clearest in the book. But his explanation of "Harmony," that subject which has occupied the ripest thought of so many able musicians, is a model of conciseness. After giving the common chord of C and its inversions (marked O) and the Dominant seventh and its inversions (marked P), he says "The Bars marked O represent the Common chord and its Inversions; those marked P represent the Chord of the Dominant seventh and its Inversions. Other chords there are foreign to those in O and P, but they are known as 'Passing Chords'." This information will be a real boon to students who fancied that the comprehension of the theory of chords was a somewhat difficult matter; and will render the many elaborate treatises on Harmony totally useless. In the translation of the Italian words used at the commencement of a piece of music Mr. Sutherland has fallen into the usual error of saying that *Andantino* is "slower than *Andante*"; and curiously enough, although both *etto* and *ino*, in Italian diminish the force of a word, he only admits this in the case of the former, for he says *Larghetto* is "not so slow as *Largo*," and that *Allegretto* is "not so fast as *Allegro*." He does not even mention the *Acciacatura*, and mixes up *Appoggiaturas* and *Grace notes* together, not seeming to be aware that although all *Appoggiaturas* are *Grace notes*, all *Grace notes* are not *Appoggiaturas*. We have little doubt that our author will consider us unduly severe upon his little book, but he must recollect that we are not expressing opinions but pointing out errors. "Facts are stubborn things," and as we do not dispute Mr. Sutherland's power to correct the mistakes of daily occurrence in teaching subjects which he has made the study of his life, he must excuse us if we claim the same privilege for ourselves.

Parochial Church Music. Remarks reprinted from the "Huyton Parish Magazine."

A tract which, professing to deal with the humble subject of church music, begins with the sentence "There are probably very few persons who are insensible to the influence of music on the human mind" would apparently promise some heavy reading, and scare timorous readers at once. The more enterprising student might however find that it is not well to trust to first appearances, for there is much in this little book that will repay a careful perusal. Not that any new theories are advanced, or that the old ones are placed in a new light, but simply the ancient truisms are once more ventilated, and attention attracted to those facts which somehow the clergy and laity alike so frequently lose sight of.

For example we are told that the music of the church "should be the best that can be had,"—"should also be solemn," and "free from all secular associations." This is incontrovertible, and yet how few churches in England are free from the sin of using hymn tunes of the most coarse, vulgar, and debasing kind, which are defended on the utterly inadequate plea that the people sing them. Do not the people sing the good tunes also—"Abide with me," "Jerusalem the golden," "O come and mourn with me," and a multitude of others?

A defence of the practice of intoning the service then follows, supported by quotations from papers read on various occasions by the musical professors of Oxford and Dublin, and the Rev. J. B. Dykes, the strongest argument being that where the alternative of "said" or "sung" is offered, it is natural to choose the one which excludes any possible evil arising from peculiarity of delivery, and ensures audibility to the greatest extent. We cannot, however, agree with the advice that D ♯ or E should be selected as the reciting note, experience having proved that G is the most

advantageous one to use, being neither too high for a bass voice, nor too low for a tenor.

Our author then proceeds very properly to condemn double chants, showing how the antithetical parallelism of the Psalms is utterly ruined by their use. The "Services" or ornate settings of the Canticles are next passed in review somewhat laboriously and unsatisfactorily, a penitential setting of the Kyrie being recommended, and a monotone Credo, *or* "Marbeck's arrangement; the latter being, in addition to its appropriateness, entitled to the regard of churchmen for its antiquity." (!) This is one of the strangest arguments that could possibly be conceived; for, apart from other considerations, there are several other "arrangements" of the Credo with about equal claims to high antiquity, and certainly of superior merit. Therefore why Marbeck, except that it has been popular amongst certain parties usually more remarkable for Catholicity than correctness of musical taste. Anthems and Hymns are then sensibly discussed; after which a chapter is devoted to the important subject of the Offices for the solemnization of Matrimony and the Burial of the Dead. In regard to the latter, a setting of a simple and beautiful kind by Mr. John Goss was issued some time ago, with which our author does not seem to be acquainted, and as he deplores the scarcity of settings, it would appear advisable to draw his attention to it.

Although the pamphlet would be greatly improved by compression, it is as it stands worthy the attention of all who are interested in church music.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—With reference to "An Observer's" letter appearing in the *Musical Times* for the present month, and your editorial note at foot, I venture to ask if anyone can be surprised at the low salaries paid to organists when such persons as "A. Z.," "W. R." and "A. H. G." advertise for situations (page 198 of the present month's paper) and that they will undertake the duties "gratuitously, salary being no object."

I am especially disgusted that "W. R." holding, as he says, a "first-class appointment in the City," should stoop so low as to offer his and an assistant's services gratuitously, "stipend no object," and by so doing not only degrade himself but the profession of which, by his advertisement, he would appear to be a member. Apologising for troubling you,

I remain, Sir,
Yours truly,
Another Observer.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The correspondent who sends us the slip from the "Sheffield Daily Telegraph" is informed that, although "yesterday" may be a sufficient date to those who have the newspaper in their hand, it is not of much service when a notice is cut out and enclosed to us in a letter. We trust that this will be a hint to many others who constantly furnish us with similarly vague communications.

A. B.—*We can take no notice of a letter which has been sent to, and inserted, in another journal.*

C. Kroll Laporte.—*The interesting account of Beethoven's last moments, furnished us by our correspondent, has already appeared in English musical publications.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Cobham, Surrey.—The Thanksgiving Services for the late harvest were held in St. Andrew's Church on Thursday, the 21st ult., being St. Matthew's Day. The services commenced with a choral celebration of Holy Communion at 8 a.m. Order of services:—Processional Hymn 385 A. and M., "Onward, Christian Soldiers." The Choir and Priests, with their banners, walked in procession round to the west entrance. Dr. Hayne's Communion Service was sung, and a selection from the works of Gounod was played on the organ during celebration. At 11 o'clock nearly a thousand of the parishioners joined the procession from the parochial schools to the Church, headed by a military band, to Choral Matins at 11.30 a.m. Processional Hymn 360, "We plough the fields." The "Ferial Responses," by Barnby, were sung. *Te Deum*, Young in G; *Jubilate*, fifth tone, first ending. Hymns 370 and 223, "Come, ye thankful people." The singing was greatly praised; indeed the choir is acknowledged to be the best in the deanery. Mr. Brooke, the organist and choir-master, played with much effect Beethoven's and Handel's Hallelujah Choruses at the conclusion of the service. The sermon was preached by the Rev. G. Baneks (vicar). The Church was chastely decorated with wheat, fruit, and flowers. Dinner, tea, and a variety of sports were provided for the parishioners and friends; and at the conclusion, three cheers were given for the vicar and Mrs. Bancks, who richly deserve the warmest thanks for so successfully carrying out the festival.

Dudley.—A crowded congregation assembled at the Harvest Festival, in the Parish Church, on Tuesday, the 19th ult. The Church was magnificently decorated for the occasion. The sermon was preached by the Rev. Sir Lovelace Stamer, Bart., Rector of Stoke-upon-Trent. The service was ably intoned by the Rev. William Reyner Cosens, M.A., Vicar of Dudley. The service, which was a full choral one, was rendered by about 90 voices. The Psalms were sung to Battishill and Ouseley; *Cantate Domino* and *Deus Misereatur* to Monk and Turle. The Anthem was by Goss—"The Glory of the Lord," which was admirably sung The Anthem was conducted by the Choir-master, Mr. G. H. Mainwaring; and Mr. H. J. Blunden presided at the organ with much ability. The collection amounted to the sum of £22.

Glasgow.—A performance of sacred music was given by the Glasgow Choral Union, in the Cathedral, on Saturday afternoon, the 16th ult., before a large and appreciative audience. The most important pieces performed were Mendelssohn's Psalm, "Why rage fiercely;" Purcell's Anthem, "O Sing unto the Lord;" Gounod's "Ave Verum" (in E flat); Goss's Harvest Anthem, "I will magnify Thee. O God;" Mendelssohn's Chorus for male voices, "Beati Mortui;" and the "Benedictus" from Schubert's Mass in F. The singing is described by a local paper to have been unequal; but the utmost praise is awarded for the very fine rendering of Purcell's Anthem, Gounod's "Ave Verum," and Goss's "I will magnify Thee." Mr. Lambeth conducted with his well-known efficiency, and Mr. Peace presided at the harmonium.

Llandaff.—The annual gathering of the Parochial Choirs of the Diocese of Llandaff took place on Wednesday, the 6th ult., when Llandaff Cathedral was as usual the centre of attraction to thousands of visitors. In consequence of the large number of Welsh-speaking worshippers in the Church, the choral festival is once in three years held entirely in Welsh, as from the existence of the two languages in the diocese, it is impossible to collect on any one occasion all the parish choirs. More than one-half of them do not understand Welsh sufficiently to join in a Welsh service; while others again have as almost an imperfect acquaintance with the English language. As the choirs marched into the Cathedral they were divided at the eastern end of the nave. By 11 o'clock nearly all were seated, when the conductor, Eos Llechyd, appeared, and Mr. Aylward presiding at the organ, a short rehearsal took place. In about half an hour the doors were thrown open and the public admitted. So popular had the festival become, that the spacious nave was insufficient to accommodate the throng outside who pressed forward to be admitted, and nave, clerestory, and presbytery were filled, hundreds standing upon the steps and the slope leading to the west entrance. The morning service commenced as usual with a procession of the surpliced clergy from the prebendal house. On reaching the western door the clergy commenced singing the Processional Hymn, the choirs joining with the chorus. The Rev. W. Howell intoned the service; the first lesson being read by the Rev. Canon Jenkins, of Llangyniew, and the second by the Rev. Canon Morgan, of St. Mary's, Cardiff. The choral part of the service was rendered with more spirit and precision than have ever been known at these gatherings. With the exception of the first chant, which was Gregorian, the whole of the music was Anglican, and was well adapted for choral purposes. The sermon was preached by the Rev. W. Evans, vicar of Rhymney, from the text, "O come, let us sing unto the Lord."

At the conclusion of the sermon an old Welsh hymn tune was sung, during which the collection was made, which amounted to £13. 10s. After the service, the Bishop and the Dean entertained the clergy and their friends at Bishop's Court and the Deanery. Much credit is due to the Rev. E. Jones, of Bedwelty, who almost unaided has carried through the entire arrangements for the festival.

Llanelly.—On the 28th August a musical festival, on behalf of the Village Hospital, was held, which proved a complete success. The Pavilion erected especially for the occasion in the Market-place, and calculated to accommodate 4000 persons, was well filled. The programme was divided into two parts, the first being a musical competition, and the second an evening concert. Mr. Brinley Richards was the adjudicator of the prizes; and before entering upon his duties, he spoke most warmly and eloquently upon the good that must accrue from meetings like this, not only in a musical but a social point of view. Prizes were awarded for the rendering of Barnby's "O Paradise" (by a juvenile choir); of an anthem, by Joseph Parry (competed for by three choirs); of Mendelssohn's "Rise up, arise" (also competed for by three choirs); and many others which we have not space to enumerate. The evening concert was inconveniently crowded, and the several artists who appeared found it difficult to obtain a satisfactory hearing, in consequence of the confusion which arose amongst the audience. The vocalists were Miss Annie Edmonds, Miss Watts, Miss Llewellyn Bagnall (of the Royal Academy of Music), Miss Marion Severn, Mr. Carter, and Mr. Winn. Mr. Brinley Richards was also engaged to give a pianoforte solo. Mr. C. Videon Harding ably sustained the duties of accompanist.

Margate.—At the Hall-by-the-Sea several artists of ability have appeared during the past month, amongst whom we may mention Miss Blanche Reives, Miss Katherine Sinclair, Mr. Edward Cotte, and Mr. Orlando Christian. Miss Reives, in "The Skipper and his Boy," Miss Sinclair, in "Lillie's Good Night," Mr. Edward Cotte, in "The Bay of Biscay," and Mr. Christian, in "O, ruddier than the Cherry," and the ballad "Farewell," elicited warm applause. Some well arranged operatic selections by the band were highly successful. The Hall has been crowded every evening.

New Zealand.—The Christchurch Musical Society gave another of its Quarterly Concerts on the 9th June, consisting of Mendelssohn's Oratorio, *St. Paul*. The band and chorus mustered over 100 performers, under the conductorship of Mr. Robert Parker, late assistant organist of King's College, London. Herr Bünz very efficiently led the orchestra. The soloists were Miss Ada Taylor (Soprano), Mrs. Robinson (Contralto), Messrs. A. Appleby and H. Thompson (Tenor), and Dr. Haast and Mr. J. Lea (Bass). The performance was in every respect highly satisfactory.

Penrith.—The Second Festival of the Association for the Improvement of Church Choirs in the district round Penrith took place in the Parish Church on Thursday, the 31st August. The choirs numbered upwards of 200, fifty of whom were surpliced; and there was a marked improvement in the manner in which the music was rendered. The service commenced with the Processional Hymn, "Saviour, Blessed Saviour." The Psalms were sung to single chants, viz., Hackett in B flat and Macfarren in B flat. Magnificat, Dupuis in G; Nunc Dimittis, "Chatres," in E flat. The hymn after the third collect was "Hark the sound of holy voices," and was sung to a very fine tune by Dr. Dykes, in A flat. The other two hymns were "Hymns Ancient and Modern" 304 and 368. The service was concluded by the hymn "O Paradise;" and as the choirs and congregation dispersed, the organist played Mendelssohn's War March of the Priests from *Athalie*. The service was intoned by the Revs. S. J. Butler and G. Lightfoot. The Lessons were read by the Revs. G. F. Weston and C. H. Gem; the Rev. Canon Prescott being the preacher. The organist of the Church, Mr. R. B. Bateman, presided at the organ.

Penzance.—A concert was given in St. John's Hall, on the 19th ult., by the members of the Penzance Choral Society, under the able direction of Mr. J. H. Nunn, A.R.A. The programme opened with Romberg's *Lay of the Bell*, of which a very satisfactory performance was given. The part of the Master was energetically sung by Mr. S. White, and the remaining solo parts by Miss Vingoe, Miss Cock, Messrs. Sampson, H. White and Berriman. The second part of the concert commenced with a fine rendering of Sir W. S. Bennett's Caprice in E, Op., 22, for pianoforte, with orchestra, by Miss Symons, of Camborne, and also comprised the Scena, "Softly sighs," from *Der Freischütz* (the singing of which, by Miss Vingoe, created a marked effect with the audience), and Locke's music to *Macbeth*. Messrs. W. C. Hemmings and R. White, Jun., occupied, with their usual ability, the posts of principal violin and organ respectively.

Ramsgate.—The Harvest Festival on Sunday, the 10th ult., at St. Mary's Church, was of the most hearty and joyous character. The church was beautifully decorated with corn, hops, fruit and flowers, the decorations of the altar being especially chaste, surpassing in effect any on previous festivals. The congregations both in the morning and evening were so large that all could not be accommodated with seats. At the early celebration there were forty communicants, and at the late celebration, which was choral, about a hundred. The offertories throughout the day amounted to nearly £24. The musical portion of the service, under the able and careful direction of Mr. Thorne, the organist, was well rendered, the Anthem from Haydn's *Creation*, "The Heavens are telling," being sung with great precision and spirit, and the Hallelujah Chorus in the evening being given with marked effect at the close of the service. The text of the morning sermon, preached by the Incumbent, was from Psalm cxliv., 13, 14, and that of the evening, preached by the Rev. H. J. Wardell, curate, was from the Gospel of the day.

Skelmorlie.—On Friday, the 25th August, an evening concert was given by the members of the Skelmorlie Parish Church Choir, under the management of their organist and choirmaster, Mr. J. E. R. Senior, assisted by Miss Fawcett, of the Yorkshire concerts. The choir rendered the following pieces:—"The Welcome Home," three of Mendelssohn's Part-Songs. "The Cuckoo," "Spring with fairy foot returning" (*William Tell*), "All among the barley," "Slow in the eastern sky," and the Gipsy Chorus (*Preciosa*). Miss Fawcett was highly successful, and received a well-merited encore, in the song, "By the margin of fair Zurich's waters." In the duets, "I've wander'd in dreams," and "Home to our mountains," she was joined by Mr. Senior, who also played a pianoforte solo, and accompanied the vocal music.——An organ Recital was given by Mr. Senior in the church on Wednesday, the 30th August. The programme included the Overture, *Occasional Oratorio* (Handel); "Marche Solennelle" (Schubert); "Toccata and Fugue" (Bach); Mendelssohn's 5th Sonata; "Harmonious Blacksmith," arranged by Dr. Chipp; War March of the Priests (*Athalie*); and the "Hallelujah" from Beethoven's *Engedi* Several solos and anthems were sung by the choir and Miss Fawcett, including "O Lord my God" (S. S. Wesley), "From mighty kings," "Let the bright Seraphim," "Who shall be fleetest" (Barnby), and "I mourn as a dove" (Benedict).

Southsea.—An amateur concert was given at the Portland Hall on Wednesday evening, the 6th ult., in aid of the fund for the Organ of St. Jude's Church, which has been recently enlarged by Messrs. Gray and Davison. Mrs. Percy Smith and Mrs. Frank Conway Gordon sang exceedingly well, and Miss L. Jeaffreson (who possesses a good contralto voice) was highly successful in "Batti Batti." Mr. C. E. McCheane's song was effectively rendered and received a decided encore. as did also the duet, "Love and War." Mr. Benson sang with much taste and precision, receiving an encore for his song, "Medje;" and Mr. Hardy's "Yeoman's Wedding Song" was also re-demanded. The Pianoforte Solos, by Messrs. St. George and Rabbitt, were given with considerable executive talent. The band, under the direction of Herr Kreyer, performed in a manner which elicited warm applause, especially the glees at the end of the second part, which were given with such effect as to be encored.

Woburn, Beds.—The last festival of the season in connection with the Church Musical Society for the Archdeaconry of Bedford, was held on Thursday, the 7th ult., at Woburn Parish Church, and passed off in a highly satisfactory manner. The choirs, numbering about 500, were accompanied by their Clergy. The hymns (from "Hymns Ancient and Modern") were given with much precision and earnestness, the gradations of tone being well observed. The prayers, &c., were intoned by Rev. C. Brereton, of St. Mary's, Bedford. Notwithstanding the difficulty of the anthem (by J. Barnby), "I will lift up mine eyes unto the hills," it was excellently sung. Mr. W. H. Byfield, organist of the Parish Church, Ampthill, presided with great ability at the organ. Whilst the congregation was leaving the Church, Mr. Byfield played a solo and chorus, by Rossini, and a piece by W. T. Best. After service the choirs and visitors were entertained at tea in Woburn Park, by his Grace the Duke of Bedford; Lady Elizabeth Russell kindly presiding.

Worthing.—On Thursday, the 31st August, a new organ, by Messrs. Foster and Andrews, was opened at St. George's Church. After Morning Prayer a sermon was preached by the very Rev. Dr. Hook, Dean of Chichester. Miss Palmer played the services, and Mr. H. S. Cook, organist of the Chapel of Ease, performed the voluntaries and several pieces at the conclusion of the services. In the evening Mr. C. E. Willing, of the Foundling, London (who kindly volunteered his services), gave an organ Recital, displaying the qualities of the instrument to great advantage.

Organ Appointments.—Mr. T. Stodart Beswick, Organist and Choir-master to Holy Trinity Church, Bingley, Leeds.——Mr. George F. Le Jeune, from St. George's Church, Montreal, to Pearl street Congregational Church, Hartford, Conn.——Mr. R. J. Fowler, from Knox Church, to St. George's Church, Montreal.——Mr. William Nivin, from Zion Church, to St. Paul's Church, Montreal.——Mr. W. Reeves, to St. Thomas's Church, Hackney Road.——Mr. George Legge—formerly organist of St. Mary, Haggerston—Organist and Choir-master to St. Thomas (late Archbishop Tenison's Chapel), Regent Street.——Mr. Rawdon Robinson, to Providence Place, Cleckheaton.——Mr. John Smyth, Organist and Choir-master to St. Philip's Church, Sydenham.——Mr. H. Houseley, late of St. Matthews, Nottingham, Organist and Choir-master to St. Luke's, Derby.——Mr. W. Staton, Organist and Choir-master to St. Peter's Collegiate Church, Wolverhampton.——Mr. J. E. Richardson, Organist and Choir-master to St. Agatha's Church, Finsbury.——Mr. Martin Schneider, Organist and Choirmaster to St. John's Church, Bootle, Liverpool.——Mr. F. Thackwray. jun., to James Chapel, Woolton.

In the notice, in our last number, of the appointment of an organist at Bexley Heath, the name should have been Mr. Edmund Whomes, instead of Mr. Edmund Thomas. We must again request that correspondents will be more careful in their signatures.

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THE MUSICAL TIMES,
And Singing Class Circular.
NOVEMBER 1, 1871.

THE OVERTURE TO MOZART'S "DON GIOVANNI."

By J. C. Lobe.

[To save space, the examples, in most cases, are only indicated by the number of the bar. By numbering the bars of the allegro in a pianoforte copy, they will be easily referred to.]

Goethe has laid it down as a rule, that a true artist does not make a single stroke without its definite aim and meaning. By none, it has been said, has this rule been so much disregarded as by musical composers, and among these perhaps by no one so much as by—Mozart!

Although it is allowed that he has always expressed the truth with the utmost accuracy as well as beauty, it has been urged against him, that though he has done so with a clear consciousness and in full view of the aim and meaning of every stroke, it has nevertheless been instinctively, and by a process for which he could give no reason.

An assertion, so depreciative of art in general, is the more incomprehensible when applied to Mozart. Frequent passages in his letters offer the surest evidence of the attention he bestowed upon all musical phenomena, how accurately he gauged the nature of his art, and with what clearness and consciousness of will he undertook the composition of his best works.

A few such instances quoted from Nissen's Biography may serve to acquit Mozart of the charge of working instinctively, as so many still think he did, and at the same time tend to exhibit him as the reflecting man and artist he really was.

During his stay in England his father's dangerous illness prevented his playing the piano. To amuse himself the child accordingly set to work to compose his first symphony for full orchestra. His sister was obliged to sit by him and copy down what he wrote. As he was thus engaged composing and writing he said to her once, "Mind you remind me to give the horns something suitable and important."

I mention this incident here, as being one of more significance than at first it seems; for it proves that a conscious will—the possession of which is generally denied him throughout his whole career—had already shown itself in his earliest childhood. Thus even in the early development of his fancy, it seems, he exercised his powers of reflection, as well as worked with a conscious will, which comes to much the same thing. If, therefore, a conscious will declared itself in the act of composition even during his early childhood, is it likely that no trace of it would remain in his youth and manhood? would only this feature of the training of his intellect have disappeared, while all the others attained such a wonderful refinement?

In a letter to his father, written in Munich, while he was engaged in the composition of "Idomeneo," he says: "Tell me, do you not think the speech of the subterraneous spirit (the Oracle of Neptune) is too long? Consider this fully. Imagine yourself in the theatre. *The voice should impress one with terror. One should feel that it actually does so.* Now how can this be brought about if the speech is too long? Will it not rather by its inordinate length convince the audience of its unreality? *If the ghost's speech in 'Hamlet' were not so long, it would be even more effective than it is.* This speech of the spirit might also quite easily be shortened, and would gain thereby more than it would lose."

From the first italicised passage it assuredly is not a whimsical youth writing down his thoughts at random that we see, but a bright clear intellect maturely deliberating the nature of his work in hand and the requirements of the scene and the incidents about to be depicted in music—in short, the possession of that reflective power which reveals the best opportunities and the best method of treating them, so that they may make a due effect upon their hearers. Before drawing upon his fancy for proper material for depicting this scene, Mozart precisely states what must be its effect. Fully sensible of its aim and importance, he will not admit a single stroke which does not contribute towards the end in view.

And how did it happen that he, whom many regard as a genius, who was right only by instinct, came to make so pertinent a remark regarding the ghost in "Hamlet,"—a remark which testifies to the possession of sharp faculties of observation?

In a letter to his father in Salzburg, he writes thus respecting the "Entführung:"

"Osmin's rage is made comical by the accompaniment of the Turkish music. In working out his aria, I have given full scope to Fischer's fine deep tones to vibrate. 'D'rum beim Barte des Propheten,' etc., is indeed in the same time, but with quicker notes; and as his wrath gradually increases, (when the aria appears to be at an end) the *allegro assai*, following in quite another measure and key, must insure the best effect; for as a man in such a violent fit of passion transgresses all the bounds of order and propriety, and forgets himself in his fury, so must also the music. But as the passions, whether violent or not, must never be expressed so as to become revolting, and the music, even in the most appalling situations, never offend the ear, but continue to please and be melodious. I did not go from F, in which the air is written, into a remote key, but into an analogous one, not however into its nearest relative, D minor, but into the more remote A minor."

In the first passage we recognise the acute psycologist, and in the second the genuine æsthetician, laying down, in a few words, the fundamental principles of musical æsthetics.

"As to Belmonte's aria in A major, 'O wie ängstlich, o wie feurig,' you know how expressive I have made it, indicating even the throbbing heart by means of the violins in octaves. This is the favourite air of all those you have heard, and mine also, and written expressly to suit Adamberger's voice. You hear the trembling, throbbing, swelling heart expressed by a crescendo; while the whispers and sighs are rendered by the first violins *con sordini*, and a flute in unison. The 'Janissary' chorus is, as such, all that can be desired—short and lively, and just suited to the taste of the Viennese. I have rather sacrificed Constanze's aria to the flexible throat of Mdlle. Cavalieri. The words 'Trennung war mein banges Loos' I have endeavoured to express so far as an outlandish bravura air will allow. I have changed the *Hui* into *schnell*, so it now stands thus: 'Doch wie schnell schwand meine Freude!' etc. I don't know what our German poets are thinking of; if they do not understand the stage, at least where opera is concerned, they certainly should not make their personages talk as if they were addressing a herd of swine."

"The overture is quite short, with alternate *pianos* and *fortes*, the Turkish music always coming in at the *fortes*.

It modulates through different keys, and I think no one will fall asleep over it, even if his previous night has been a sleepless one."

In a letter from Paris he writes to his father:

"The symphony began. Raaf was standing by me, and just in the middle of the *allegro* a passage occurred which I felt sure must please. The audience were enchanted, and there was a burst of applause; but as I knew at the time I wrote it, what an effect it was sure to produce, I brought it in once more at the close, and then arose shouts of 'Da capo!'

"Having observed that all concluding as well as first *allegros* here begin with full orchestra, and generally in unison, I made mine commence with only two violins, *piano* for the first eight bars, followed instantly by a *forte*. The audience, as I expected, called out 'hush!' at the soft beginning, and the instant the forte was heard unanimously began to applaud."

And yet, in the face of these proofs to the contrary, it is said this genius produced all his works by mere instinct! By these intimations in his letters, I have sought to demonstrate that he was observant and reflective, drawing his inferences from such habits, and at least in some instances was fully conscious of his artistic intentions. It is well known that he regarded "Don Juan" as his best opera, and therefore it is unlikely that of all portions of the work he would have treated the overture alone as a step-child. That it represents Don Juan's profligate and sensual life and actions all the world is agreed. But at the moment that I am about to enlarge upon a fact generally admitted, insisting upon the spirit of particular passages, and by means of a careful analysis bringing it to a clear and full recognition, I find myself face to face with conventional opinion, entertained even by men of genius, that though an instrumental work in its entirety may be indicative of a certain meaning, it cannot and should not have any definite signification in isolated passages. About the "should not" I shall not trouble myself, if I can only prove that Mozart took the liberty of actually doing it in the overture of "Don Juan."

That the spirit of the present desires and struggles for a more decided expression of definite objects in instrumental music, is a fact which is always becoming more evident in works of this kind. As yet the attempt has been made but timidly, and by way of experiment, through fear, it seems, of exceeding the dictum above laid down, by giving too much prominence to individual features of the subject selected, as well as to its clearly recognisable intention. What a confirmation of their intentions it would be to young composers; how it would encourage and strengthen them in their endeavours, if it could be demonstrated that what many are but now venturing upon with timidity was long ago determined upon and boldly accomplished by Mozart. Let us make the attempt!

In the first place it may be asked, How would one set about a verbal delineation of Don Juan's life and character? How could his hearers gain a clear conception of the story related, unless each situation and point described bore its relative significance?

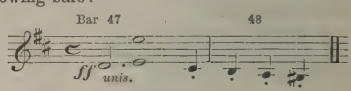
In the overture Mozart wished to depict Don Juan's life and habits, not, of course, as in a biography, by means of words, but, in its principal traits, symbolically by tones. These principal traits are so evident, even to those who have only a superficial acquaintance with the opera, that it is absurd to suppose that their intent should have been overlooked by Mozart, who more than anyone else must have made himself familiar with the contents and nature of the text of the opera. That the overture was written last is well known, if it is not true, as is generally believed, that it was written down in a single night.

The chief features of the opera are:

1. Don Juan's lust and pursuit of women.
2. His gormandizing propensities.
3. The inordinate love of pleasure and excitement, as instanced in his wanderings from country to country, and his habits of life.
4. The warnings and admonitions of Providence, consequent upon such behaviour.
5. His thoughtless disregard for and rejection of them. Like a moth, attracted by the flame, he revels in his lusts, and is at last caught and consumed.

I will first remark upon the warnings with which the dissolute fellow is met at almost every point in the opera.

Immediately at the outset his first love affair with Donna Anna has a fearful result. Instead of the expected enjoyment, he is driven to a duel and to murder, an event which must have had the most powerful effect upon his temper and disposition. Who can avoid seeing that this is typified in the two following bars?



Nevertheless this horrible occurrence makes not the slightest impression upon the frivolous Don Juan, and railingly he refuses to listen to the warning voice of Fate thereby expressed.

Can these four bars have any other meaning than that which so obviously harmonises with these two well-defined principal features of the action? If then they are really typical of these, was it not Mozart's intention that they should be so? Did he make them so unconsciously, or was it with the feeling that these four bars certainly belong to Don Juan, but what they mean I neither know nor care, for in instrumental music isolated passages express nothing; it is only when they have been heard collectively that one can become conscious of their intent?

Once for all it may be here remarked that I speak of *imitative* instrumental music, which, aided by the embellishing power of an artistic spirit, reproduces in a truthful manner only such objects as are already familiar to the hearer, and which the composer has taken from nature, or has created in accordance with the laws of nature by the power of his imagination.

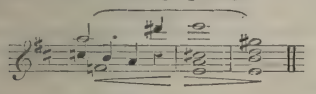
If we pursue our examination of the above quoted short phrases in the score, so far as their technical resemblance makes it apparent that they belong to one another, and if, at the same time we observe the points of difference which manifest themselves in this resemblance, we perceive that they resolve themselves into three simple phrases, which, taken together, constitute a complete period. This section of twice two bars, immediately repeated in precisely the same manner, forms the first simple period

(Bars 47—54). The repetition of this phrase in tones is as natural as if it were in words: "I warn thee! I warn thee!" and no less so is the repetition of the thoughtless rejection of the warning by him, whom it has not yet impressed.

The less the effect of the admonitions of Providence upon the sinner, the oftener and more urgently they are repeated; so, in the opera, following the dictates of nature, the poet has done the same thing. For it is not immediately that Fate speaks to man of his doom, but by various occurrences seeks to convince him and make him conscious of his foolish or criminal purposes and actions. So it is that in Don Juan's later intrigues, Elvira, his forsaken love, constantly crosses his path and threatens him with exposure. His attempt upon Zerlina in the garden and at the ball fails; Mazetto and his comrades lie in wait for Don Juan and threaten to kill him; and even the Governor's ghost appears to him in the churchyard. Closer and more threatening the warning voices press upon him by degrees.

By repeating here, in close imitation, the two bars of the first period, which are clearly expressive of a terrible warning, can Mozart have had any other intention than that of intensifying the awfulness of the warning? Besides the terrible voices of warning, which so constantly thrust themselves upon him, Don Juan hears those of Elvira and Zerlina, who, in spite of his baseness, still cherish a secret affection for him. What Mazetto, Don Octavio, and the ghost seek to effect by threats of vengeance, these women hope to gain by tender entreaties.

Now let us consider the third period, which is closely connected with the second. Bars 61—68. What is the meaning of the concluding bars, which spring out of the "warning" passage?



What else but the sad and painful emotions arising in a woman's heart, when she finds that her tenderest entreaties have been disregarded, and that she must desist from her purpose as hopeless. I do not think a sigh drawn from the depths of the heart could be depicted by music in a manner more true to nature and at the same time more beautifully than in the first bar, nor the regretful relinquishment of fruitless endeavours in the second and third bars. And how harmoniously in accordance with nature is further expressed the transition from the horrible warnings of the previous periods to the tender entreaties of the third, by the choice of instruments employed, the marks of expression, the figure of the accompaniment and the course of the modulation!

Looking through the whole group of periods once more, we perceive that the two-and-twenty bars of which it consists, are, from a technical point of view, the direct result of the four bars with which it commences. (See Ex. 1 and 2.)

Inquiring into their meaning we find that they are symbolical of two principal traits of Don Juan's life. If, further we examine each period separately on its own account, we find that the second and third modifications of the first are expressed in the opera exactly in accordance with the dictates of nature.

I ask then—if my explanation is not altogether erroneous—can this great master have conceived these passages in the opera, which every practised musician recognises as an organic structure designed in accordance with fixed ideas, conformably to nature and clear as to their meaning, in the way he did without intending it? Was it really necessary that his genius should first fall asleep to enable him to produce, as it were in a dream, what everyone else acknowledges as referable to the words of the librettist and the situations suggested by him.

But if such an admission be erroneous, then also the assertion that instrumental music cannot depict any definite idea by means of a particular phrase, *i.e.* in a single period, has been fully confuted on the grounds of fact by reference to this single group of periods. Mozart has done it in this instance; it may therefore be done again in general. A more convincing proof of the perniciousness of this error is the fact that it may be shown that every period of the overture is similarly expressive of some particular situation in the opera. In its course the same group of periods, of which we have been speaking, appears four times more, but separated by other ideas, once only, however, in exactly the same form, but three times with certain alterations.

The first repetition resolves itself into three subdivisions, from bar 91 to 98, from 99 to 102, and from 103 to 110. The first of these subdivisions is characteristic of an admonition offered and rejected; the second depicts a more urgent warning, accompanied with threats; and in the third are heard the anxious entreaties and agonised cries of tender-hearted women, as if they saw destruction already pressing closer upon Don Juan. But at the same time a sportive phrase, typical of his rashness and frivolity, is heard from the violins, and nothing seems able to frighten this incorrigible sinner, for the greater the danger appears, the more boldly and insolently he behaves himself.

(To be concluded in our next.)

The death of Mr. Cipriani Potter, which occurred on the 26th September, in his seventy-ninth year, is an event which demands more than an ordinary notice of the fact. Mr. Potter lived so little for self-glorification that, although eminent both as a pianist and a composer, the influence he exercised upon the art he so deeply loved was more especially known to those who had the advantage of his valuable counsels, and who grew up in turn to spread the result of his teachings. As Principal of the Royal Academy of Music he invariably inculcated a love for the most classical works; and the respect inspired by his tuition was so uniformly coupled with a deeply-rooted personal attachment, that it will be long before his numerous pupils—amongst whom may be reckoned some of the most celebrated English musicians—can become at all reconciled to the void occasioned in artistic circles by his decease. It has been wrongly stated that Mr. Potter took lessons of Beethoven; but during his visit to Vienna, in early life, he profited largely by his advice and assistance in his studies. We have his own testimony in proof that the foundation of his pianoforte playing was laid by his father; but his natural qualifications were so great that, as a

boy, he made himself acquainted with the compositions of the rising genius Beethoven, and was even introduced in Vienna as "the young Englishman who knew all his works by heart." Joseph Woelfl (under whom he studied for five years) often reproved him when he discovered that, instead of devoting himself to the pieces he had chosen for him, he was constantly practising Beethoven's then little-known Sonatas, and revelling in the new world of thought which they conjured up; and it may be readily imagined how his youthful reverence for the great master must have been afterwards strengthened by his personal intercourse with the composer and an intimate knowledge of his subsequent works. The pianoforte Concertos of Beethoven and Mozart were played by Mr. Potter in London at a time when classical music had but little place in the affections of the people; and his steady perseverance in the good cause earned for him the admiration of all true artists. His compositions were numerous; and many, originally produced at the concerts of the Philharmonic Society (of which he was one of the Directors), held a high place in the estimation of competent judges, and are now often performed, his fine Overture to "Cymbeline" having been given by the Society in June last, when the composer was called forward and warmly greeted by one of the largest audiences of the season. In 1859 Mr. Potter resigned his position as Principal of the Royal Academy of Music, but he continued to feel the warmest interest in the institution; and it was his greatest pleasure to converse, and even perform in private with, his former pupils. Although, as we have said, holding in reverence the works of the established masters, he was thoroughly liberal in his taste, and freely admitted the claims of modern writers, the compositions of Schumann being his especial favourites. As a teacher Mr. Potter was unrivalled. His perfect mastery of the instrument which he professed had been acquired in early life; but his admirable method of conveying instruction had been matured by many years of intelligent thought and acute observation. He made the fingers of his pupils sensitive to the minutest gradations of tone, not only by illustration, but by explanation of the principles upon which the various touches were produced. His fingering was founded upon a defined system, which could scarcely be misunderstood, because it was so ruled by the phrasing of the passages, that the two were inseparable. By constant watchfulness, he at once detected faults, and as quickly prescribed the remedy: he even foresaw difficulties which might probably arise in practice, and kindly suggested the best method of overcoming them. In a word, he taught his pupils to think; and, mindful of the great school over which he presided, he thus founded a generation of conscientious artists, whose doctrines, now spread far and wide throughout the country, time can only more firmly establish.

The funeral, which took place at the Kensal Green Cemetery on the 2nd ult., was attended by the Professors of the Academy, headed by the Principal, Sir William Sterndale Bennett, and many of the deceased's former pupils and friends. The scene at the grave was deeply affecting, for of all those gathered around there were none who could repress the feeling that not only one more link with the days of the great composers had been irrevocably severed, but that a true artist and a kind and generous man had passed away. Such sympathy is indeed the highest tribute that man can pay to man; and, although personal esteem should perhaps scarcely intrude itself where grief for the departed is so widely spread, the simple truth, derived from years of experience, that during his life he made many friends, and at his death he left no enemies, may be here recorded in taking the final farewell of his dear master by one of his most earnest pupils and admirers.

Henry C. Lunn.

CRYSTAL PALACE.

The Saturday Afternoon Concerts at this establishment, which commenced on the 30th September, have been unusually interesting, the directors having resolved to devote the twelve performances to be given before Christmas chiefly to the works of Mendelssohn. The endeavour to present these as far as practicable in chronological order is an exceedingly wise determination, and has already produced good results, by making the public acquainted with some early compositions of the great master hitherto but little known. At the first concert the selection from the opera, "The Wedding of Camacho," composed by Mendelssohn in his sixteenth year, was almost a novelty to the audience, for although the overture is already familiar, and the graceful and melodious ballet airs have been played on a previous occasion at the Crystal Palace, the vocal music had not been performed before, and was indeed welcome to all hearers. These comprised a duet, "O youth, O season golden" (well given by Madame Rudersdorff and Mr. Vernon Rigby), a song, "If cool our blood" (excellently rendered by Mr. Vernon Rigby), and a scena, "Who knocks so lightly at the door" (sung with good effect by Madame Rudersdorff), all of which are full of dramatic character, and instinct with that refinement which, even at that early age, was so leading a feature in the composer's style. We need scarcely say how finely the orchestral works have been performed by Mr. Manns's well trained band, the "Reformation Symphony" especially being given with an intelligence and precision worthy of the highest praise. The pianoforte pieces have been ably rendered by Miss Agnes Zimmermann (who produced a marked effect in the "Rondo brillante" in E flat), Miss Kate Roberts, and Herr Pauer. The concerts have been well attended, and we have little doubt that this artistic appeal to the music-loving public will be warmly responded to.

ST. JAMES'S THEATRE.

The Royal National Opera, which commenced at this establishment on the 30th September, has afforded one more instance of the futility of all attempts to found a home for the presentation of the works of English composers when the plan has not been carefully organised by persons competent to the task. We purposely abstained from commenting upon the enterprise in our last number, because, although by no means hopeful of its ultimate success, we did not desire to pre-judge its claims to public support; but now that it has had a fair trial, we consider it our duty to speak out unreservedly on the matter. With a feeble orchestra, a badly trained chorus, and solo singers, as a rule utterly unequal to sustain the principal parts, English versions of Italian Operas have been given, varied by a few works of native writers, most of which have been latterly worn threadbare by almost the same company at the Crystal Palace. By inserting the name of Mr. Arthur Sullivan as a conductor, and of Mr. Sims Reeves as a vocalist, the preliminary advertisements seemed to promise that English composers and English singers were co-operating in a cause which might produce good results; and the announcement by the management that on the opening night the impatient crowd had broken down the gallery door, and shortly afterwards that it had

been found necessary to restore the pit, might have been accepted as proofs that the public had determined to support the lessee in his speculation; but the withdrawal of the names of the eminent artists mentioned from the bills, the perseverance with which such works as we have named were put forward night after night, and, above all, the sudden intimation that the whole company would after the 21st ult., be transferred to the Standard Theatre, at once decided the disastrous result which we had from the first predicted, and the Royal National Opera, in everything but the name, is therefore still an idea of the future.

But on the last night of the performance at the St. James's Theatre, a scene was enacted before the Opera which was not in the bills, but which, on account of its novelty at least, deserves record. As there were no apparent preparations for commencing a quarter of an hour after the curtain should have risen, the audience naturally became impatient, and after sundry vociferous calls for an explanation, a representative of the management appeared and announced that the members of the orchestra had refused to play until they had received their salaries. The assertion that it had always been the custom to pay them between the acts of the Opera, was received by a chorus of denial from the stage; and a few of the band appearing in the orchestra, it became a question whether the quarrel might not end in a fight. Silence, however, having been partially obtained, the spokesman on the stage appealed to the audience for a brief interval to arrange matters so that the performance should proceed. "Give me two minutes," he said, "to pay these wretched men, and the Opera shall be given as usual." Another long wait then occurred, relieved by some light *badinage* on the subject from the occupants of the gallery, and upwards of half an hour after the appointed time for beginning the Opera, the overture commenced.

We have no desire to enter into the merits of this extraordinary affair, and will content ourselves therefore with observing that if the money were ready in the theatre to pay the band, there could have been no possible reason why the matter should have been dragged before the public at all. Before closing our notice we must do full justice to some of the leading vocalists at this theatre. Miss Rose Hersee, Miss Blanche Cole, and Madame Florence Lancia would have been unreservedly welcome as highly accomplished operatic singers had they not been pitted against the Italian artists in most of their favourite characters. Miss Palmer has also won the good opinion of competent judges by her singing in several parts, and Mr. Nordblom possesses a good tenor voice, and is likely to be of service in an operatic company. Constant change has been the rule with the management from the opening night, the same work rarely being performed two successive evenings. As no novelty, either native or foreign, was given, this policy was perhaps the best that could have been pursued; but the bills were as perplexing as one of Bradshaw's "Guides," and we have known persons who actually went to the theatre without being able to find out what opera was acted or who was to sing.

At the late Church Congress at Nottingham one evening was especially devoted to the consideration of Hymnology and Church Music, the reading of the papers on the subject being made additionally interesting by several vocal illustrations, which were excellently given by members of the Philharmonic Society, under the direction of Mr. Adcock. The readers were Earl Nelson, Charles Longuet Higgins, Esq., the Rev. Edward Bickersteth, and Dr. Dykes, who supplied the place of Sir Gore Ouseley. Earl Nelson, the Rev. Mr. Bickersteth, and Mr. C. L. Higgins expressed their approval of an authorized hymnal for the Church, as tending to strengthen the feeling of unity. From Dr. Dykes's very able paper we regret that space will not allow us to make more than a few extracts. Speaking of psalm chanting, he observed that he at once found himself in a region of controversy as to the relative claims of Anglican and Gregorian chants. "I do not intend," he said, "to set myself up as the advocate for either system to the exclusion of the other, as I am convinced that *both* may and should be freely employed. There is one aspect of the question which I think has been too much lost sight of. The Psalter belongs to no time, or people, or age. It is neither ancient nor modern, rather it is both ancient and modern. It is the inspired prayer and praise-book of God's people in every time and place. Though mainly speaking the language of God's ancient church, it is yet the devotional manual of the whole mystical Body of Christ—that 'great nation,' as the sand of the sea, innumerable—that true and mystic 'seed,' out of every people and tongue, on whom the 'blessing of Abraham' eternally rests. The aspirations of each soul in that vast family here find inspired interpretation and utterance. 'Let there be,' says Hooker, 'any grief or disease incidental to the soul of man—any wound or sickness named, for which there is not in this treasure-house a present comfortable remedy at all times ready to be found.' The Psalter is of no 'private interpretation.' We seem to be recounting the Psalmist's individual experiences alone: we are really singing the mystical history, trials and temptations, sufferings and persecutions, triumphs and glorious ultimate universal empire of Christ and His Church. Now, I cannot but think that this œcumenical character of the Psalter should find some expression even in the music to which it is allied. Keeping, then, for the present to this line only, it appears to me that the melodies to which it is sung should be neither exclusively new nor exclusively old, but 'new and old.' It is plainly incongruous to confine these venerable hymns of God's ancient church, as many would have us do, entirely to modern post-Reformation—nay, to nineteenth century tunes; as though the Psalter were the peculiar heritage of the English Church of to-day. But is it not similarly incongruous to *confine* it to a very few ancient melodies of Christendom, as though the Psalter only belonged to the Latin Church? It seems to me that, on principle, we ought to use—at least there is no valid antecedent reason why we should not use—chants, ancient and modern alike, just as either may prove most convenient. I would then, for this as for every other reason, advocate the free use of either Anglican or (so-called) Gregorian melodies." Afterwards, in speaking of the necessity of the music of the church being reverent and appropriate, he said, "Much as I love music I am often disposed to wish it might cease altogether, when one hears solemn and touching words associated with the most uncouth crudities of many-noted plain songs, sung in octaves with incongruous and laboured organ harmonies—performances to which Mr. Macfarren's severe strictures are only too applicable, when he speaks of compositions which evince mistaken zeal, false antiquarianism, illogical deductiveness and ecclesiastical error. How far the opposite attempt to introduce the showy mass-music of Haydn and Mozart, with full orchestral accompaniments, is likely to tend to devotion and reverence and edification, I am afraid to hazard an opinion. I appreciate the motive—to give our best to God; and if orchestra and choir were angels all might be well. But is there not too much fear—taking us poor creatures, singers and fiddlers, at what we are—lest an intense act of worship, in which we sing on our knees, as it were, to Christ and with Christ, should degenerate into a mere occasion for sensuous and æsthetic gratification? Our church has a due regard for the comforting of such as delight in music by providing, in the anthem, a special musical offering where devout musical feeling may find its legitimate gratification. And I am quite disposed to think that, could our parish bands be generally restored, and utilised in our services especially on festive occasions, it would be a very good thing." Dr. Gauntlett, in a very eloquent address, recommended the formation of psalmody classes—classes for the direct practice of worship music—as the only safe and

sure way of getting good congregational singing. The conclusion of his speech must be quoted at length: "There was a growth in song," he said, "nurture it, and it extracted the heart of song out of young and old. The aged must sing to encourage the young; the young must sing to comfort the old. Lastly, employ the young men. The organist had ten fingers; use one hundred and fifty other fingers in the restoration of the old and venerable Sunday orchestra in church. Why not have the shawms, and trumpets, and cornets, and psalmodic organs in worship? or in other words, the oboes, clarinets, violas, violoncellos, and horns of our present orchestra?' Work the strong hearts, heads, and hands of the parish. Above all, employ the women's voices, so pure, so graceful, so exquisite, possessing a charm far beyond that of the boys'. The one was the full blown flower, the other only the bud."

Some able remarks on the important question of Psalmody have lately appeared in the "Greenock Advertiser." The writer disagrees with the system of entrusting the music to the care of a Precentor, even should he happen to be a tolerably efficient person, and advocates the engagement of a salaried professional man as leader of the Psalmody. He also urges that the money left by General Reid to endow a Chair of Music in the University of Edinburgh should be directed to the formation of a National School for Music, of which the Reid Professor should be Principal, and expresses a belief that Government would come forward to aid such an object. Recent events in connection with our Royal Academy of Music will scarcely, we think, justify the most sanguine enthusiast in such a hope; but meanwhile the article, which is earnestly written, may have the effect of drawing attention to the subject.

The North London Philharmonic gave its first concert of the seventh season on Monday, the 2nd ult., at the Royal Free Hospital, Gray's Inn Road. The programme included the Overtures "Semiramide," "Le Chevalier Breton," "Dichter und Bauer," and "Le Dieu et la Bayadere," three movements of Beethoven's first Symphony, and an orchestral selection from "La Traviata." The overtures were played by the large orchestra of the Society with commendable precision and care, especially Suppé's "Dichter und Bauer;" and the Adagio and Allegro of the Symphony were well deserving the applause which they received from a crowded audience. The vocal music was contributed by the quartett of the Society, Messrs. Gray, Platt, Hepburn, and Purdue, assisted by Miss Gaskin and Mr. Tremere, whose singing was much appreciated. The orchestral music was, as usual, conducted by Mr. Heath Mills, to whose industry must be attributed the success and development of the Society.

A Harvest Festival was held at the Church of St. Olave's and Allhallows Staining, Hart St., Mark Lane, on the 8th ult. Morning Prayer, Sermon and Holy Communion commenced at 11 a.m.; Litany and Sermon for children at 3; and Evening Prayer at 6-30; all of which were fully attended. The church was very tastefully decorated with corn, flowers and fruit, by the Rector and members of his family; and a new eagle lecturn was used for the first time. The Canticles and Psalms were well given, the Evening Psalms being sung to Goss's fine double chant in E. The hymns were Nos. 370, 360, 336, 223, and 238. Appropriate sermons were preached by the Rev. A. Povah and the Rev. W. H. Trendell. The offertories were given to the funds of the Eastern Dispensary, Leman Street.

On the 6th ult. the St. George's Glee Union held its Monthly Open Meeting at the Pimlico Rooms. The glees, &c., most deserving of mention were "Awake, Æolian Lyre," "My lady is as fair as fine," "Hard by a Fountain," Purcell's music to "The Tempest" (solos carefully sung by Mrs. Plass), "The fox jumped over," "Fair Flora decks," and "Once I loved a maiden fair," the latter being extremely well received. The programme was agreeably varied with songs and instrumental solos by professional and amateur members and friends of the Society. Miss Horder's rendering of "Bel Raggio" was much admired; and Mr. J. T. Beale was highly successful in "King Death," and "When Time hath bereft thee." Miss Annetta Frances also sang two songs; and concertina performances by Messrs. Spice and Williams, and piano solos and duets by Miss Hall, Mrs. Bridges, Miss Buley, and Mr. E. Paine were well played and much applauded. The large hall was crowded. The choral pieces were conducted by Mr. Bridges with much ability.

The Harvest Festival at St. Anne's Church, Poole's Park, Holloway, was celebrated on Sunday, the 15th ult., by two full choral services. The organist, Mr. J. H. Davison, and the choir deserve the highest praise for the manner in which they acquitted themselves in the musical part of the services. The chanting of the Psalms and Canticles was excellent, and produced evident signs of approval with the congregation. The Anthems in the morning were "O Lord, how manifold are Thy works," by Macfarren; and in the evening "The Wilderness" by Goss; both of which were carefully rendered. The solo vocalists in "The Wilderness" were Mr. Brunt and Mr. Johnson, the former taking the bass and the latter the tenor solos. Mr. J. H. Davison, whose organ playing throughout was much admired, gave amongst other pieces, "With verdure clad" (Haydn), and "Let the bright Seraphim" (Handel.) A word of praise must also be given to the Masters Feuster for their singing of the duet "O lovely Peace" (Handel.)

An entertainment was given at Warlter's Road Schools, Camden Road, on Friday, the 13th ult. Miss Amy Weddle opened the first and second parts of the programme with the pianoforte solos, "L'Elisir d'Amore" (Thalberg), and "Danse Andalouse" (Ascher) respectively, and was highly successful in both pieces. Mrs. Maskell's reading elicited much applause, and Mrs. Parker Muncey in Boscovitch's song, "Sweet Nightingale," received a well merited encore.

A musical performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 20th ult., before a large audience. An excellent programme was provided, and all the pieces were most ably rendered. Mendelssohn's "Christus," and Bach's motett, "I wrestle and pray," were especially deserving of praise; and a pianoforte duet (performed by Messrs. W. Hart and G. Crafts) elicited marked and deserved applause. The music was conducted with his usual skill and judgment by Mr. Edwin Barnes, Professor of Music at the Society's schools.

The Brixton Choral Society, under the direction of Mr. William Lemare, announces a third season, with a highly attractive list of works to be performed during the series of four concerts. Members meet for practice at the Angell Town Institution on Monday evening in each week during the winter, and fortnightly during the summer months. The Society has largely increased during the past year; and the successful manner in which some of the best standard compositions have been rendered in the past is a sufficient proof that, with an enlarged choir, this admirably managed Association may be expected to command even more extensive patronage in the future. The season commenced on the 2nd ult.

The prospectus of the Oratorio Concerts announces that the ten performances to be given during the ensuing season will take place in Exeter Hall; and that the choir, under the direction of Mr. Barnby, will consist of about 500 performers. The best solo singers have been engaged; and it is gratifying to find that Mr. Sims Reeves will appear at each concert. The season will commence on Wednesday the 15th inst., with Handel's Oratorio, "Jephtha."

Mr. Mapleson has issued the prospectus of a short series of operatic performances at Covent Garden Theatre, which promises exceedingly well. Most of the artists heard last season at Drury Lane are included in the company, and Signori Tessèman and Stefano are also named, the former being cast for *Idreno*, in "Semiramide," and the latter for *Kuno*, in "Der Freischütz." In addition to her performance of some parts new to a London audience, Madlle. Marimon is announced to appear as *Vespina*, in Flotow's new opera "L'Ombra." The season commenced on the 30th ult.

The first concert of the season, in aid of the Victoria Hospital and other local charities, took place at the Pimlico Rooms, on Monday the 16th ult., under the direction of Messrs. Stein and Baucutt. Especial praise must be awarded to Miss Horder for her brilliant rendering of Rossini's scena, "Bel Raggio." Mr. R. Spice gave a solo on "Scotch airs," on the English concertina, which was enthusiastically redemanded; and Miss Hall displayed much ability as a pianist.

The third season of the Monthly Popular Concerts, held at the Angell Town Institution, Brixton, under the able direction of Mr. Ridley Prentice, commenced on Tuesday evening, the 24th ult., with an excellently arranged programme. The announcement of works to be given during the series of ten performances sufficiently shows that Mr. Prentice is resolved to lead the taste of his audience to the appreciation of the highest classical compositions, an object which should ensure the hearty co-operation of all real lovers of the art.

The "Musical Evenings," which have for some years been given with such success at St. George's Hall, are now established as one of the permanent attractions of the metropolis. The principal feature of the Association, as the prospectus informs us, is the maintenance of a String Quartet and Quintet party, and the attainment of a perfect rendering of Instrumental Chamber Music. In addition to extending a knowledge of the works of composers of established fame, a place will be given to the meritorious productions of lesser known writers; and artists of talent will also be afforded frequent opportunities of performing in public. An enterprise with such truly artistic objects, and so excellently organised, can scarcely fail to receive extensive support and encouragement. The first concert took place on the 25th ult.

The Parepa-Rosa English Opera Company commenced the season in New York on the 2nd ult. The prospectus announces that in addition to the operas already given by the company, many other foreign works have been adapted to the English stage, amongst which may be mentioned Cherubini's "Water Carrier," which has been translated expressly for the occasion by Mr. Arthur Baildon. Several well known artists have accompanied Madame Rosa from Europe; and there can be little doubt that the operas will be uniformly well cast. The conductor is Herr Carl Rosa, and Mr. Howard Glover is chorus master.

A legacy of £100 has been left by the late Mr. Cipriani Potter to the Royal Society of Musicians.

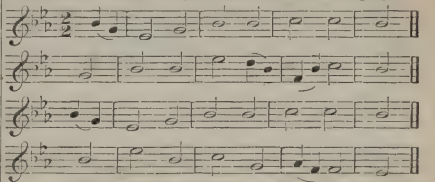
On Thursday the 5th ult. the Harvest Thanksgiving was celebrated in the Church of St. Edmund the King and Martyr, Lombard Street, which was very tastefully decorated with thank-offerings, consisting of wheat, vegetables and all kinds of fruit and flowers. Mid-day service, at 1 p.m., consisted of Te Deum, and sermon by the Rev. J. M. Rodwell, of St. Ethelburga. The choir, augmented by several city gentlemen, proceeded from the vestry (headed by the Præcentor, Mr. C. E. Tutill, who carried a magnificent bouquet of choice flowers) singing hymn 223, from "Hymns Ancient and Modern." After the sermon the choir re-formed, and the Recessional hymn, No. 335, was sung, bringing the service to a close. Full choral service, at half-past seven, commenced with the Processional hymn, "We march to victory;" the anthem, "O taste and see," by H. Westrop, was carefully rendered by the choir, the solo being especially well sung. The sermon was preached by the Rev. J. Hawes, of St. Lawrence Jewry, after which the Collection hymn was sung, followed by an anthem, "Thou visitest the earth" (Greene), which was given with much effect. The Recessional hymn was then sung, and the service concluded by the Organist (Mr. H. Westrop) playing Beethoven's "Hallelujah chorus."

Rebiews.

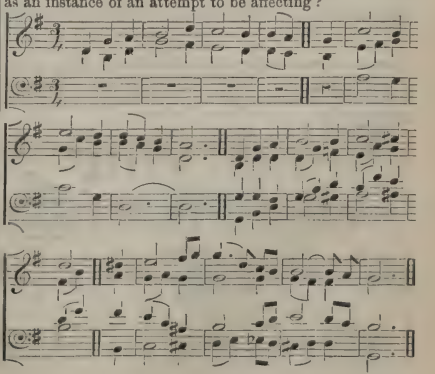
F. J. Huntington and Co., New York.

Christian Praise. Hymns and Tunes for Public Worship. The music edited by William H. Platt, and revised by James Flint.

The vigorous efforts now being made in the United States of America to create an interest in church music are, to judge by the number and quality of the hymnals now being produced in that country, as creditable to the industry and enthusiasm of those who are engaged in developing the movement as they are unfortunate in their effects. This journal has ever persistently advocated the necessity of taking into consideration the tastes of the people in forming collections of hymn tunes, but it has also never failed to urge that it is the higher and purer tastes which should be consulted, not the grosser ones. Many of the American collections would seem to prove that to pander to the worst tastes of the lower classes has been the only aim and endeavour of their compilers, the book now under notice being no exception to the rule. Melodies of the most feeble and vicious kind are mixed up with arrangements from the masses, oratorios, symphonies, and even operas of the great masters, and supplemented by some of the best of the modern hymn tunes, altered and mutilated in the most shameful manner. Who, for example, would suppose that any persons worthy in the smallest degree of the name of musicians would be guilty of the following travestie of Dr. Dykes's popular tune to the hymn "Holy, Holy, Holy, Lord God Almighty:"



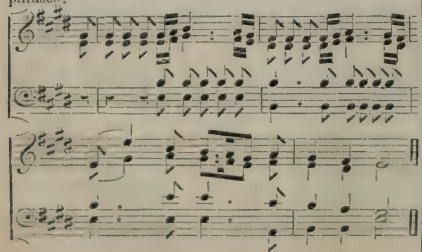
and, to continue the illustrations, what is to be said of this as an instance of an attempt to be affecting?



Ingenuousness exhibits its quality thus:

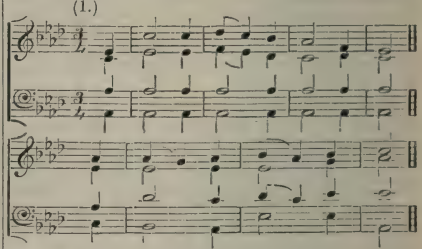
and the picturesque flourishes in the following form:

Opera is represented by an arrangement of Mozart's air "Qui sdegno," and is well balanced by an imitation of the florid contrapuntal style. Here are the concluding phrases:

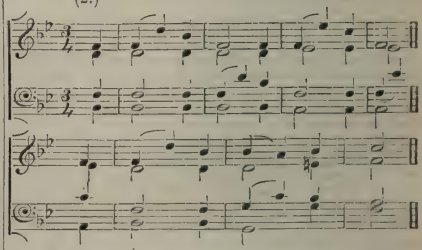


One of the most familiar tunes in America exhibits so many like characteristics with a tune which has become popular at some of our best known London churches, that we fear to print it, lest that which is intended as a warning should prove a snare; for we are reluctantly obliged to confess that the clergy and musical profession in America do not enjoy a complete monopoly of bad taste in these matters. We would willingly have closed our notice here did we not feel it would be doing an injustice to the catholicity of taste which brings the two following tunes into sacred use, the first being an imitation of a popular part song "I love my love in the morning;" the other, containing the spirit and a good deal of the letter of the well-known comic song "Johnny Sands." We append two phrases of each tune:

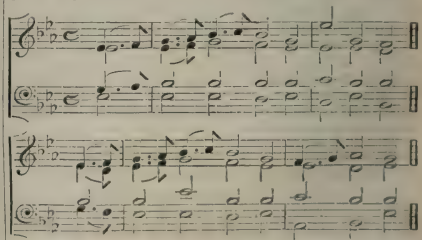
(1.)



(2.)



But for transcendent truculence the two phrases given below, which are intended to illustrate the words "O Thou, who hear'st the prayer of faith," appear to surpass every thing we have hitherto seen of the kind. It is necessary to take this choice specimen at the pace of a military quick step, and sing it loudly, to bring out the real effect:



We had hoped that the day for such books as this had long gone by, that organists were becoming sufficiently skilled in their art to distinguish good music from bad, and that the clergy, who seem to have so great a horror of every thing that is coarse, slipshod, and otherwise unscholarly in general literature, would endeavour to avoid giving any countenance to music of a like character. A few publications similar to this would tend to destroy any such reasonable hopes.

Sing, O Daughter of Zion.

Zephaniah iii. 14, 15, 17. CHRISTMAS ANTHEM. Composed by HENRY GADSBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegro maestoso. *molto risoluto.*

TREBLE. *f* Sing, O daugh-ter of Zi - on; shout, O Is - ra -

ALTO. *molto risoluto.* *f* Sing, O daugh-ter of Zi - on; shout, O Is - ra -

TENOR (8ve. lower). *molto risoluto.* *f* Sing, O daugh-ter of Zi - on; shout, O Is - ra -

BASS. *molto risoluto.* *f* Sing, O daugh-ter of Zi - on; shout, O Is - ra -

Allegro maestoso.

ACCOMP. ♩ = 120. *f* *Gt. coupled to Sw. throughout.*

- el; be glad and re-joice with all the heart, O

- el; re - joice, O

- el; be glad and re-joice with all the heart, O daugh-ter of Je - ru - sa - lem, O

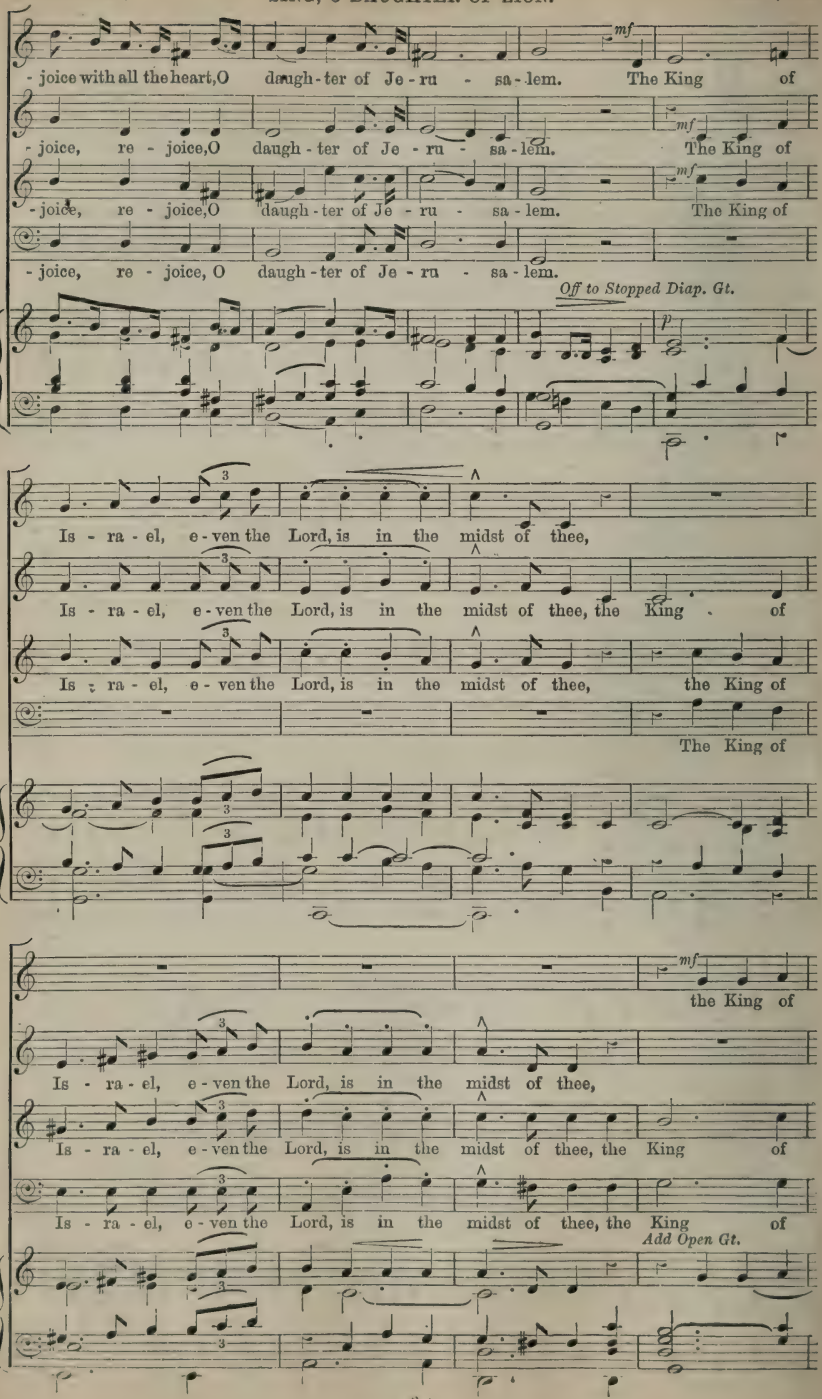
- el; re - joice, O daugh-ter, re - joice, O

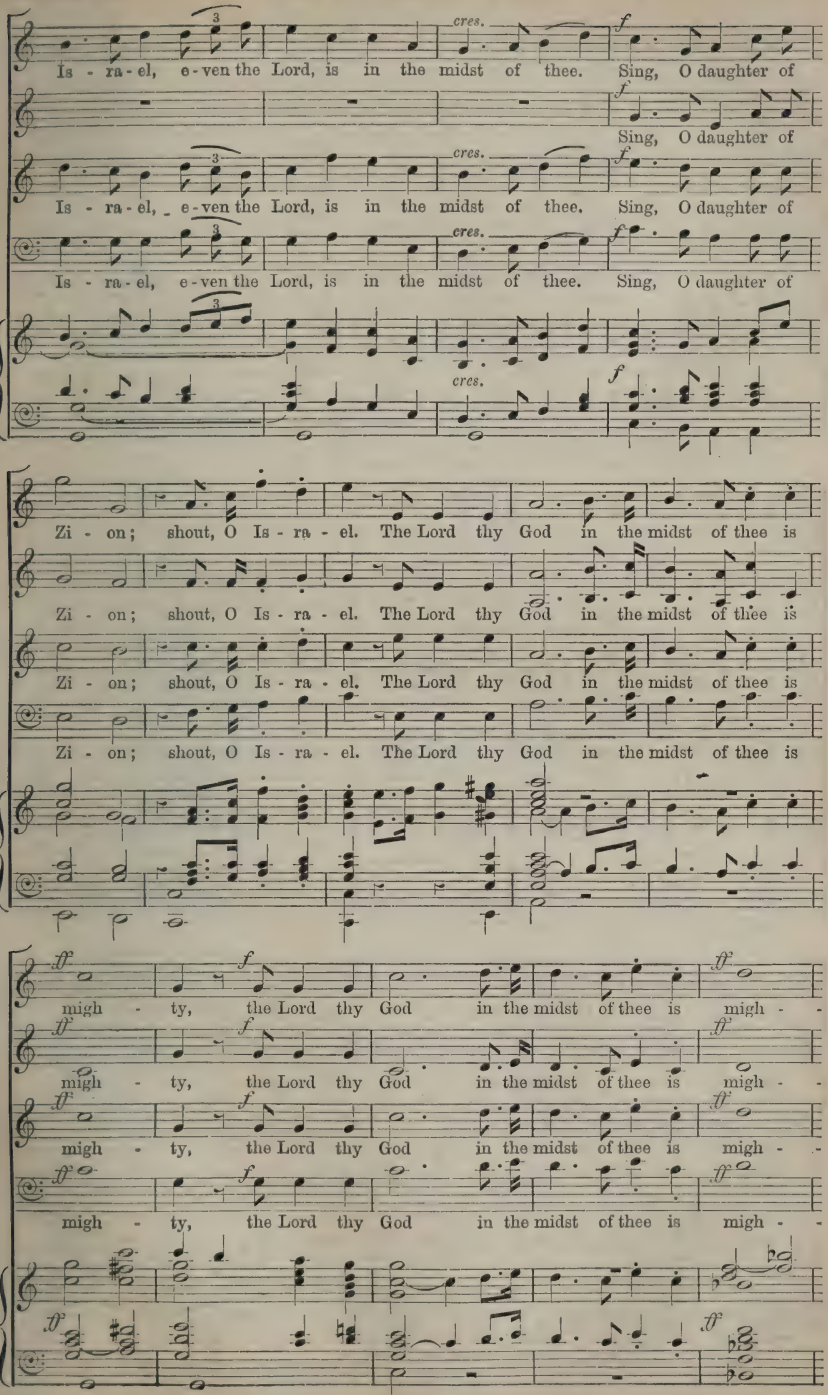
daugh - ter of Je - ru - sa - lem, be glad and re - joice, re -

daugh - ter of Je - ru - sa - lem, be glad and re - joice, re -

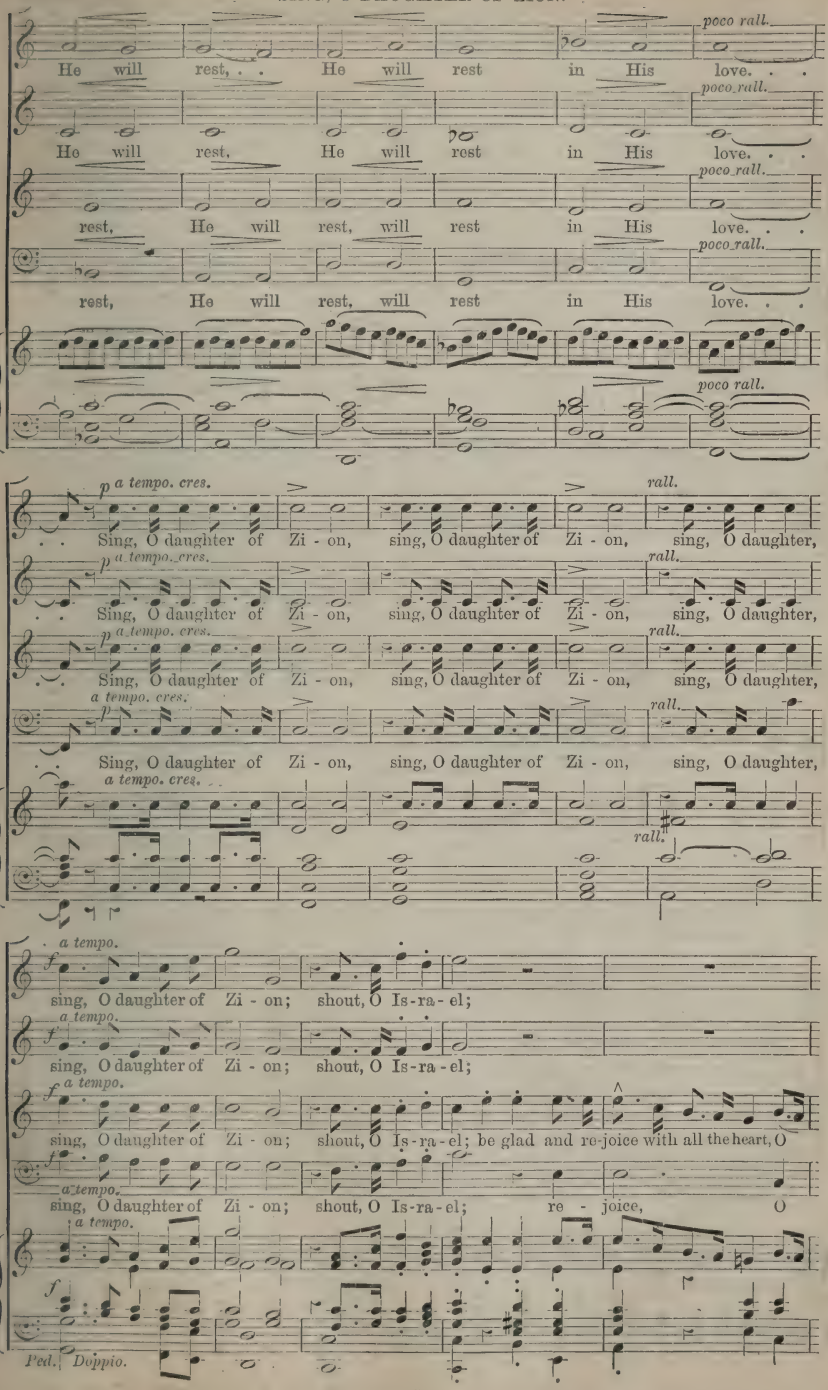
daugh - ter of Je - ru - sa - lem, be glad and re - joice, re -

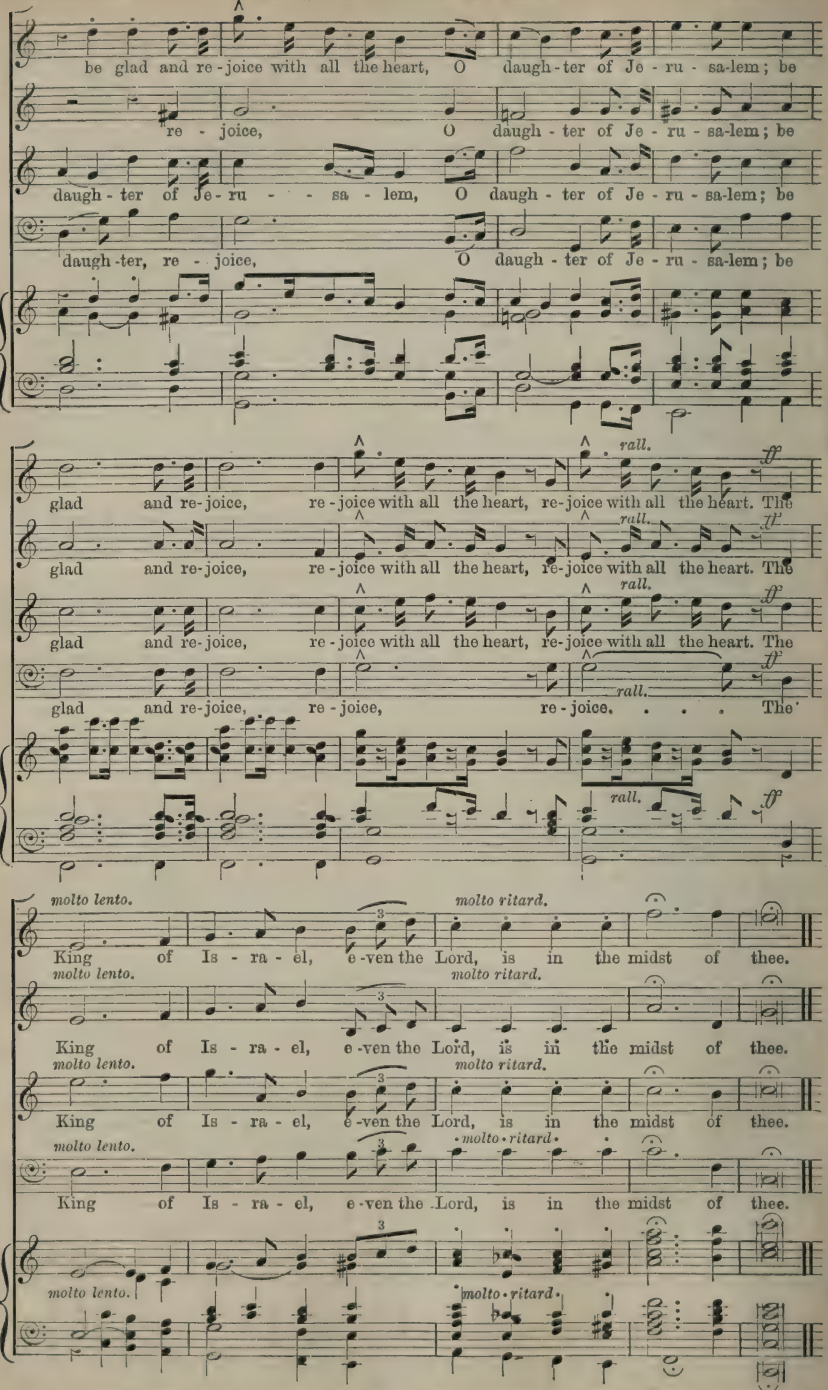
daugh - ter of Je - ru - sa - lem, be glad and re - joice, re -


- joice with all the heart, O daugh - ter of Je - ru - sa - lem. The King of
- joice, re - joice, O daugh - ter of Je - ru - sa - lem. The King of
- joice, re - joice, O daugh - ter of Je - ru - sa - lem. The King of
- joice, re - joice, O daugh - ter of Je - ru - sa - lem.
Off to Stopped Diap. Gt.
Is - ra - el, e - ven the Lord, is in the midst of thee,
Is - ra - el, e - ven the Lord, is in the midst of thee, the King of
Is - ra - el, e - ven the Lord, is in the midst of thee, the King of
The King of
the King of
Is - ra - el, e - ven the Lord, is in the midst of thee,
Is - ra - el, e - ven the Lord, is in the midst of thee, the King of
Is - ra - el, e - ven the Lord, is in the midst of thee, the King of
Add Open Gt.


Is - ra - el, e - ven the Lord, is in the midst of thee. Sing, O daughter of
Sing, O daughter of
Is - ra - el, e - ven the Lord, is in the midst of thee. Sing, O daughter of
Is - ra - el, e - ven the Lord, is in the midst of thee. Sing, O daughter of
cres.
f
Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is
Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is
Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is
Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is
ff
migh - ty, the Lord thy God in the midst of thee is migh -
migh - ty, the Lord thy God in the midst of thee is migh -
migh - ty, the Lord thy God in the midst of thee is migh -
migh - ty, the Lord thy God in the midst of thee is migh -

p
- ty; He . . . will save, . . . He will re - - joice over thee with
- ty; He will save, He will save, He will re - joice o-ver thee with
- ty; He will save, He will save, He will re -
- ty; He will save, He will save, He will re -
Soften off to Stopped Diap. Gt.
sempre piano e sostenuto.
joy, He will re-joice o-ver thee with joy; He will rest,
joy, He will re-joice o-ver thee with joy; He will rest,
- joice o-ver thee with joy, He will re-joice over thee with joy; He will
- joice o-ver thee with joy, He will re-joice over thee with joy; He will
sempre piano. Sw. both hands.
He will rest, He will rest in His love, He will rest, . . .
He will rest, He will rest in His love, He will rest, . . .
rest, He will rest, will rest in His love, He will
rest, He will rest, will rest in His love, Solo Clarabella, He will
or Stop Diap. Gt.
Ped.


poco rall.
He will rest, He will rest in His love.
He will rest, He will rest in His love.
rest, He will rest, will rest in His love.
rest, He will rest, will rest in His love.
p a tempo. cres.
rall.
Sing, O daughter of Zi - on, sing, O daughter of Zi - on, sing, O daughter,
a tempo.
f
sing, O daughter of Zi - on; shout, O Is-ra - el;
sing, O daughter of Zi - on; shout, O Is-ra - el; be glad and re-joice with all the heart, O
sing, O daughter of Zi - on; shout, O Is-ra - el; re - joice, O
Ped. Doppio.


be glad and re-joice with all the heart, O daugh-ter of Je-ru-sa-lem; be
re-joice, O daugh-ter of Je-ru-sa-lem; be
daugh-ter of Je-ru-sa-lem, O daugh-ter of Je-ru-sa-lem; be
daugh-ter, re-joice, O daugh-ter of Je-ru-sa-lem; be
glad and re-joice, re-joice with all the heart, re-joice with all the heart. The
glad and re-joice, re-joice with all the heart, re-joice with all the heart. The
glad and re-joice, re-joice with all the heart, re-joice with all the heart. The
glad and re-joice, re-joice, re-joice. . . . The
rall.
ff
molto lento.
molto ritard.
King of Is-ra-el, e-ven the Lord, is in the midst of thee.
King of Is-ra-el, e-ven the Lord, is in the midst of thee.
King of Is-ra-el, e-ven the Lord, is in the midst of thee.
King of Is-ra-el, e-ven the Lord, is in the midst of thee.

A folio edition of this anthem is published by Novello, Ewer and Co., price 1s.; also separate vocal parts, price 1s.

MUSIC FOR THE COMING SEASON.

Anthems, etc., for Advent.

ARNOLD, DR.—"Who is this that cometh." Verse A.T.B. Vocal score, 1s. 6d.; vocal parts, 10½d.

BARNBY, J.—"It is high time." Full, 4 voices. Vocal score, 9d.; class copy, 1½d.; vocal parts, 6d.

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FOUR HYMNS.—Set to Music by Dr. Dykes, W. H. Monk, J. Baptiste Calkin, and J. Barnby. 1½d.

NOVELLO.—"O come, all ye faithful." The celebrated Christmas Hymn, *Adeste Fideles*, for Solo, Duet, Trio, and Quartett. Folio, 1s. 6d.; class copy, 1½d.; vocal parts, 1s.; orchestral parts, 5s. 6d.

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LORAINE.—"Hark! the herald angels sing," and "While shepherds watched their flocks." 4 voices. 1s. 6d.

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TILLEARD, J.—"Hark! the herald angels sing." In C, for 4 voices. 6d.
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—— "Jesus Christ is risen to-day." 4 voices. }

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—— "'Twas in the winter cold." 4 voices 8vo., 2d.
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London: Novello, Ewer and Co.

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Festival Service in D. (Cantate Domino and Deus Misereatur.) By Henry Gadsby.

This work was written for, and performed at the Festival of the Corporation of "The Sons of the Clergy," held in St. Paul's Cathedral in the spring of this year. As Mr. Gadsby was formerly a chorister of St. Paul's, it must have been specially gratifying to members of the choir, lay and clerical, to have heard so meritorious a work from the pen of a former *alumnus*, pealing through their magnificent church. This festival service is of a high order of merit, every passage being coloured by the touches of a real artist, while throughout there is the stamp of thorough originality. Its originality may, perhaps, somewhat stand in its way, for it is quite possible that many listeners would fail, after only one hearing, to give it the praise it deserves. To such the best advice would be—hear it again and again. The opening of the Cantate is free and bold, the answer *alla rovescio*, to the subject proposed for imitation, being novel. At the words commencing "Praise the Lord upon the harp," the parts not occupied with the first part of the words are repeating to an appropriate theme, "with trumpets also and shawms." The words "Let the sea make a noise," are set to a fine sequence, which produces the most stirring effect, and culminates unexpectedly and freshly on a chord $\frac{6}{4}$. An original theme is linked to the words "With righteousness shall He judge the world," which is carefully worked out. The Gloria must be pronounced altogether a fine piece of writing, the solid movement of the voices to the words "world without end," making a solemn contrast to the contrapuntal treatment of the other parts. The "Deus Misereatur" is not a whit behind the Cantate in richness of thought. The words are wedded to highly dramatic music, although there seems to be no effort or straining after undue effects. The Gloria of the Cantate, which it would be certainly a difficult matter to improve upon, is used for that of the "Deus Misereatur." The manner in which the resources of a "double choir" are handled throughout both canticles is worthy of unqualified praise. It is easy to see that in Mr. Gadsby there is all that is necessary for an eminent composer; and it is to be hoped that he will not let his pen lie idle until he is better known and appreciated.

Wherewithal shall a young man cleanse his way? Anthem, by Henry Hiles. (No. 26 of Novello's Octavo Anthems.)

This Anthem commences with a very melodious tenor solo, supported by a free, but smoothly written, organ part. The chorus enters on the words "even by ruling himself after Thy word," to a phrase which is twice repeated at the interval of a minor third, thus involving a bold but highly satisfactory enharmonic change. After this the tenor solo again enters, and is ingeniously interlaced with the chorus to the close. The whole Anthem will be found sweet and pleasing.

O Lord, our Governour. Full Anthem, by Henry Gadsby. (No. 25 of Novello's Octavo Anthems.)

Throughout the whole of this Anthem there breathes a spirit of fresh and genuine music, which raises the work much above the ordinary character of short compositions of its class. Although easy and unassuming, its masculine vigour renders it a substantial and really valuable addition to church music. The more Mr. Gadsby gives us of such sterling stuff the better.

I did call upon the Lord. Anthem for four voices, by T. Mee Pattison.

The phrasing and general treatment of the words are exceedingly satisfactory, but Mr. Pattison has not been very happy in the form and style of this Anthem. With a better model he will undoubtedly produce better results. The vocal parts lie well for the voices, and the part-writing is all that can be desired.

Te Deum Laudamus. Set to music by George H. Westbury.

An adequate musical setting of the great Ambrosian hymn is not the simple matter it would seem to be considered, if we may judge by the reckless way in which immature musicians attack it, and fail. The technical difficulties attending it are considerable, without mentioning the almost impossibility of rising to the sublime elevation of idea present in its every line; and yet it is the one Canticle which serves as a butt for the random shots of nearly every inexperienced marksman. Why do not musical students try the "Jubilate" the "Nunc dimittis" or even the "Benedictus"? But the "Te Deum," with its "Holy, Holy, Holy, Lord God of Sabaoth: Heaven and earth are full of the Majesty of Thy Glory." "Thou art the King of Glory, O Christ: Thou art the everlasting Son of the Father. Thou sittest at the right hand of God: in the glory of the Father." Who can rise to the splendour of this? It is no disparagement to Mr. Westbury if we say that, like the rest, he has failed in giving adequate expression to these stupendous thoughts, but his failure is not of the complete kind hinted at above. He may reasonably claim to be an able musician. His work proves that; and at the same time indicates that the subject was approached reverently, and with a just sense of the nature of the undertaking. From which remarks it may fairly be inferred that this "Te Deum," as a composition, is better than nine-tenths of its class.

A Communion Service. Composed by the Rev. W. Statham.

Were many such specimens of musicianship as this to come from priests of the Church of England, the reproach which has been urged against them, that as a body they are the most unmusical in existence, would soon lose its point. To speak of technical qualities first, this composition is not merely free from grammatical blemish, but displays a freedom and ingenuity in the management of the parts which could only result from considerable and varied experience: indeed nothing could be smoother or more carefully finished as a piece of work than this. What we have to find fault with is the low tone of colour the composer has used throughout. It is perfectly true the service is intended to be simple and easy of execution; but the most effective compositions of all time have in the main fulfilled these requirements. It would however be doing an injustice to dwell unduly upon this side of the subject. Mr. Statham has produced a service which reflects the greatest credit upon his musical attainments, and which would prove a useful addition to the repertory of any church choir.

Le Nozze di Figaro. A comic Opera, in Four Acts, by W. A. Mozart. Edited and translated into English by Natalia Macfarren.

We can readily imagine, as we are informed, in an "Editor's note," that the task of indicating the instrumentation in this work has been an extremely difficult one. A sufficiently good idea can be formed of the orchestral effects of many of the modern Italian operas by naming the instruments used in the most important vocal pieces; but it is an utter impossibility by such means to convey the faintest notion of the exquisite beauty and variety of Mozart's operatic scores. The plan adopted of placing a list of the instruments employed at the head of every piece is an exceedingly judicious one, and may induce many persons to listen for orchestral combinations which might otherwise pass unnoticed. As in "Don Giovanni," this edition is indebted to the recent German reprint of Mozart's scores for the valuable marks of expression and stage directions, matters which are often too much disregarded, even when these works are presented at our Italian Opera houses. The commendation we have bestowed upon the manner in which the operas that have already appeared in this series are edited is fully warranted in our notice of the one before us. In every respect it is a perfect realisation of what a pianoforte score should be. With the editor it has evidently

been a labour of love, for the care bestowed upon the minutest points is obviously the result of a deep reverence for the genius of the composer. The paper, printing, and binding are everything that could be desired; and there can be no doubt that the volume will command an extensive sale.

The Song of Love and Death, from Tennyson's "Idylls of the King." Composed by A. C. Mackenzie.

It would appear like rashness in the highest degree to write and publish songs which rise, in general style, above the level of the ordinary English ballad. Composers of eminence seem to have been unable to resist the apparent necessity of producing this low class of composition, whilst great singers have never wearied of singing them, or the public of applauding them. We might go further and say that the Press has not unfrequently been found adding its approval. Happily, however, counter influences have been at work, and the songs of Schubert, Schumann, and Rubinstein, with other composers of kindred sympathies, have been silently making their way and undermining the baleful effects of this ephemeral school. Mr. Mackenzie's song may be taken, amongst others, as a proof of this cheering fact. It has evidently been inspired by the German school, the solid musicianly influences of which are apparent throughout. But, apart from this, there is an individuality which gives to the song its principal charm. Full of originality and pleasant harmonic surprises, it follows the sentiment of the words with singular fidelity, the setting of the phrase "I know not which is sweeter, no, not I," and the corresponding one, "O Love, if death be sweeter, let me die!" being especially happy. The symphonies and accompaniments are models of careful workmanship, and form a remarkable contrast to the common-place specimens which ordinarily do duty for them. It might be too much to expect that a song like this should become popular, but the quieter and more enduring success which waits upon all good things may reasonably be predicted for it.

Row gently here. Song. Words by Thomas Moore. Composed by Edward L. Hopkins, B.A.

Moore's verses have here received a thoroughly sympathetic musical setting, not the least merit of the song being the simplicity of the means adopted by the composer to produce effect. An appropriate melody is accompanied with a graceful undulating phrase, the monotony of which is in true keeping with the words. The harmonies, without ever being obtrusive, give much interest to the voice part throughout. Singers will thank us, we imagine, for drawing attention to a vocal trifle in which the poetry and music move together in such loving company.

Duet for Violin and Viola. (G major.) Composed by W. A. Mozart. Arranged as a Duet for the Pianoforte by Carl Reinecke.

Teachers who desire to inculcate a taste for classical music amongst their pupils should welcome these adaptations for the pianoforte of compositions originally written for other instruments, and feel doubly grateful when the task of arrangement has been undertaken by so accomplished an artist as Herr Reinecke. Those unacquainted with the work before us would scarcely imagine that it had not been composed for the pianoforte, so excellently do the passages lie under the hand, and so effectively are the parts distributed between the two performers. The themes of the three movements are sufficiently winning to delight all hearers, and the infinite variety in the contrapuntal effects will not only arrest the attention of thoughtful listeners, but will prove most valuable practice for students who wish to escape from the conventional "brilliancy" of the day. We cordially recommend this duet as one of the best arrangements of standard works we have yet seen.

Cramer, Wood and Co.

Cramer's Popular Tutor for the American Organ.

A very good Instruction Book for this popular instrument, containing a description of the Stops, use of the Bellows and all necessary information for performers. In the remarks upon style and expression we have some judicious directions as to the compositions most suitable for instruments of this class. "Staccato music," it is observed, "is not effective unless executed with the greatest care, chords played thus often conveying no coherent sound or expression to the ear. It may, however, be employed with good effect when the melody or top note or notes of any chord are kept down and well sustained, giving the resemblance of a solo and accompaniment." Were this truth more generally acknowledged, those domestic organs might be made a source of infinite pleasure in many drawing-rooms where they now only cause irritability and annoyance. In the "Outline of the Rudiments of Music" we regret that such an announcement as that "A minor has three sharps" should have occurred (page 9), for, although it is doubtless a printer's error, it would be apt to lead many young pupils astray. Some of the harmonies in the lessons, too, should have been revised before publication, and we should not then have encountered two such fifths as occur in the 7th bar of "Jerusalem the Golden," where the melody is D, E, and the bass G, A; and we should have preferred the absence of the fifths in the air "Who'll watch the Rhine" (7th bar), A, E—G, D—, as part-writing intended for students cannot be too carefully guarded.

Lamborn Cock and Co.

The Scented Vine. Song. Words by the Hon. Mrs. G. Gifford. Music by Louise.

We do not know who "Louise" may be, but she writes well enough to warrant her in placing her name in full upon the title-page of her next composition. There is feeling both for melody and harmony in her unpretending little song; and vocalists will consult their interest by becoming acquainted with it. The composer may, perhaps, do better on some future occasion, but if she only do as well, we shall be perfectly ready to greet her with a cordial welcome.

Rudall, Carte, and Co.

On the Structure of a Sonata. By G. A. Macfarren.

The name attached to this pamphlet will be a sufficient guarantee of the value of its contents. Commencing with a short history of the Sonata, Mr. Macfarren proceeds to define the term, and having ably justified its right to occupy in the present day the place which at least for two centuries it has held in the estimation of all art-lovers, he gives a careful analysis of the various movements usually included in this form of composition, and concludes by referring the reader to the copious writings of those theorists who have treated the subject at full length "for minute details and special exemplification." We trust that all young composers will act upon this advice; but meantime we counsel those who do not desire to go more deeply into the matter to consult this little book, where they will find information which will lead them to appreciate the meaning and form of a Sonata with sufficient clearness to make them not only better performers but better listeners.

Original Correspondence.

ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Whilst I agree with the remarks you added to the letter of "An Observer," I cannot but think there is another side to the question, which your correspondent has not seen. First, the office of Organist generally means a good position and corresponding support. It will surely be granted that an Organist cannot reasonably expect that for the duty required of him, in nine cases out of ten, he is to receive a stipend that would relieve him from all other work. If he is paid for his services to the church according to the time he usually bestows upon

it, and at the same rate as he would charge if he were giving music lessons, he has no sufficient ground of complaint—perhaps there are some cases when he is not so remunerated: such I should not defend (though, no doubt, in such cases there are "considerations" which have weight); but I am acquainted with many Organists and know that the salaries they receive are in due proportion to their usual charges for instruction. But I should like to ask "An Observer" if he thinks that Organists as a rule discharge their duties in such a way as to lead the clergy to interest themselves in procuring for them higher stipends than they have at present? Do they play ably and reverently? Speaking of provincial Organists, I venture to say that very few of them have obtained a proper and sufficient knowledge of organ-playing. Why, Mr. Editor, I have met with Organists, and these holding responsible positions too, who were unequal to a pedal obbligato, and could not for their lives lead out a hymn tune as a left hand solo, knew little or nothing of such writers as Hesse, had no regard for Rink, and had never played from three staves. And then, what is the general style of playing that you get from the average Organist of the provinces, taking him at a salary of from £20 to £40 a year. The pieces he plays are of the light, unorganlike character. He is fond of movements from pianoforte sonatas, and always the most unsuitable of these unsuitables. You often hear him strike the notes of a chord one after another, especially the first chord which he puts down gradually, beginning with the pedal note and going slowly upwards. I can never help thinking he does this to show that, like Uriah Heep, he is "very 'umble." Sometimes he balances (?) his stops so that the accompaniments drown the solo, whilst at other times it is impossible to hear anything but the blast of some terrible reed. When he is accompanying the hymns and chants, he has sundry stereotyped flourishes which he brings in, oftenest with the flute, between the verses—just as a boy whistles "for want of thought." But all this is nothing to the treat we get when he begins to extemporize. He is superior to the rules of harmony and is not long in demonstrating the lofty position he takes. Now and then consecutive 5ths are heard across the key-board in the most astounding manner; sometimes the bass and treble drop in with each other quite unexpectedly, like old sweethearts at Brighton, and enjoy a moment's bliss in the happiest of octaves; whilst here and there dominant sevenths leap up—as if they were so many salmon going to spawn—bar after bar, if bars they can be called that time have none. Of course he disdains such mechanical studies as counterpoint and fugue; consequently, in his extemporaneous effusions he never stoops to take a subject, and thus escapes that *crux* of ordinary minds, viz., treatment. He is therefore at liberty for showing off the stops and his own powers of execution. Generally he begins with the louder stops of the swell; the trumpet and cornopean are his favourites. When he has thus gone through the swell in chromatics, varied with reminiscences of songs from the opera, done to the death with the Tremulant, he changes about and takes to too-tooing on the flutes: here he is thoroughly at home. What arpeggios he can skip through! what rapid scales! what delicious shakes! He completely takes away the dulness of the place and the occasion, and under his fascinating influence, you feel just as if you were sitting by the drawing-room fire listening to a new piano.

To speak seriously, the playing we are often compelled to listen to in some of our churches is simply abominable, and well nigh blasphemous. Let Organists learn to discharge their duties in an efficient manner and in a religious spirit, and let them try to work together with their clergy, with the view of obtaining devout and hearty services, and then they may reasonably expect the clergy to interest themselves in removing whatever, in some exceptional cases, they may have to complain of.

Yours very sincerely,

CLERICUS.

"MASONIC MUSICAL RITUAL."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I cannot hold myself responsible for a work when the publishers do not send me proof sheets that it may be corrected. The copy which you received of this work is not as I have written. Notes are omitted everywhere, naturals, flats, and the like are misplaced or omitted; one whole bar is different. The work has since received MY revision, and will be ready in a day or two.

Yours truly,

F. ATKINS.

TO THE EDITOR OF THE MUSICAL TIMES.

Oxford, 21st October, 1871.

SIR,—Will you allow me a short space in your columns to offer a few hints about the real meaning of the word *Andantino*? Your reviewer in criticising "A Manual of the Theory of Music" (p. 245 of your number for October), remarks: "Mr. Sutherland has fallen into the usual error of saying that *Andantino* is 'slower than *Andante*.'" I have more than once heard a doubt expressed respecting the relative *tempi* which these words denote, and I hope that, if I do not satisfactorily prove that *Andantino* is by derivation and usage slower than *Andante*, I shall at least draw the attention of your readers to this disputed point, and induce some more competent authority to offer an opinion. Firstly, by derivation, the termination *ino* in Italian is certainly a diminutive; but then the meaning of *Andante* is not *slow*, but (literally) *going*. It is an Italian adjective derived from the verb *Andare*, to go. Consequently *Andantino* means not going so much, *i. e.* with less movement than *Andante*. Secondly, by usage. A glance through the works of the great masters will show the character of the music to which the word *Andante* is prefixed; but it will require a somewhat more careful search to collect sufficient examples of the use of *Andantino*, which is a word of comparatively recent growth, and of much less frequent employment. If I am not mistaken, Handel and Beethoven never use the latter term. It is naturally more often to be found in the works of Italian composers, to whom we must look as authorities in the employment of their own adjectives. It will be found that by them *Andante* is, with barely an exception, prefixed to music that has a flowing pastoral motion; *Andantino* to music of a slower character. The restrained motion of the *Andante*, so different from the fiery rapidity of the *Allegro*, has caused many persons to consider its meaning synonymous with that of *Lento*. Hence they infer that *Andantino* is not so slow as *Andante*, which would be true enough had they not mistaken the essential meaning of *Andante*. Fear lest the authority of your critic should shake your readers' faith in the instruction-books of their childhood must be my apology for troubling you with so long a letter.

I remain, Sir, yours truly,

MUS. BAC. OXON.

[It is very true that the word *Andante* means literally *going*; but if the literal interpretation of it were taken when applied to music, it could with equal truth be placed at the head of every composition that ever was written. The use of these Italian words is to express at what speed the piece is to *go*; and amongst those selected for the purpose, *Andante* has taken its place as indicating *moving at a slow pace*, and consequently *Andantino* means *moving at a pace not so slow*. For my part I candidly confess that I have but little faith in the instruction-books of my childhood, for they were but rarely written by persons who could lay down the rules of the art with any logical power. If "Mus. Bac., Oxon.," wishes for an authority on the subject, let him turn to Koch's "Lexicon," where he will find the following definition: "Andantino;—etwas geschwinder," which signifies *somewhat faster* than *Andante*].

[THE WRITER OF THE REVIEW.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Una.—*Our correspondent, who is, we presume, a reader of the "Musical Times," should be aware that we do not notice manuscript musical compositions, and that all communications to us must contain the real name and address of the writer.*

We regret that we cannot insert many accounts of musical entertainments which have been forwarded to us without any date. One, clipped from the "Scarborough Gazette," containing an interesting notice of the annual Cottage Hospital Concert, we should have been especially glad to give publicity to.

Mr. Charles Lunn's communication arrived too late for our present number.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Acock's Green.—The Acock's Green Choral Society, which was formed originally out of Mr. T. G. Locker's singing class, held its third annual meeting at the School Room, Rushall Lane, on Wednesday evening, the 4th ult. In the absence of the President (Mr. Walter Graham) the chair was taken by Mr. Hipkiss, and there was a large attendance of members. The balance-sheet, as read by the Secretary (Mr. S. Brame), showed a satisfactory balance in hand, and the profits resulting from the concerts given on behalf of the piano fund, have enabled the committee to reduce the debt on the instrument to a very small sum. During the year a considerable increase of members has been obtained, and it is evident that the Society is well appreciated by the residents of Acock's Green and the district. The works rehearsed during the past season were Gounod's *Messe Solennelle*, Mozart's Twelfth Mass, Handel's *Messiah* and *Judas Maccabæus*, and Mendelssohn's *St. Paul*. In replying to the vote of thanks for his services and his re-election as conductor, Mr. Locker said that at the last annual meeting he had the pleasure to congratulate the members on the marked increase of their efficiency, and now it was his privilege to say that not only had they maintained that position, but considerably advanced during the past year. This he attributed in no small measure to the very admirable manner in which they were accompanied by Mrs. Brame. Votes of thanks were warmly accorded to the retiring officers, who were in the main re-elected. At the conclusion of the business, the rehearsal of *St. Paul* was resumed.

Adelaide, Australia.—The adjourned annual meeting of the Adelaide Philharmonic Society was held in the Refreshment-Room, Town Hall, on Thursday, the 27th July, Mr. R. J. Scott in the chair. The printed report of the committee, and the balance-sheet, stated that the total receipts of the Society amounted to £390, and that, after paying the whole of the liabilities, a balance remained of £71 14s. 9d. During the two years the Society has been in existence it has deposited towards an organ fund, £101. Mr. Kay moved, and Mr. Holden seconded, a vote of thanks to Mr. Burrell, the retiring secretary, passing a high eulogium upon the very efficient manner in which he had performed his duties. Mr. Pilgrim moved, and Mr. Howie seconded, a vote of thanks to the treasurer, librarian, and committee; and Mr. Colton moved, and Mr. Lyons seconded, a vote of thanks to Mr. E. Spiller, conductor, expressing a hope that that gentleman would long be spared to wield the baton, and otherwise interest himself for the benefit of the Society. Mr. Spiller replied, and thanked the members very warmly for their expression of satisfaction. The desirability of incorporating the Society was then considered, and, after some discussion, this course was decided upon, Mr. Hatchett being appointed solicitor, and Mr. R. J. Scott trustee. The election of officers for the ensuing year was then proceeded with.

Ashton.—The first concert of the twentieth season of the Gentlemen's Glee Club was given on the 18th ult. Several glees and part-songs were sung with much effect, and Miss Clelland elicited warm applause in all her vocal solos, her rendering of Bishop's "Bid me discourse" and Gounod's Serenade being especially worthy of praise. A great feature in the concert was the violin performance of Mr. Iles, his facility of execution being well displayed in a Fantasia on Scotch airs, by M. Sainton. Mr. Irvine Dearnaley conducted with his accustomed ability.

Bedford.—Mr. P. H. Diemer gave an evening concert at the Assembly Rooms on the 5th ult. The chief feature in the programme was the pianoforte performance of Mr. Diemer, who selected for his solos Mendelssohn's Rondo Brillante in B minor, the first movement of Beethoven's Concerto in C, and two sketches of his own composition, called "Absence" and "Return," in all of which he was highly successful. The concert-giver was assisted in the instrumental department by Mr. F. Folkes and Mr. T. Watson (violins), Mr. Barnett (viola), Mr. Gough (violoncello), and Mr. Castell (contra basso). Miss Sophie Ferrari and Mr. Frank Holmes elicited much applause in their vocal solos, the former receiving an unanimous encore for her excellent rendering of Sullivan's "Maiden's Story."

Belfast.—On the 13th ult. the Misses Richardson's concert took place in the Music Hall, which was very fully attended. The concert-givers were assisted by Madlle. Bertha Brousil (violin), Herr Rudolph Mayer (violoncello), and several amateurs, both vocal and instrumental, whose execution of the various pieces allotted to them was in the highest degree successful. Miss Richardson gave several soprano solos with much effect, amongst the most prominent of which were Handel's "Angels ever bright and fair," and Benedict's "I'm alone," from the *Lily of Killarney*; and her sister, Miss M. E. Richardson (a contralto), elicited much applause in the song from *St. Paul*, "But the Lord is mindful," and "He is on the lonely deep," by K. L. Ward. Madlle. Brousil and Herr Mayer were enthusiastically received, the latter eliciting an encore for a fantasia by Goltermann. Dr. Kerbusch was an efficient conductor.—The Ulster Hall, on the 16th ult., was completely filled in balcony and area, and those who were present had every reason to congratulate themselves on being there to enjoy the rich musical treat provided for them. For some time past the musical public have looked forward to the appearance of the renowned organist, Mr. Best; and when he came on the orchestra of the Ulster Hall he was received with prolonged applause, which was renewed at the conclusion of his first piece, Bach's Toccata in F major. The "Tema con variazioni" from Serenade for flute, violin, and viola, by Beethoven, which was listened to by the audience with the most profound attention, having been loudly applauded, Mr. Best played Handel's "O, ruddier than the cherry," to the evident delight of the audience. His next performance was the overture to *William Tell*, and here again his command of the instrument and knowledge of the orchestral effects that could be produced from it were well shown; and, in response to the tumultuous applause which greeted him at the finish of the overture, Mr. Best kindly repeated a portion of it. The two pieces which ended the programme were compositions of the talented performer, "Venite in Bethlehem," and "Psallite, omnes Angeli," and, had they been given earlier in the evening, could scarcely have escaped the re-demand to which their beauty would have entitled them. The vocalist for the evening, Mrs. Warren, created a most favourable impression. She has a fresh sympathetic soprano voice, which she uses with great skill. In response to a most enthusiastic encore after her first song, "Say, what shall my song be to-night?" (Knight), she repeated the second verse. Her other two songs, "What tho' I trace" (Handel), and "Oh, how delightful" (Molloy), were also extremely well rendered, Mr. Best's accompaniment to Handel's song enhancing its effect very much. Mrs. Robinson played the accompaniments to the other two songs with her accustomed good taste.

Bradford.—On the 19th ult., the first concert of the season of the Bradford Choral Society took place in St. George's Hall. The works selected for performance were Gounod's *Messe Solennelle*, and Mendelssohn's *Walpurgis Night*. Mr. De Jong's band had been brought from Manchester to give effect to the performance, and the chorus mustered in full strength. Mr. A. Moorhouse was at the organ, and Mr. Broughton conducted. The soloists were Miss Amy Empsall (Mrs. Joe Eckersley), Miss S. Illingworth, Mr. H. Walker, Mr. E. Linck, and Mr. Thornton Wood. The performance opened with Handel's overture, *Samson* which was well played. The *Messe Solennelle* followed, and was sung throughout with considerable care and discrimination. Miss Empsall interpreted her music with true devotional feeling, Mr. H. Walker sang creditably, and Mr. Thornton Wood was in excellent voice. The solos in the *Walpurgis Night* were taken by Mr. E. Linck, Miss S. Illingworth, and Mr. Thornton Wood. The chorus of guards and people, "Come with torches brightly flashing," was magnificently rendered by chorus and band. Mr. Wood's finest solo was perhaps "Restrained by might," the concluding words, "Thy light shall shine for ever," which finished the composition, being delivered in the grandest style.

Braintree.—On Wednesday the 18th ult., a most successful concert was given at the Lecture Hall. The vocalists were Miss Blanche Owen, Mr. Arthur Thomas, and Mr. G. S. Graham; Mr. Winney accompanied. The hall was well attended by the *élite* of the neighbourhood.

Brighton.—Seldom has the Dome and its neighbourhood presented a more animated appearance than on Tuesday evening, the 10th ult., when a "Service of Sacred Song" was given. As early as seven o'clock the long train of junior choristers began to arrive, and by half-past seven the vast mass of children was comfortably seated. The service was advertised to commence at eight o'clock, but long before the time arrived the room was packed in every available space, so that several hundreds were

unable to obtain admission. At eight o'clock precisely the Rev. J. Wilkins opened the service with prayer. The book used on this occasion is one compiled by W. H. Davies, Esq., of Hampstead. It consists of connected readings from the "Life of Christ," as contained in the four Gospels, and is interspersed with music and words, suited to the various incidents in the first year of Christ's public ministry. The Rev. J. B. Figgis commenced the reading, and at a sign from the conductor (the compiler of the work) the children rose and sang, with admirable precision, a piece entitled "Glory to God," followed immediately by "Hark the herald angels sing." The whole of the programme was performed very creditably, but especial mention must be made of "Brightest and best," "Forty days and forty nights" (opening strain of Kyrie from Mozart's Twelfth Service), and the chants, "Blessed are the poor in spirit," and "Our Father." The chanting was exceedingly good throughout. W. H. Davies, Esq., conducted his 1000 voices in a very able manner, and his son, Mr. W. H. L. Davies, accompanied the choir on the grand organ.

Buxton.—The first concert in the new Pavilion was given on Thursday evening, the 21st September, under the able direction of Mr. Philip Klitz, organist of St. John's Church. The principal vocalists were Mrs. Cowley Squier, Madlle. Marie Gondi, and Mr. Carlos Lovatt, all of whom were highly effective in several solos and duets, especially in the selection from Mr. Klitz's Operetta, *The Bride of Venice*. The band of the 4th Dragoon Guards played some well arranged pieces during the evening, a Waltz, called "The Buxton Season," the composition of the concert-giver, being received with much applause. Mr. Klitz accompanied the vocal music with good taste and judgment, and was thoroughly successful in a concertina solo. The Hall was very fully attended.

Calcutta.—The organ at St. Paul's Cathedral was re-opened on Monday, July 3, after undergoing extensive repairs and improvements. There was full choral service, the cathedral choir being assisted by the choirs of St. John's and St Stephen's, numbering altogether between fifty and sixty voices. The Psalms were chanted to Savage and Battishill; the *Magnificat*, Hayes; *Nunc dimittis*, Hine. The Anthem was "O taste and see," by Goss, which was sung exceedingly well. The service was intoned by the Rev. S. Dyer, and a most interesting sermon was preached by the Rev. B. Aday. The Cathedral was filled, and an excellent collection was made in aid of the organ repairs fund. Mr. Frye, the organist, accompanied the services with much taste and discrimination, reserving the powers of his instrument for the Voluntaries played whilst the collection was made. Mendelssohn's "If with all your hearts," and the Offertoire in G. by Lefébure-Wely, which, with the concluding Voluntary, Handel's "Hallelujah," were most skilfully performed. Mr. Frye has since given a series of Organ Recitals at the Cathedral, which have proved highly attractive to the lovers of classical music.

Camborne.—A sacred concert was given by the Camborne Choral Society, on Tuesday, the 17th ult., in the Assembly Rooms. The first part consisted of Rossini's *Stabat Mater*, which was excellently performed throughout, the most commendable features being Mr. Harvey's rendering of the "Cujus animam," and the singing of Miss A. Mitchell in the "Fac ut portem." Both the quartetts were well executed, as was also the "Pro peccatis" by Mr. H. A. Smith. The remaining solo parts were sung by Mrs. Burge, Miss Trevillion, Miss Mitchell, and Messrs. Treleaven and Thomas. The second part was miscellaneous, and commenced with Mendelssohn's Psalm, "Hear my prayer," the solo part of which was expressively delivered by Miss A. Mitchell, and ably accompanied by Mr. G. J. Smith. The capabilities of the chorus were well displayed in the eight-part Psalm, "Judge me, O God," and also in a Motett of Gounod's, and "O great is the depth," from *St. Paul*. Miss Mitchell earned a well-deserved encore for "O rest in the Lord." Mr. J. H. Nunn, A.R.A., conducted with his usual ability.

Castle Blayney, Ireland.—A farewell concert was given to Mr. George E. Nixon, in the Town Hall, on the 29th September. The room was tastefully decorated, and every seat occupied. The programme was executed in a manner highly creditable to the conductor, Mr. Nixon, who presided at the pianoforte with his usual ability. In every respect the concert was a decided success.

Coventry.—A large audience assembled in St. Mary's Hall, at the concert of Mr. Ellis Roberts, the eminent harpist, on the 17th ult. Mr. Roberts's playing was much admired, and Miss Glanville, who was the solo vocalist, was highly successful in all her songs. This was the first entertainment of the autumnal series, to be given under the auspices of the Coventry Institute.

Darlington.—On the 29th September, a concert was given by Mr. J. E. Dent, in the Central Hall, before a large audience. The principal vocalists were Miss A. Clelland, Miss Pattie Hargreaves, Mr. Sutcliffe, and Mr. Brandon, all of whom were much applauded in the music allotted to them, Miss Clelland creating a marked effect in Bishop's "Bid me discourse," and Miss Hargreaves being equally well received in a ballad called "The Curfew," composed by Mr. Dent. Some cornet solos were well played by Mr. T. Hogg during the evening. Mr. Dent acted as an able accompanist.

Ecclesfield.—The Harvest Festival of this Parish was held on Wednesday, the 27th September, when the fine old church was most beautifully decorated by the Misses Gatty and other ladies. Divine Service commenced at 3 o'clock, the choir being assisted by the Oughtibridge Choir, numbering about fifty voices. The Psalms were chanted to Boyce in E, and Morley in D minor. The Canticles were sung to Bunnett's Service, which was greatly admired, and the Anthem was Gounod's "Send out Thy light." The Service was exceedingly well performed, the Psalms being sung with the utmost precision, and the Anthem and Tallis's Responses (which were given without the organ) showing that village choirs may be taught to sing with much delicacy and refinement. The prayers were intoned by the Rev. T. White, curate; the lessons were read by the Rev. Dr. Gatty, vicar, and the Rev. W. Knight; and an excellent sermon was preached by the Rev. Greville Chester. Mr. Hedgman presided at the organ, and the choirs were trained and conducted by Mr. J. H. Eyre, director of the Doncaster Choral Union.

Erdington, Warwickshire.—On the occasion of the Annual Bazaar, in aid of the funds of the Congregational Church in this thriving suburb of Birmingham, a performance of sacred music was given for one hour on each of the two evenings. The selection on the first evening included "With verdure clad" (sung with much taste by Miss Rigby); "If with all your hearts," from *Elijah*; and the Air, "Thou didst not leave," with the preceding recitatives, given by Mr. Hatley in excellent style; the Trio, "Lift thine eyes," and Quartett, "Cast thy burden," from *Elijah*; the plaintive Air, "Jerusalem, thou that killest the prophets," from *St. Paul* (sung with good effect by Miss Cooper); and the "Agnus Dei," of Mozart's First Mass, which was expressively rendered by Miss Rigby and encored. The Chorus, "How lovely are the messengers," from *St. Paul*, was sung by a good choir, and the evening's music concluded with the performance of a sacred part-song, composed by Mr. F. J. Heathcote, which was repeated by desire on the evening following. On the second evening, the singing by Mr. W. E. Fisher of the "Cujus animam," and of the same gentleman and Mrs. W. Smith in the duet, "Children, pray this love to cherish," from Spohr's Cantata, *God. Thou art great*, was much admired. In addition to these, "He shall feed His flock," "He was despised," and "O rest in the Lord," were sung by lady amateurs with much truth of expression. The choral performances on this evening were "Incline thine ear," by Himmel, and Mozart's "Ave Verum," both pieces being rendered with the precision which can only result from careful practice. Financially, as well as musically, the experiment was highly successful.

Folkestone.—A Pianoforte Recital was given by Mr. C. H. Hayward, at the Town Hall, on the 25th September, assisted by Mr. W. H. Weist Hill (violin), and Miss Mina Poole. Mr. Hayward was highly successful in Beethoven's Sonata in E flat (No. 3, Op. 31), and also in the pianoforte part of two duets with the violin, the first by Macfarren, and the second by Beethoven. Mr. Hill elicited deserved applause in his duets with Mr. Hayward, and played with much effect a solo on airs from *Maritana*. The vocal portion of the programme was ably supported by Miss Mina Poole, who was encored in Verdi's "Ernani! involami!"

Hammersmith.—On Friday, the 29th September, the Harvest Festival was held in the Parish Church, which was very tastefully decorated for the occasion. The sermon was preached by the Rev. A. Baird, of Homerton. The usual hymns, &c., were sung by the choir, which was considerably augmented for the occasion, by several gentlemen who volunteered their services, one of whom (Mr. H. M. Cadman) rendered the solo in Dr. Greene's "Thou visitest the earth" with great effect. The offertory was in aid of the new schools in the Chancellors.

Harrogate.—A concert of sacred and secular music was given on Friday evening, the 29th September, in the new School-room, Church Square, by the members of Christ Church Choir, assisted by a few friends in the district. The principal soloists were Messrs. Calvert, Deighton, Gibbons, and Lawton. Herr Theodore Leifant gave, with much effect, two pianoforte solos. Mr. Matthew Arnold (organist of Christ Church) officiated as accompanist, the Rev. P. W. Hulbert presided at the harmonium, and Herr Muller conducted. The concert was given in aid of the new School, and under the patronage of the Right Hon. Baroness Burdett Coutts and other influential visitors.

Hereford.—The Michaelmas concert in connection with the Hereford Choral Society took place in the Shire-hall, on Tuesday evening, the 10th ult., in the presence of an unusually large and aristocratic assemblage. Mr. Townshend Smith conducted with his usual ability, and under the control of his *baton* the pastorale, "Autumn," from Haydn's *Seasons*, was excellently performed. The solo vocalists were Miss L. Broad, and the Revs. A. Robinson, T. M. Everett, and W. D. V. Duncombe; their singing being too well known to Hereford audiences to need additional praise on the present occasion. The second part of the concert was devoted to miscellaneous music; and the opening symphony in C (Beethoven) was very well performed. A solo by the Rev. T. M. Everett. "Vineta" (H. Smart), was loudly applauded and encored. The Rev. A. Robinson sang an equally effective ballad, "The Snow Flakes" (Pontet), which was also redemanded. The Rev. W. D. V. Duncombe was unfortunately precluded, by a severe attack of hoarseness, from taking part in the second portion of the programme. The part-songs were admirably rendered, and all of them gave the utmost satisfaction to the audience.

Liverpool.—The Seventh Subscription Concert of the Philharmonic Society was a most interesting inauguration of the autumnal season of these performances. The chief attraction of the evening was the introduction of a Sinfonia (in C minor) by Mr

F. H. Cowen, which was performed at the Crystal Palace Concerts in London, before the writer had completed his eighteenth year. The work is full of melody, and the orchestral combinations are most effective throughout. The "Allegretto con moto" was encored, and every movement was received with warm applause. The other instrumental works were also very interesting, consisting of Cherubini's overture to *Anacreon*, Nicolai's to the *Merry Wives of Windsor*, and Joachim's spirited and melodious March in D, No. 2. The principal vocal artists were Madlle. Marimon, Madlle. Fernandez, Signor Tesseman, and Signor Stefano, who were greatly applauded in their various performances. Signor Stefano displayed his voice to much advantage in Meyerbeer's Song, "Le Moine," the pianoforte accompaniment to which was exquisitely played by Mr. F. H. Cowen. Madlle. Fernandez and Signor Tesseman, by their charming rendering of "Si, la stanchezza" (*Trovatore*), made it one of the features of the evening. The choral members gave, with much effect, three excellent partsongs, Hatton's "Urchin's dance," Pinsuti's "Two Spirits," and Macfarren's "All is still," concluding with Handel's "Oh! waste not, pining lovers," from *Deidamia*.——The 8th subscription concert of the Philharmonic Society was given on the 17th ult. The principal vocal artists were Madame Colombo, Mr. Bentham, and Signor Agnesi; Solo pianoforte, Madlle. Carreno. The instrumental selection consisted of Beethoven's Pastoral Symphony, Mendelssohn's Overture, *Ruy Blas*, and his Pianoforte Concerto in G minor; Pianoforte Solo, "Polonaise in A flat" (Chopin), and Overture, *Le Dieu et la Bayadère* (Auber). Madlle. Carreno played Mendelssohn's Concerto with much fire and energy, and was encored in Chopin's Polonaise. The miscellaneous vocal pieces were excellently chosen, well performed, and highly appreciated, and the whole concert gave great enjoyment to the audience.

Monmouth.—In the Working Men's Institute, on Wednesday, the 18th ult., a lecture was given by Mr. Walter Lough on Church Music. After speaking of the influence of the art, the lecturer proved from Scripture that both vocal and instrumental music should be used in divine worship. Beginning from the time of David, and gradually coming down to the present age, with vocal and instrumental illustrations, the lecture was highly interesting. Mr. W. Lough showed his "Iconoclastical" spirit in condemning, as unworthy of the name of Church music, such psalm tunes as Hemsley, Prospect, and others. After giving "Rousseau's Dream" as a psalm, the lecturer played with much effect the same tune in its original condition, viz., as a jig from a French opera. The choir (30 in number) sang exceedingly well, reflecting great credit upon the conductor, which augurs well for the Choral Society lately formed by Mr. Walter Lough. The hall was quite filled with a large and attentive audience, and the applause was most enthusiastic throughout the evening; a vote of thanks being passed to the lecturer at the conclusion.

Newark.—Mr. S. Reay, Mus. Bac., Oxon., organist of the Parish Church, gave a Recital in that building on the afternoon of the 16th ultimo, before an attentive and appreciative audience. The programme was well selected from the works of the best writers for the instrument, and Mr. Reay's performance of the several pieces was in the highest degree successful.

Newbury.—The session of the Literary and Scientific Institution for 1871-2, was opened at the Mansion House on the 3rd ult., when Mr. Ellis Roberts, harpist to H.R.H. the Prince of Wales, assisted by Miss Ellen Glanville, gave a musical entertainment. Miss Glanville was encored in several of her songs, which were given with much taste and feeling. The illustrations which Mr. Roberts gave of the musical and euphonious nature of the Welsh language were very amusing, and his performances on the harp were admirable. The audience was very numerous, every part of the large room being completely filled.

Plymouth.—Mendelssohn's *Elijah* was performed with much success, at St. James's Hall, on the 4th ult., by the Plymouth Vocal Association, under the able conductorship of Mr. F. N. Löhr. The principal vocalists were Mrs. Thaddeus Wells, Miss Lucy Franklein, Mr. Stanton, and Mr. Lewis Thomas. The choruses were excellently sung throughout, "He watching over Israel" and "The fire descends" being especially worthy of praise. The orchestra was highly efficient, the leader being Mr. M. Rice, of Torquay.

Pontefract.—A Choral Harvest Festival was held in the Church of All Saints, on Friday, the 29th September, when the following choirs took part in the Service:—Parish Church and All Saints, Pontefract; Ferry Bridge, Hensall, Womersley, and Badsworth, numbering about a hundred voices. The Anthem was Barnby's "O Lord, how manifold are Thy works," the Hymns 224 and 335 from "Hymns Ancient and Modern," the Canticles from the Doncaster Festival Book, and the Psalms from Ouseley and Monk. Mr. Fearn presided at the organ, and an appropriate sermon was preached by the Rev. Canon Woodford, D.D., vicar of Leeds. The festival, which was highly successful, was conducted by Mr. J. H. Eyre, of Doncaster, whose efforts to improve church music in this district are producing most gratifying results.

Reading.—Mr. Birch's new Operetta, *The Wreck of the Argosy*, was performed at the Town Hall, on Tuesday evening, the 3rd ult., and the following morning and evening. The principal vocalists were Miss Susanna Cole, Miss Agnes Broadhurst, Mr. Henry Manley, Mr. Theodore Distin, and Mr. Arthur Berry. A local paper awards much praise to the music; and, whilst congratulating Mr. Birch on his success, expresses an opinion that of the many operettas he has composed, this is undoubtedly his best work.

Savernake Forest.—A Choral Festival took place at St. Katherine's on Wednesday, the 18th ult. Evensong was at 3 p.m., and shortly after a procession was formed of surpliced choirs. The Processional Hymn was 386, from "Hymns Ancient and Modern," and on entering, the surpliced choirs seated themselves in the Chancel and formed the Decani, the rest of the choirs being already seated in the nave, and forming the Cantoris. The first part of the Preces were sung in plain-song, the remainder in harmony, the Præcentor (the Rev. G. Stallard) and the Rev. T. F. Ravenshaw officiating. The Psalms for the day, 92, 93, and 94, were sung to Gregorian tones, in unison. The Rev. T. W. Dowding read the first lesson (2 Chron. xx. 18—31), the Rev. A. G. Bleeck the second (Revelations v). The *Magnificat* and the *Nunc dimittis* were given to Wesley, in unison, except the last verse and *Gloria Patri*. The Anthem, from the 24th Psalm, "Lift up your heads" (Hopkins), was rendered by all the choirs. Hymn 378 was sung before the sermon, afterwards the *Te Deum*, by S. S. Wesley, and, during the collection of the Alms, Hymn 335; Hymn 304 was sung as a Recessional Hymn, the whole concluding with the voluntary, "Hallelujah to the Father," from Beethoven's *Mount of Olives*, ably performed by Mr. Walton, the organist and choirmaster.

Scarborough.—On the 17th ult. a highly successful performance of Handel's *Judas Maccabæus* was given at the Spa Saloon, by the members of the Scarborough Choral Union. The vocal department was aided by the kind attendance of John Wilkinson, Esq. (basso); and the professional singers engaged were Miss Helena Walker (Mrs. Haddock); Miss Newbound, of Leeds; and Mr. Dumville, of Manchester. All the choruses were given with most commendable precision and vigour, especially "Fallen is the foe," "We never will bow down," and "Sing unto God." Mrs. Haddock in "O Liberty" and "From mighty kings," Miss Newbound in "Pious orgies," and Mr. Wilkinson in "Arm, ye brave," elicited the warmest marks of approbation. The orchestra, led by Mr. Shaw, was thoroughly efficient; and the work was conducted with much judgment by Mr. Naylor, Mus. Bac.

Sheffield.—On Thursday, the 12th ult., St. Paul's Church was re-opened for public worship by the Archbishop of York, the extensive alterations and improvements having been most satisfactorily completed. The event was one of unusual interest, and a very large congregation assembled. The hymns, commencing with the "Old Hundredth," were well given, and the fine organ was skilfully displayed by Mr. Walker. The instrument has been completed by Mr. Brindley, the well-known local builder; and now that it is brought to the front, its tone will be heard to the utmost advantage.——On the 16th ult., the Sheffield Tonic Sol-fa Choral Society, assisted by Miss Clelland, Mr. A. Kenningham, and Mr. Brandon, gave a performance of Haydn's *Creation*, in the Music Hall. There was a good attendance, particularly in the second seats and gallery. Mr. Mellor presided at the organ, and Mr. S. Hadfield acted as conductor. The choruses were rendered by 130 voices. The several parts were well sung, and the performance, as a whole, passed off very successfully, and appeared to give entire satisfaction.

Stalybridge.—The Harmonic Society gave its first performance of the season, to a very large and fashionable audience, on Thursday, the 19th ult., the Oratorio being Handel's *Samson*. The principal vocalists were the Misses Thorley (of Manchester), Mr. Duxbury (of Peterborough), and Mr. Thornton Wood (of Bradford). The execution of the work was in every respect thoroughly satisfactory.

Stamford.—A concert of vocal music was given in the Assembly Rooms, on the 6th ult., before a large audience. The performance was got up by Miss Goodliffe, of Stamford, who acquitted herself in such a manner as to considerably enhance her reputation as a singer. The other performers were Miss Madeline Pyne (from Manchester), Mr. Swift (of the Cathedral Choir, Peterborough), Mr. Dodman (of St. George's Choir, Stamford), and Mr. Harry Windley. Mr. Pearce, organist of St. Mary's Church, Stamford, was the accompanist. Several encores were enthusiastically demanded, and the concert was in every respect a decided success.

Stonehouse.—A successful amateur concert was given at St. George's Hall, on the 27th September, the proceeds of which were devoted to the reduction of the debt incurred for enlarging the National Schools. The principal vocalists were Mrs. R. Rendle, Mrs. Napier, Miss Ferris, Messrs. Square and Mellor, all of whom were well received, Miss Ferris eliciting an encore for her rendering of "Come il bacio del Aurora." A feature in the selection was a duet for harmonium and pianoforte, excellently played by Mrs. Graves Sawle and Mr. Löhr, and the flute performance of Mr. Benett was also much admired. Mr. Löhr conducted with his usual skill.

Stratford-on-Avon.—The Philharmonic Society's first concert of the season took place at the Shakesperean Rooms on the 3rd ult., and was attended by a numerous and fashionable audience. The concert opened with the first movement of Mozart's Symphony in D, the pianoforte part being taken by the Rev. Newton Smith, who also displayed his ability in the Overture to *Tancredi*, which commenced the second part of the programme. The Overture to *Miranda* (composed by a member of the Society, Mr. F. Baldwin) was well played by the band, and most favourably received. Mr. Maries, besides taking part in some concerted pieces, was especially successful in Weber's Concertstück. The

vocalists were the Rev. Mr. Connor, Mr. Glabach, Mrs. F. Gibbs, and Miss Kate Warrilow. Miss Spratt also performed a Pianoforte Solo, by Delioux, "Carnoval Espagnol," in excellent style. The Rev. Newton Smith, who has spared no pains to introduce good music with local talent only, deserves great praise for his efforts; and he must have been highly gratified at the successful result of his exertions.

Tandragee.—A concert was given in the Town Hall on the 12th ult., by Mrs. Harper, under the immediate patronage of the Duke and Duchess of Manchester. Mrs. Harper's rendering of "Kathleen Mavourneen" and "Robert, toi que j'aime" was warmly applauded, the first obtaining an unequivocal encore. The concert-giver was ably assisted by Madile. Brousil, Messrs. Edeson, Rudolph Mayer, and T. Williams; and the musical portion of the programme was agreeably varied by some humourous readings excellently given by Mr. Leonard. The concert was attended by a large and fashionable audience, and proved highly successful.

Tranmere.—On Thursday evening, the 12th ult., a Harvest Thanksgiving Service was celebrated at St. Paul's Church. The chancel and font were tastefully decorated with flowers, &c., and the Communion table was loaded with a variety of fruit. There was full choral service, the anthem being, "O, praise God in His Holiness," by Clarke Whitfield, the two solos in which were sung by Mr. Armstrong, of the Liverpool Philharmonic Society, and Madame Billinie Porter; Miss Fanny Armstrong also assisted the choir, and Mr. Billinie Porter presided at the organ. The Rev. W. A. Tattersall, of Oxton, read prayers, and the Rev. G. A. Dean, the vicar, preached an eloquent sermon, in aid of St. Paul's Schools, from the text, "God giveth the increase." There was a large congregation.

Vale of Leven.—On Thursday evening, the 28th September, the Musical Association in connection with the Bonhill Young Men's Class, gave its first concert. This choir numbers about sixty voices; and, considering that it is only about six months since it was formed, its progress is highly creditable to the energy and musical ability of its conductor, Mr. E. B. Conner, leader of the music in the Parish Church, Bonhill. The choir was assisted by Mr. and Mrs. Rushbury, from Glasgow, whose singing elicited much applause and frequent encores. The first part was devoted to sacred music; and among the pieces given were the Anthems, "In Jewry is God known," and "My God, look upon me;" and the Choruses, "Gloria" (from Mozart's Twelfth Mass), and the "Hallelujah," from the *Messiah*. The choral selections in the second part included "See the Chariot at hand," "Flora gave me fairest flowers," the part-song, "Sir Knight, Sir Knight, O whither away," and Bishop's Glee, "The Fisherman's good night." Mr. Rushbury presided at the pianoforte, and Mr. J. Conner (a member of the Young Men's Class) at the harmonium. There was a good attendance, and the concert was highly successful.

Wellingborough.—The Philharmonic Society's first concert took place on Wednesday evening, the 11th ult., before a large audience. The *Messiah* was the work selected for performance, supported by Miss Packwood as principal soprano; Mrs. Warren, of Manchester, contralto; Mr. Duxbury, of Peterborough Cathedral, tenor; and Mr. W. Packwood, bass, with a band and chorus of about 60 executants. The rendering of the Oratorio was remarkably good for the provinces, and reflected great credit on the members. Mr. W. R. Harrington conducted with much ability.

Wellington.—At an evening concert, annually given for the purpose of providing funds for the support of the Wellington National Schools, Mr. H. Lahee's Cantata, *The Building of the Ship*, was performed with unqualified success. The principal parts were effectively rendered by the Misses Gidley, Messrs. Ebdon and Rowe, and Mr. Knowling. There was an efficient choir, and the work was ably accompanied by Miss Warren and Mrs. H. Elworthy. The room was filled in every part.

West Hackney.—The Harvest Festival on Sunday, the 1st ult., was held in the noble Parish Church, which was beautifully decorated with corn, fruit, and flowers, and reflected great credit on those who kindly lent their aid in so good a work. The congregations, both morning and evening, were very large. Early celebration of Holy Communion took place at 8 a.m. Marbeck's Communion Service was sung, and a selection from various composers was played during celebration. Processional Hymn 223 ("Hymns Ancient and Modern"), "Come ye thankful." Matins (full choral), at 11 a.m., Processional Hymn 223 ("Hymns Ancient and Modern"), and Ferial Responses, by Tallis, were sung. *Venite* was given to Macfarren in A, Psalms to Crotch and Purcell in G, *Te Deum* to Ouseley in A, and Monk in G major and minor; *Benedictus* to a Gregorian Chant. Then followed the Anthem from Haydn's *Creation*, "The Heavens are telling;" after which the Holy Communion Service commenced, at which the musical order was as follows:—Introit, Hymn 348 ("Hymns Ancient and Modern"); Kyrie, Robson; Credo, Marbeck; Offertory Anthem, "O sing unto God; Sanctus, Bridgwater; Gloria in excelsis, St. Mark's. The Processional Hymn, 224 ("Hymns Ancient and Modern"), "Praise, O praise our God," was then sung, after which the congregation dispersed. The afternoon service commenced at 3.30 p.m., at which the Litany was sung. Evensong (full choral) commenced at 7 p.m. The Psalms were sung to Morley in A minor, Handel in G, and Hayes in F. *Magnificat*, Gregorian; *Nunc dimittis*, Gibbons in G: Anthem, "Hallelujah Chorus," from Beethoven's *Engedi* ("Mount of Olives"); Hymn before sermon, 125 ("Hymns Ancient and Modern"); Anthem after sermon, "Hallelujah Chorus," from Handel's *Messiah*. The singing at the above services was very good indeed, and showed great improvement on the last time. The musical portion of the service was conducted by Mr. F. Taylor, choir-master, and Mr. H. Ingram presided at the organ with much ability. The Processional and Recessional Hymns were the same as at the Morning Service. As the congregation dispersed, the organist played the "War March" from Mendelssohn's *Athalie*.

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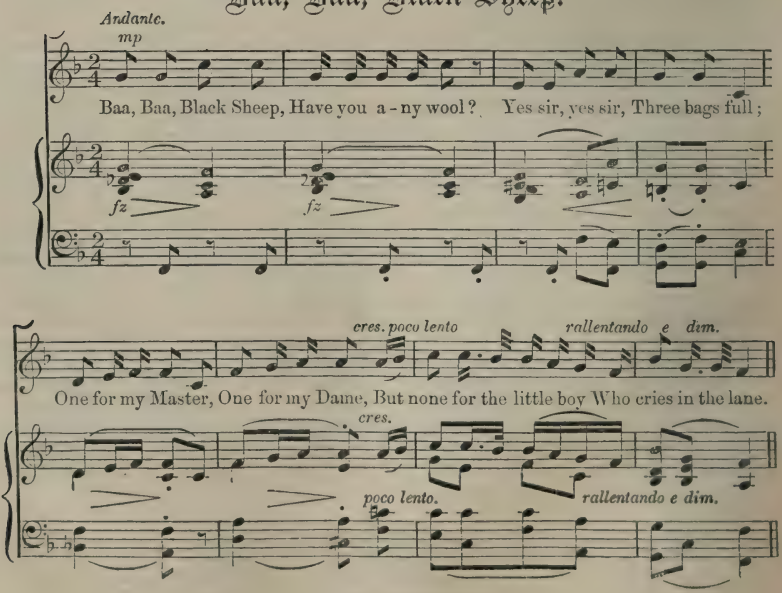
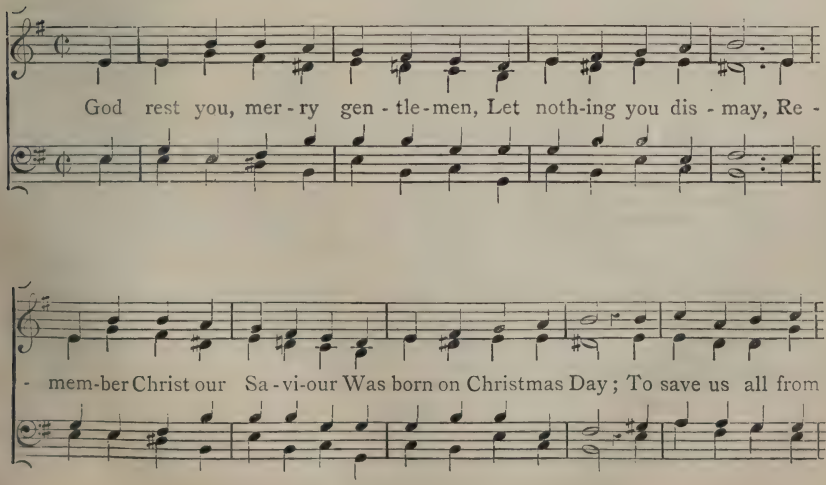
[SPECIMEN PAGE.]

Baa, Baa, Black Sheep.


Andante.
mp
Baa, Baa, Black Sheep, Have you a-ny wool? Yes sir, yes sir, Three bags full;
fz
fz
cres. poco lento
rallentando e dim.
One for my Master, One for my Dame, But none for the little boy Who cries in the lane.
cres.
poco lento.
rallentando e dim.

[SPECIMEN PAGE.]

1. God rest you, merry Gentlemen.


God rest you, mer - ry gen - tle - men, Let noth-ing you dis - may, Re -
- mem-ber Christ our Sa - vi-our Was born on Christmas Day; To save us all from

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THE MUSICAL TIMES,
And Singing Class Circular.
DECEMBER 1, 1871.

THE OVERTURE TO MOZART'S "DON GIOVANNI."

By J. C. Lobe.

(Concluded from page 267.)

[To save space, the examples, in most cases, are only indicated by the number of the bar. By numbering the bars of the allegro in a pianoforte copy, they will be easily referred to.]

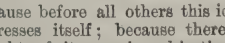
This last period (103 to 110) is one of the most wonderfully telling passages which instrumental music has ever produced. The figure of one boldly and fearlessly striding through life is vividly brought to the imagination by the basses and tenors. The feelings experienced by one so light minded are symbolised by the violins; and at the same time the admonitions perseveringly and imploringly tendered by loving women are expressed by the wind instruments. How exactly in accordance with fact is the idea conceived; how truthfully and beautifully it is expressed; what a clear representation of three different sentiments in one tone-picture, which, from a technical point of view, consists of three melodies, neither one of which predominates over the others!

On its repetition the picture appears in the following form: For two-and-twenty bars (127 to 148) the warning voice thunders into the ears of the sinner more strenuously, more fearfully and perseveringly than before, but the more thoughtlessly rash Don Juan seems to have become, and the more inclined to disregard it. If there were no other reason, the general choice in this passage of new harmonies admitting of the employment of the strongest natural notes of the horns, trumpets, and drums proves the reflection of the great artist in his act of creation; for he must have thought thereon during the process of composition, unless one is willing to admit that he hit upon it by chance. But at length, as the voice ceases, it seems to have made some slight impression upon Don Juan, in spite of his efforts to resist it. (Bars 149 to 154.) Immediately, however, in the four following bars (155 to 158) he remembers himself, and strives hard to banish the strange feeling from his mind. "I will not" is repeated in each bar, and each time with increased force, just as the nature of such a feeling reveals itself in such a character. It is not possible to depict musically the angry and insolent rejection of an emotion arising against one's will more clearly and perceptibly than has here been done. Though he tries to repress this feeling, love of the pleasures of life, one of his principal traits, immediately manifests itself again (bars 159 and 160); and that he returns to his usual habits is apparent, not only from the two following bars (161 and 162), but also from the fact that in the repeat these two bars introduce a theme, of which explanation shall be given hereafter.

The third appearance of the picture being identical with its first, there is no need of further elucidation of its contents. An examination of its last repetition I leave for a more convenient opportunity, contenting myself in the meantime with the following remark: If the force of my explanation up to this point be admitted, it appears that Mozart devoted one part of the overture to the musical delineation of the two principal traits of the opera; viz., admonitions, proffered and rejected, together with their different modifications, treating them at one time singly, at another in combination; at one time threateningly, at another, imploringly. He could not, however, have planned this without knowing that he had done so. If he knew it, he must also have been aware that he must draw upon his fancy for such tone-pictures as would be most suggestive to the feelings and imagination of his hearers of the circumstances he designed to illustrate. In short, having conceived these traits with fullest consciousness in his imagination, he adopted them as a theme for musical illustration. In reference to the time required for their conception, it makes no difference whether it took Mozart a year or a single instant to discover or invent them. That depends upon the rapidity or slowness of his creative genius—qualities which manifest themselves very differently in different geniuses. Do then these musical pictures, of which up to this point I have spoken, lose any of their charm and effect by its having been made clear that they have an objective intent, and also what that is?

It may perhaps have occurred to the reader to ask why I have commenced this analysis with an idea taken from the middle of the work. I have done so because before all others this idea the most clearly expresses itself; because there can be no possible doubt of its precise objective intention; because it is thereby proved that isolated phrases of an instrumental work can musically symbolise definite particulars of an event; and because we shall thereby be justified in crediting Mozart with the same consciousness of intention in other passages which he has so clearly manifested in this.

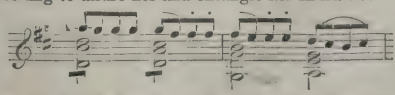
We return now to the commencement of the allegro. In his introduction to the study of Æsthetics, Jean Paul lays it down as a rule for the poetical treatment of a dramatic character, that it should at once declare itself on the threshold by immediately revealing its principal traits. Don Juan's principal trait is love for women. Women, says he, are the element in which I live. This is the source from which spring all his actions, thoughts, feelings, and sufferings. He cannot see a beautiful woman without his sensuality being excited: he trembles vehemently—



tender motion rises within him—

it increases to violent desire—

he pursues the object of his passion with impatience, seeking to allure her and entangle her in his net—

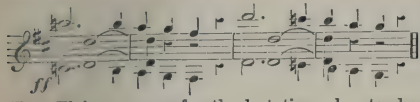


and in hope of soon attaining his purpose, shouts aloud with wicked joy—

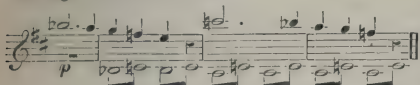
But he does not always at once succeed. The game is repeated more alluringly and flatteringly (with the addition of flutes and bassoons), and at the same time with an unusual combination of major and minor chords, indicative of impatience and of a desire unsatisfied. (Bars 10 to 15.) This interpretation will probably raise an ironical laugh among many of my readers. Is this unravelling of the minutest particulars to be accepted? Is it true that Mozart had a definite aim in every bar? I refer to the motto—"The true artist does not make a single stroke without a definite aim and meaning." Mozart was surely a true artist? What then made him so? It is this—that his mind's eye penetrated more deeply into the nature of things than that of ordinary men; that he not only remarked those features which, being the most prominent, are evident to every one at first sight, but also those smaller and more hidden traits, which are only revealed after examining the character and conditions of their existence. The genuine actor sees minute points in his part, which are altogether missed by a hundred other impersonators of the same character. So it is with the greatest painters, sculptors, and poets. What Gluck did in this direction is well known. No one disputes his claim to being a thinking artist, who, even in his smallest works, was conscious of definite intentions. Why should a like faculty be denied to Mozart? What is there to justify us, on coming across a fine passage in one of Gluck's operas, in exclaiming with astonishment, "What a thinking art-spirit is here apparent!" when an equally fine passage in one of Mozart's works is met with the remark that it is singular that Mozart's childish spirit should always unconsciously have hit upon what was right? But, it will be said, is the first bar of the theme of the overture, for example, so definite a passage as to be capable of no other expression but that of Don Juan's emotion at the sight of a beautiful woman? It might with equal justice be argued that at least ten other shades of expression are as applicable to it, if so subtle an interpretation is to be admitted. That is true enough, but still not to the point. Granted that this figure might serve for other shades of expression, it, nevertheless, will not serve for every shade of expression. Whom could one hope to persuade that it is expressive of deep melancholy? On the contrary, the resemblance of its tremulous quavers to the tremor of emotion is easily discernible; and consequently, the following bars reveal more clearly their objective contents, and at the same time throw a light upon more obscure passages. They establish themselves mutually by their natural accordance with each other; for it is only in this way, namely, by bringing different single tone-figures into a definite uniform connexion with each other, that music can in general give rise to ideas in the imagination, or feeling in the heart. It is the same with the smallest musical tones as with the single words of a sentence. The word "the," pronounced by itself, conveys no definite meaning. Followed by the word "heaven," an idea is at once conceived. But to what various, precise, and yet quite contrary ideas can the addition of another word or two give rise! "The heaven is dull;" or, "the heaven is bright." Just as a clearer sense is established by combining words, which, regarded singly, are of doubtful or indefinite meaning; so the production of a telling melody results from the skill employed in combining bars which, by themselves, say little or nothing. And further, just as the intention of a speech is gradually developed, and more firmly established by several connected periods, so also a tone-picture is presented to the sensuous contemplation with greater certainty of appreciation by the combination and sequence of a number of telling melodies. Seeing then that such is really the effect produced upon us by tones, how can we deny this great artist the intention of producing it?

Another extraordinary proof that Mozart intended in a sensible form the meaning which I have attributed to this first theme, may be deduced from a certain deficiency in the theme itself. To my feelings, at least, it has far less charm, both as regards colour and melody, than is generally met with in Mozart's works. Several ideas of a similar scope present themselves in the course of the Opera. Are they not the result of strenuous endeavours to depict with the utmost truthfulness every matter treated throughout the whole of the work? That this before all things was his principal aim in this work he has himself declared. That a loss of beauty is sometimes the result of a strict adherence to such a determination is seen in certain works of every art, as well as in this theme. Divested of its inward truthfulness, the charm and beauty of its external appearance makes no great effect upon the ear. The flourish of trumpets in the eighth and ninth bars of this theme has elsewhere sometimes been explained to be indicative of a love of gluttony and feasting. Were this intended, these two bars would stand alone, vastly interfering with the unity of the picture which should here reveal the principal trait of Don Juan's character, and would further be suggestive of a feeling which at this moment cannot exist in him. For when such a sinner is fascinated by the sight of a beautiful woman, he does not think of eating and drinking.

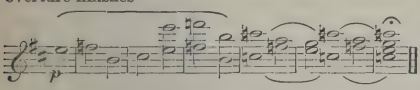
Another trait of Don Juan's character is his inordinate love of pleasure. With demoniacal might his passionate temperament urges him into the gulf of sensual joys, in which he revels with wanton delight. (Bars 16 to 25.) In every country, city, or village that he visits, it is always the women that have the strongest attractions for him. (Bars 26 to 31.) By tenderness and flattery he seeks to win them. (Bars 32 to 36.) In the madness of his career he grows more and more lustful, more wanton and less easily contented. (Bars 37 to 46.) Now resounds for the first time in his ears the fearful warning, of which we spoke at the commencement of our remarks, and on his rash rejection of which his unbridled love of pleasure bursts forth afresh. (Bars 69 to 90.) After renewed warning this expressive theme (in G major), treated this time more tenderly and delicately, closes with a modulation into B flat, indicative, as it were, of a feeling of weariness. (Bars 111 to 126.) Now follows a repetition of the warning, thundered forth in the most convincing manner, together with its resultant passages, the purport of which has already been explained. Then comes the relapse into his accustomed life and habits, as the repetition depicts, until at last the threats of the warning voice are carried into execution, and Don Juan, caught in the midst of his mad pursuit of dissipation, is hurled down to destruction. (Bars 242 to 247.)



Then Elvira appears for the last time: her tender warnings have been in vain—



and she cannot reconcile her feelings to the loss of him. Her remaining life is one of sorrow and sad recollections of the past, accompanied by ceaseless regret for the deceiver, whom she loves to the last; and in this feeling, as Hoffmann has so feelingly explained it, probably also Donna Anna participates. Such is the life and feeling breathed out by this unsatisfying half-close with which the overture finishes—



It remains now but to speak of the Adagio. The allegro of the overture delineates the principal features of Don Juan's dissolute life in music suitable to the subject. The tone-pictures of the Adagio on the other hand are taken out of the Opera itself, and present to the imagination the last scene but one in the work, in which the statue appears. The whole therefore begins, so to speak, with the ending. If then, as is generally allowed, the overture tells the tale of Don Juan's life, it tells first the result of such a life, and then what led to this result. The more natural order would have been to have commenced with the allegro, followed by the adagio, and to have closed with a passage indicative of his final doom. Such a course, however, would have deprived us of a last saddening glimpse of Elvira's future lot, but on the other hand Don Juan's horrible end would have made a more definite and effective termination to the work. Why then did not Mozart follow this more logical order? One can only answer, because the form of his work would thereby have suffered. The introduction of the adagio at the close of the allegro, followed again by a few bars of allegro, would, perhaps, have had a disjointed effect. But it is precisely this form that Cherubini has made use of in his overture to "Lodoiska." Vogel's overture to "Demophoon" closes with an andante, and neither are unsatisfactory in form. For this digression from the natural order of the description, I can give no other reason than that of *devotion to the conventional*—that most formidable enemy to art-creation and art-progress, and whose seductive power even the boldest genius cannot always entirely withstand.

CRYSTAL PALACE.

The announcement that the management of this establishment had resolved to set apart Saturday the 4th ult.—the anniversary of the death of Mendelssohn—as a day specially devoted to the performance of some of his finest works, would in itself have commanded the earnest thanks of all real music-lovers; but the additional attraction of the presentation on the occasion of some specimens of his early compositions, never before heard in public, excited a degree of interest which resulted in one of the largest attendances ever known at these concerts. The representatives of the late composer having kindly placed his manuscript works in the hands of the officers of the Crystal Palace Company, two extracts from them were selected, with a promise that others would be given at future concerts. The programme informs us that there are twelve unpublished Symphonies, all of which were written between the years 1820 and 1823, the earliest dating from the eleventh year of the composer's age. Eight of these are said to be for the stringed quartett, but with an occasional independent part for the Cello, an instrument which, even as a mere boy, Mendelssohn evidently dearly loved. The rest have movements written for a quintett, the *Scherzo* of No. 12 being supplemented with triangles, cymbals and drums for the last 54 bars. No. 8 seems to have been considered by the composer as the only one entitled to the dignity of being fully instrumented, for the manuscript numbered 9 in the collection is merely the previous one re-scored for the orchestra, but without trombones. This is the first Symphony from which a movement was taken for performance. It consists of an "Introduction and Allegro," in D; and considering the youth of its composer, is indeed a marvellous example of clear and even forcible writing. The subject of the "Allegro" is scarcely striking, yet sufficiently pleasing to be welcomed on its re-appearance; but we have small trace of boyish thought in the treatment both of this and the second theme, which is full of character, and admirable as a contrast. True it is that a wholesome regard for the models which, as a child, he had learned to venerate is apparent throughout the movement; but the excellent manner in which the orchestra is handled affords ample proof that he had an intimate knowledge of instrumentation, and was acutely sensitive to the varied effects which could be produced. The second extract was the "Adagio," in E major, for strings, from the symphony No. 10. This commences with a melodious subject, written for four violins, the grace and elegance of which cannot fail to charm all hearers. This movement would have been received with unfeigned delight by the audience had not the beautiful theme with which it opens been succeeded by an exceedingly common-place second subject in the tonic minor—given out by the basses and taken up successively by two violas—which is obviously written to show the young composer's ability to construct a Fugue. The spirit of Sebastian Bach, however, which so largely influenced Mendelssohn in after life, had not produced its effect at this early age, and the consequence is that this ambitious episode is only interesting as proving how rapidly his powers must have developed from the date of this work. It is scarcely neccessary to say that, under Mr. Manns's able and zealous direction, these movements were given with a care and precision worthy of the highest praise. The rendering of the "Italian Symphony" was simply perfect, in its minutest details; but who could have dictated such an item in the programme of a "Memorial Concert" as the performance of the composer's "Allegro assai" and "Finale" from his last Quartett in F minor, by all the strings of the orchestra? We have repeatedly called attention to this desecration of an author's original intention; but on this occasion, of all others, we had hoped to be spared such an infliction. The G minor concerto was given by Madame Arabella Goddard with much brilliancy, and with a perfect mastery over the executive difficulties of the work, her rendering of one number from each of the eight books of the "Lieder ohne worte" being also a most interesting feature in the selection. Mr. Sims Reeves sang the air "Be thou faithful," from "St. Paul," with true religious fervour, and elicited the warmest applause by his intellectual reading of the "Frühlingslied" and "Nacht-lied," both accompanied on the pianoforte by Madame Goddard. Madame Blanche Cole contributed with much success the bright little song "The flowers are ringing," from the Operetta, "Son and Stranger" (which, strangely enough, is but rarely heard in public) and "Jerusalem," from

"St. Paul." The Overture to "Athalie" was a worthy conclusion to this highly interesting concert. On the 11th ult., an important item in the programme was the performance by Dr. Stainer of Mendelssohn's sixth organ concerto, which was received with warm and most deserved applause. He also played with equal success Bach's Prelude and Fugue in C major, in both works displaying not only a thorough mastery of the instrument, but a cultivated appreciation of the styles of each composer. Amongst the orchestral works given, mention must be made of G. A. Macfarren's fine overture to "Romeo and Juliet," which, although written in 1836, has not been heard in public as often as it deserves to be. Its reception, however, on this occasion will we trust incite the musical authorities of the Crystal Palace to give it a place in many future programmes.

ROYAL ITALIAN OPERA.

THE series of operatic performances at this establishment, which commenced on the 30th October, have been highly successful; for not only has Madlle. Marimon appeared in some of her best characters for the first time in this country, but a new singer, Madlle. Jeanne Devries, has already established herself as a favourite, and is likely we think to prove a valuable acquisition during the coming season. Although not possessing a voice of much power, Madlle. Devries has a pure soprano organ of sympathetic quality, which she has trained with the utmost care; and to her qualifications as a vocalist she unites an intimate knowledge of the requirements of the stage, her acting indeed—especially as *Violetta*, in "La Traviata,"—creating an effect rarely attained by a *débutante*. Her *Lucia*, in Donizetti's Opera, although perhaps in parts slightly exaggerated, was a genuine success, and she has also appeared with much effect as *Zerlina*, in "Don Giovanni." Madlle. Marimon has more than confirmed the favourable impression she produced last season, both as *Rosina*, in "Il Barbiere" and *Astrafiamante*, in "Il Flauto Magico," the latter part affording ample opportunity for the display of her exceptionally fine soprano voice. The Operas have been constantly varied; and the crowded houses have sufficiently proved that there is a public ready to support a well conducted lyrical establishment, even at this unfashionable time of year.

THE ORATORIO CONCERTS.

THE first of the ten subscription concerts to be given during the present season took place at Exeter Hall on the 15th ult., when Handel's Oratorio, "Jephtha," was performed. The removal of these concerts to Exeter Hall has enabled Mr. Barnby to increase the number of his choir to a considerable extent; and as all who have had experience in the conductor's power of training will hardly entertain any fear that he will allow tone to degenerate into noise, there can scarcely be a doubt that the change is for the better. The choruses which most severely tested the capabilities of the choir were given with an unity of feeling which cannot be too highly commended; "No more to Ammon's God and King," "When His loud voice" and "How dark, O Lord," being especially noticeable, not only for unerring precision in time, but for a minute observance of the true expression of the words which is far above what is conventionally termed "light and shade." The sopranos and tenors—usually the weakest part of all great choirs—are strikingly fine; and when repeated performances in the large area of Exeter Hall shall have accustomed the singers to that perfect *ensemble* which practice alone can achieve, the permanent establishment of so excellent a choir in the metropolis must be a matter of the sincerest congratulation to all who desire to hear a rendering of the standard sacred works which shall be a worthy tribute to the memory of the great composers who have bequeathed them to us. The soprano solos were carefully sung by Madame Cora de Wilhorst, her most effective song being "Tune the soft melodious lute," which was most deservedly applauded. Miss Julia Elton took the utmost pains with the pathetic air, "Scenes of horror," and also gave much dramatic expression to the trying solo, "Let other creatures die," eliciting the warmest marks of approbation. It has been lately the custom to talk of the "best days" of Mr. Sims Reeves. When these days were we cannot say; for with the full recollection of his singing from the commencement of his career, we can conscientiously affirm that his interpretation of the part of *Jephtha* on this occasion—whether for quality of voice or the intellectual reading of the music—was unquestionably the finest we have ever heard. Not only in the well known "Deeper and deeper still," and "Waft her, angels," but in the air "Open thy marble jaws," and especially in the Recitative, "O Zebul, Hamor," the sublimity of his pathos was beyond the possibility of description; and even the applause which it evoked could but faintly convey the impression it made upon the audience. The bass music was assigned to Mr. Winn, who sang with much judgment throughout, creating a marked effect in the air "Pour forth no more unheeded pray'rs." A word of unqualified praise must be given to the young *débutante*, Miss Strangways, who delivered the fine Recitative, "Glad tidings of great joy," with such true artistic feeling as to elicit a round of applause; and Miss Sydney has also a right to be commended, as a new comer, for her singing of the Recitative "Arise, Jephtha." The band was everything that could be desired; and Mr. Arthur Sullivan's excellent additional accompaniments gave much vitality to the work. Mr. F. A. W. Docker accompanied the recitatives on the organ (a judicious innovation) with much judgment, and Mr. Barnby conducted with his usual skill and precision. The next concert will take place on the 6th inst., when Mendelssohn's Elijah will be performed, the part of the Prophet being sung by Herr Stockhausen for the first time in London.

THE Monthly Popular Concerts at the Angell-Town Institution, Brixton, are proceeding with even increased success during the present season. The first concert included Beethoven's "Sonata Pastorale" and three sketches by Scarlatti, and the second Woelfl's Fugue and Sonata in C minor, all of which displayed Mr. Ridley Prentice's powers as an accomplished and intellectual pianist to the utmost advantage. Besides the solos already mentioned, the pieces which produced the greatest effect were a Trio by Haydn, for pianoforte, violin and violoncello, and Schumann's Sonata in A minor for pianoforte and violin, the *Allegretto* of which was encored. The executants were Messrs. Holmes and Weist Hill (violin), Mr. Webb (viola), and Signor Pezze (violoncello), and the vocalists, Mdme. Poole, Mdme. Dowland and Mr. Hillier.

THE Sixth Annual Concert in aid of the funds of the Orphanage of the Out-door Officers of H. M. Customs, was given on the 16th ult., at the City Terminus Hotel, Cannon Street. The large room was inconveniently crowded by a fashionable and appreciative audience; and the entertainment (which was under the direction of Messrs. W. Phillips and A. L. Cope) was thoroughly successful. The artists engaged were Miss Blanche Cole, Madame Poole, Mr. Frank Elmore, Mr. Seymour Smith, and Mr. Thurley Beale, with whom were associated Miss Cavanagh, Mr. F. C. Cope, Mr. Churchill, and the gentlemen of the Westminster Glee Union. Miss Blanche Cole elicited deserved applause in "Levey's "Esmeralda," and Allen's "Far down a valley"; and Madame Poole's rich contralto voice was heard to the greatest advantage in "The Lady of the Lea" and "The unwise choice." Mr. Elmore sang "The Irish Emigrant" and "The Normandy Maid" extremely well; the remainder of the party being also highly effective in the pieces allotted to them. A prominent feature of the evening was the very excellent playing of the band of the A division of Police. The accompanists were Mrs. Seymour Smith, Mr. Meen, and Mr. W. Miller, jun.

AN evening concert, under the direction of Mr. John Stedman, was given at the Birkbeck Institution

on the 8th ult., before a large audience. The principal vocalists were Madame Poole, Miss Annie Sinclair, Miss Hann, Messrs. Stedman, Thurley Beale and R. Limpus. Miss Sinclair elicited the warmest approbation by her very excellent rendering of Gounod's "Berceuse" and Lover's "May-dew"; and Madame Poole displayed a good voice and style in the air from "Betly"—"In questo semplice"—and a ballad called "The unwise choice," by Kate Ward. Mr. Stedman gave with much care and refined feeling, a sacred song by Herr Coenen, "Come unto me" (accompanied by the composer) and Whittaker's ballad, "Oh! say not woman's heart is bought," both of which were deservedly received with marked favour by the audience. In Mendelssohn's "I'm a roamer," from the "Son and Stranger," Mr. Thurley Beale achieved a genuine success; and Herr Coenen, being encored in a pianoforte Fantasia, substituted one of his marvellous left hand pieces, which drew forth the loudest applause. Mr. Limpus accompanied.

Mr. W. H. Monk has organised a series of four subscription concerts for the performance of chamber-music, at Stoke Newington. The programmes are formed on the model of the "Monday Popular Concerts"; and it is intended that the high character of the compositions selected and the acknowledged reputation of the artists engaged, shall guarantee to the subscribers an entertainment of so classical a nature as to render a journey to the metropolis unnecessary. The first concert took place at the Assembly Rooms, Defoe Road, Church Street, on Monday the 20th ult. The concerted pieces were Spohr's Quartet in G minor, for two violins, viola and violoncello, and Mendelssohn's Quartet in F minor, for pianoforte and strings, both of which were admirably interpreted, Mr. Henry Holmes performing the first violin, Mr. J. B. Zerbini, second violin, Mr. R. Blagrove, viola, and Mr. W. Pettit, violoncello, the pianist being Miss Kate Roberts. A Polonaise by Chopin, for pianoforte and violoncello, was excellently played by Miss Kate Roberts and Mr. W. Pettit; and Mendelssohn's "Two Musical Sketches," (which are too rarely heard in public) were most effectively given by Miss Kate Roberts. Miss Katharine Poyntz sang Lotti's air, "Pur dicesti," with good expression, and elicited marked applause in two "Lyrics from the Water-babies," by Cleveland Wigan. Mr. Winn gave Handel's "Revenge! Timotheus cries," with appropriate spirit, and joined Miss Katharine Poyntz in Spohr's duet (from his little known Opera "Faust") "Dearest, let thy footsteps follow." The concert was conducted with much ability by Mr. W. H. Monk, whose exertions in promoting the spread of good music in the neighbourhood appeared to be fully appreciated by the audience.

The St. George's Glee Union gave its monthly open meeting at the Pimlico Rooms on the 3rd ult. with great success. The choir sang the "Macbeth" music (commonly attributed to Locke); the solos receiving full justice from the Misses Brown and Clarke, Messrs. Ellis, F. Horder and V. T. Horder. The other choral pieces were "Hush thee, my babie," "To the hills and vales," "Sigh no more, ladies" and "Now is the month of Maying," the performance in each case being highly satisfactory. Miss Blanche Reeves won enthusiastic applause by her artistic rendering of "Tell me my heart," and a new song of her own composition, "The three evenings," gaining an encore for both. Miss Horder was also very successful in "Robert toi que j'aime" and "The lover and the bird," the latter being enthusiastically redemanded. Miss Brown (a very promising member of the choir) sang "My mother bids me" so well as to receive the most encouraging applause and an unanimous encore. Mr. Ellis by his spirited singing of "A hunting we will go," also elicited a hearty recall. Two concertina solos were excellently played by Mr. Spice accompanied by Mr. Paine. Miss Merriman's pianoforte solos "Rondo Capriccioso" and "Alice," were much applauded. The conductor Mr. W. H. Bridges must be congratulated on the general excellence of the performance.

The North London Choral Association gave a concert in the Town Hall, Shoreditch, on Tuesday evening, the 14th ult., before a crowded audience. The programme included the principal portion of Haydn's "Creation" and a miscellaneous selection. Under the able direction of Mr. Bassett, the Oratorio was excellently performed. The solo vocalists were Miss Rycroft, Mr. Horatio Perry, and Mr. R. De Lacy (of St. Paul's Cathedral). The choir and band numbered nearly 400 performers. The choruses were excellently sung throughout, "The heavens are telling," "Achieved is the glorious work," and "Sing the Lord ye voices all," being especially worthy of praise. Miss Rycroft and Mr. Horatio Perry, gave their solo music with care and judgment. Mr. R. De Lacy's singing of "Rolling in foaming billows," and "Now heav'n in fullest glory shone," was highly successful, the latter being redemanded. In every respect the concert was thoroughly satisfactory.

Those very excellently organised concerts, under the title of "Musical Evenings," have been highly attractive during the past month. St. George's Hall is well suited for the interpretation of the delicate chamber-music selected, and the audience at each performance has been a thoroughly appreciative one. At the second concert, on the 8th ult., Schubert's String Quartet in A minor, and Mendelssohn's, in D major, were given. Sir W. Sterndale Bennett's charming Trio in A (Op. 26), for pianoforte and strings, being also included in the programme. The executants were Mr. Walter Macfarren (piano), Messrs. H. Holmes (first violin), F. Folkes (second violin), A. Burnett (viola), and Signor Pezze (violoncello). Mr. Macfarren deserves the thanks of all Beethoven lovers for rescuing almost from oblivion, his Fantasia (Op. 77), the excessive beauties of which he so ably displayed as to take by surprise the many listeners to whom the work was unknown. At the end of his performance, he received a well deserved tribute of applause.

The private performance upon Messrs. John Broadwood's Pedallier Grand Pianoforte, given by M. Delaborde at the Hanover Square Rooms, on the 16th ult., fully tested its capabilities, and amply demonstrated to the many artists present that it may prove of the highest value for the interpretation of works originally written for the "Cembalo con Pedale," especially when so able an executant as M. Delaborde can be engaged for the occasion. The programme contained compositions of various styles, all of which were made highly effective; and some vocal music, by Madlle. Cecile Fernandez and Mr. Bentham, agreeably relieved the instrumental selection.

We understand that a committee has been formed for the purpose of presenting a testimonial to the eminent violinist, Mr. Henry Blagrove, whose severe illness has for some time incapacitated him from continuing his professional duties. We have little doubt that the majority of his brother artists will heartily co-operate in furthering so laudable an object.

The second of a series of Promenade Concerts, under the patronage of the Marquis of Donegal, took place at the Horns Assembly Rooms, Kennington, on Saturday, the 18th ult. The vocal selections were well received by an appreciative audience. Miss M. Crawford was encored in Hatton's "Kirtle Red," and Mr. J. B. Bolton was compelled to repeat the song, "Martin, the man-at-arms," which was given in excellent style. Mr. Walter Fitton accompanied in an able manner; and the band of the London Irish Rifles contributed selections of operatic and popular music.

A concert of sacred music was given at Regent's Park Chapel on the 22nd ult. The first part was miscellaneous, and included Organ introduction, Mr. E. J. Hopkins; chorus, "How lovely are the messengers" (Mendelssohn); "Weep not, my mother" (Sir M. Costa), sung by Mdlle. E. Steinhagen; trio, "Ti Prego;

(Curschmann), Misses Poole and Spiller, and Mr. Mellor; solo, "Ave Maria" (Gounod), Miss Spiller; solo, "Nazareth," Mr. Christian; air, "O rest in the Lord," Miss Poole; solo, "Pro Peccatis" (Rossini); chorus, "To Thee, Great Lord" (Rossini); solo, "Love not the world" (Sullivan), Miss Severn; and Organ solo, Mr. E. J. Hopkins. The second part comprised selections from Handel's *Messiah*, the solos being sustained by Miss Poole, Miss Spiller, Miss Severn, Signor Rocca, Mr. Mellor, and Mr. Christian. Mr. F. A. W. Docker was conductor. The chorus was very efficient. The entire proceeds were appropriated to the Organ Fund.

The performance of the *Messiah* by the Brixton Choral Society on the 20th ult., at the Angell-Town Institution, was thoroughly successful. The principal vocalists were Miss Janet Haydon, Miss Adelaide Newton, Mr. G. Perren, and Mr. Lawler, all of whom gave much effect to the solo music, and the choruses were, on the whole, given with commendable firmness and precision. Mr. Lemare conducted, and Mr. Harrison presided at the organ. There was a very large audience.

Reviews.

Novello, Ewer and Co.

Christmas Carols, New and Old. The words edited by the Rev. Henry Ramsden Bramley, M.A., Fellow of Saint Mary Magdalen College, Oxford. The Music edited by John Stainer, M.A., Mus. Doc., Organist to the same College. With Illustrations, engraved by the Brothers Dalziel.

The approach of Christmas brings with it the usual songs of the season, and pianoforte pieces especially adapted for the festive occasion, all of which receive a certain amount of welcome, if not by right of merit, at least by right of their arrival at a time when genial feelings are in the ascendant, and criticism slumbers. But Christmas Carols have no necessity to avail themselves of this privilege. They are the pure and natural offspring of the religious feeling with which all true Christians regard the natal day of the divine founder of their religion; and the antiquity of many of these compositions invests them with an interest which will effectually prevent their dying out. The number of these songs published about this time of the year has latterly much increased, and the sale of them amply proves that the demand for such healthy vocal pieces is steadily progressing, and, we hope, gradually displacing those vapid "sacred" effusions which have no real religion, either in the words or music, to recommend them. But although, as we have said, Christmas Carols, even in a collected form, have been often presented to the public, a volume so exquisitely beautiful as the one before us is a novelty. The design on the cover, and the Frontispiece, are not only perfect both in conception and execution, as abstract specimens of art, but so truly sympathetic with the religious character of the work as to form a most fitting introduction to its contents. Each Carol, with the exception of "The Waits' Song," has an appropriate illustration, all of which are excellent, and many extremely beautiful as pictures, apart from the song to which they are wedded. Amongst so many it is difficult to select even a few for especial commendation, but we must particularly mention "God rest you, merry gentlemen" (T. Dalziel), "Come, tune your heart" (F. A. Fraser), "Good King Wenceslas" (F. A. Fraser), "On the birthday of the Lord" (John Leighton), "What Child is this?" (W. J. Wiegand), "The Holly and the Ivy" (J. B. Zwecker), "Christmas Day" (T. Dalziel), and "The story of the Shepherd" (E. G. Dalziel), all of which have the highest artistic merit. Many of the tunes of the Carols are traditional, some are selected from the best and most popular melodies already published, and others are original compositions by eminent musicians, amongst whom appear the names of Dr. Dykes, Sir G. Elvey, Sir F. A. G. Ouseley, Dr. Stainer, Dr. Steggall, Joseph Barnby, Arthur Sullivan, and Henry Smart. The new tunes are admirably adapted to the words, the true spirit of the Carol having been in every instance most happily caught. That this work will have an extensive sale there can be no doubt; for, as may be inferred from our notice, apart from its musical value, it will form a most elegant book for the drawing-room table.

Te Deum laudamus; Magnificat, and Nunc dimittis. Composed by the Rev. T. R. Matthews.

One more setting of the great Ambrosian hymn is here added to the many; and, like the vast majority of these, it falls short altogether in attaining to even a moderate success. When will ardent lovers of music see that in endeavouring to wed their thoughts to such a mighty inspiration as the Te Deum they are doing an injury to the very art they are professing to love. The number of settings which have at all approached to the sublimity of the words may be easily counted on the fingers of one hand; and hardly more numerous are those which, without succeeding in giving adequate expression to the words, at least do not degrade or distort them. Unhappily, however, those which do fall short are "thick as leaves in Vallambrosa," and are gathering in numbers every day. Therefore, in the interests of musical art, we are obliged to repeat again and again that it by no means follows that the ability to write a good hymn tune or chant will carry a composer successfully through the Te Deum. It may be interesting to Mr. Matthews to know in what particular he has failed, and we may therefore say that the quality in which the work is most deficient is breadth. In music, in particular, an aggregation of small pieces will not make a large one. The setting of the Evening Canticles is open to the same objection, with the addition that the music is less modern in feeling, and therefore less real.

The Lord hath chosen Zion. Anthem. Composed by J. Frederick Bridge.

This anthem suffers either from a want of words or an overplus of music. Out of an almost endless repetition of two short phrases is the first movement constructed, and no two phrases could be less suggestive of musical treatment than those commencing the anthem. The second movement, a treble solo, is equally straitened in its means, and had not the fugal character of the last chorus somewhat warranted a constant use of the same words, we should have considered it the worst off of the three. The composition extends to eleven pages and is laid out thus:—

Chorus.

The Lord hath chosen Zion, He hath desired it for His habitation.

Solo.—Treble.

This shall be my rest for ever. Here will I dwell, for I have desired it.

Chorus and Fugue.

I will also clothe her Priests with salvation, and her Saints shall shout aloud for joy.

Apart from this, we have nothing but commendation to bestow on the work. The first chorus is chiefly remarkable for the smooth flow of the inner parts; the treble solo for its charming air and musicianly accompaniment; and the last chorus for a singularly happy fugal subject, admirably treated.

Rigoletto. A Tragic Opera, in three acts. Composed by Giuseppe Verdi. Edited and translated into English by Natalia Macfarren.

In spite of the painful nature of the plot of this Opera, the dramatic interest is so well sustained, and the many highly wrought situations afford such ample scope for the display both of the histrionic and vocal qualifications of the artists that there can be little fear of its losing that hold upon the public which it has for so many years maintained. Unquestionably, too, it contains some of Verdi's best music, several of the concerted pieces, especially, being written with the most intimate knowledge of dramatic effect. No little credit is due to the translator for the excellent manner in which the many

impassioned scenes are rendered into English; for in all cases, not only is the original meaning well preserved, but the words are so carefully fitted to the notes that any artist accustomed even to the Italian version could very readily sing from this translated copy. The paper, printing and general arrangement of this Opera are in every respect fully equal to the high standard originally contemplated and so successfully adhered to in these editions.

May-day. A Cantata for Soprano Solo, Chorus and Orchestra. Written by John Oxenford. Composed by G. A. Macfarren.

Choral societies will be glad to hear that this melodious and thoroughly English Cantata is now published in Novello's well known Octavo Edition, and at a price which will place it within the reach of all. The work is divided into four numbers—"The choosing of the Queen;" "The Hunt's up;" "The Queen's Greeting;" and "The Revels"—all of which are full of character, and written with that intimate knowledge of the resources of voices and orchestra which must always make them acceptable both to executants and listeners. The first chorus, "Who shall be Queen of the May?" with its incidental solos, although simple throughout, as such music should be, is full of variety; and this is followed by an excellently written Part-song, which has so light an accompaniment that, detached from the work, it may effectively be given with the voices alone. The very charming *Song with a Burden*, "Beautiful May," has an unmistakably national ring which has already earned for it a wide popularity; and the final chorus, commencing in A minor, with a key-note pedal (representing the tabor), is overflowing with rustic mirth, the change into the tonic major adding much freshness and vivacity to the concluding portion of the Revels. We can scarcely doubt that "May-day," as it becomes more extensively known, will do much towards proving that we have living composers who have the will and power to write in the art-language of their country.

March for the Organ.

My soul is dark. Song. Words by Byron.

Composed by Alfred Alexander.

Both these works are deserving of much praise, for they show not only that their composer has musical feeling, but that he writes sufficiently out of the conventional track to arrest the attention of a cultivated audience. The song is thoroughly German in character, and evinces an intimate acquaintance and sympathy with the best models of that school. The symphony, in C minor, introduces the voice part with much effect; the accompaniment throughout is in excellent keeping with the varied shades of feeling in the poetry, and although the transition into the tonic major at the conclusion is somewhat abrupt, it seems to have been well considered by the composer, who is no doubt fully prepared to justify the musical necessity for the change. The March, in D minor, may be commended as possessing not only melodious leading subjects, but much originality in their treatment. The second theme, in the relative major, is exceedingly attractive. Mr. Alexander has sufficiently won his way in these two compositions to ensure a cordial welcome on his next appearance.

Valse Gracieuse, pour Piano, par Siegfried Jacoby.

We are glad to see that the composer of this waltz has the courage to call it by its right name, instead of "Budding Tulips," or "Mournful Moonbeams," or any other title equally fanciful and equally inappropriate. The next reform, we hope, will be the printing of the title-page in the language of the country in which the music is published. For this, however—judging from the confusion of tongues used by English composers in most of the pieces which come before us—we shall have to wait some time. The author of this graceful little dance deserves much praise for the musicianlike manner in which he has treated his theme, and the care with which his harmonies are written throughout. The subject, in the sub-dominant has much quaintness, the dropping on the *appoggiatura* upon the second beat of each bar having an excellent effect; and, moreover, is a little out of the beaten track, if not strikingly original.

Ave Maria, for Mezzo Soprano or Baritone; with Pianoforte or Organ accompaniment.

O Salutaris, for Solo and Chorus, with Organ or Pianoforte.

Composed by Wilhelm Schulthes.

The "Ave Maria," commencing with a few introductory bars, for organ or pianoforte, "quasi recitative," has a calm and devotional subject, harmonised with the skill of a practised musician. The phrase, beginning with the words "Sancta Maria," is extremely beautiful; and the changes in the character of the accompaniment prevent any feeling of that weariness so often experienced in the settings of sacred words. We hardly like the shake on the first syllable of the final "Amen;" but we should no doubt be in a minority if the opinion of a mixed audience were taken. There is some effective writing in the second piece, "O Salutaris." The leading theme, given out by the soprano, is followed by a short *tutti*, a solo for the soprano, afterwards joined in imitation by the tenor, is again succeeded by a *tutti*—this time of greater length—and the principal subject for the solo quartett, with a flowing *arpeggio* accompaniment, leads to the concluding *tutti*, the dying off of the "Amen" being a point of much interest. This composition especially shows that Herr Schulthes has true feeling for religious music.

Two Loving Hearts may sever. Words from the novel "The Heir of Redcliff."

Take back ev'ry token. Words by Captain Urquhart.

Composed by Wilhelm Schulthes.

There is much originality in both these songs, neither of which appeals to the admirers of the sentimental "Claribel" school. The words from the "Heir of Redcliff" have been most thoughtfully set, the whole spirit of the composition being thoroughly German. The declamatory phrases are well contrasted with those of a more melodious character, and the accompaniment is sufficiently varied to increase the interest, without disturbing the flow, of the vocal part. The second song, after a few bars of recitative, has a more marked melody, with a triplet accompaniment. The change into the tonic major, after the pause on the dominant seventh, has an excellent effect, and the lengthening out of the final phrase, "Go, be happy! fare thee well," is in true sympathy with the poetry. These compositions are healthy specimens of a style which should be encouraged, if only as a protest against the colourless ballads which are still too prevalent in musical domestic circles.

Four Characteristic Pieces, for the Pianoforte, by E. H. Thorne. No. 1. Regrets. 2. Prayer. 3. An Eastern Tale. 4. Spring Song.

These pieces are exceedingly favourable specimens of Mr Thorne's power of writing those elegant descriptive little sketches which are now so popular in our drawing-rooms. No. 1 has a graceful melody, not without a tinge of melancholy, as may be inferred from the title, accompanied with arpeggios divided between the two hands. The theme is distinctly marked out in large notes throughout, so that, although the passages will require careful practice, it will be the performer's fault if the composer's intention is not perfectly realized. No. 2 may be made extremely effective by a pianist who can take extended chords with ease. The subject has much religious feeling; and although containing little variety in the treatment, the interest is amply sustained for so short a piece. The "Eastern Tale" is in our opinion by far the best of the set; and we trust that the printer's error in the time ($\frac{3}{4}$ being marked instead of $\frac{2}{4}$) will not puzzle those who desire to acquaint themselves with its merits. The highly characteristic theme, in F minor, is excellently contrasted with the legato melody in the relative major, with the triplet

arpeggio accompaniment, and the Oriental air which pervades the entire composition is sufficiently evident, we think, to tell its own tale to listeners. The light and playful movement with which the composer has illustrated the feeling indicated by the title of No. 4 is entitled to much commendation, especially as "Spring Songs," like "Lullabys," are so much overdone in the present day, both with and without words. The "Adagio Religioso," in the relative minor, is extremely effective; and we can conscientiously recommend the piece, not only for performance but for practice.

Ashdown and Parry.

Popular Classics, for the Pianoforte. Selected, edited, and fingered by Walter Macfarren.

When Mr. Macfarren resolved to call these excellent specimens of a pure and true style of composition "Popular Classics," we presume that "the wish was father to the thought;" and as he might reasonably conclude that the sympathy of all real artists would be heartily with him in his task, there can be little doubt of his ultimately justifying the title he has selected, even if the "pretty" music of the day should be found at first a formidable rival. The fact is that what a conscientious teacher has to struggle against in his endeavour to spread a love for the classical works is not a want of appreciation, but a want of knowledge, of them; and the issue of such compositions as those selected by Mr. Macfarren, is therefore a matter of the highest importance, as rendering accessible, at a moderate price, many little gems which had long remained unnoticed, not only by pianists but by publishers. The series has already extended to twelve numbers; and although we have not space to enlarge separately upon their merits, we can assure our readers that, even if they order one at random, there can be little danger of regretting their purchase. The collection includes three of Clementi's Sonatinas, two of Beethoven's, three Sonatas of Haydn, a Bourrée in A minor, and "Echo," from the Partita in B minor, of Bach (the latter a perfect treasure in its way), Dussek's fine Sonata in D, (which, both for practice and performance, will be found invaluable), and Mozart's Posthumous Rondo in B flat, a work less known than any other of this composer's Rondos, but assuredly one of the most perfect and attractive of all. We need scarcely say that these pieces are most carefully edited; and to those who are not familiar with this school of writing the fingering will be of the utmost value. We have every hope that the sale of the "Popular Classics," will be sufficiently large to amply warrant a continuance of the series.

John Penington and Sons, Philadelphia.

Celebrated Musical Works Analyzed and Described. By Albert G. Emerick.

Mr. Emerick's name should scarcely have been put upon the title-page of this little book, as the collection contains two criticisms by other writers, one of which, upon Mendelssohn's "Reformation Symphony," is extracted from the pages of this journal. There is much careful analysis in several of the papers upon the standard orchestral works of the great masters; and Mr. Emerick may fairly claim the merit of having grown enthusiastic without becoming rhapsodical, preferring rather to criticise a composition from a strictly musical point of view, than to search for deeply hidden meanings which clearly lie beyond the legitimate province of the art. He is evidently somewhat a disciple of the "music of the future," and in speaking of Liszt's Symphonic poem, "Les Préludes," asserts that "the various movements maintain an unbroken continuity," and that the *motivos* "make evident a unity of design which is seen and felt from the first to the last measure of the composition." Wagner, he says, "is a man of fine culture, an excellent belles-lettres scholar, a poet, a critic. He has delved deep, and may not be accused of a superficial examination of his subject. But for all this, perhaps in virtue of it, he seems to have written and talked above the heads of the *populus* in his later works." Unquestionably: but the *populus* may be brought to listen to works when they will not listen to words, and art-lovers in this country are waiting anxiously for the time when this Prophet shall be brought to judgment.

Cassell, Petter and Galpin.

Henry Leslie's Musical Annual for 1872.

This Annual makes no pretence to outward show, relying, we presume, upon the value of its contents and its moderate cost, although, curiously enough, no price is marked upon it. It contains an expressive song by Virginia Gabriel, a Romance by Henry Smart, treated with that musicianlike feeling so observable in all that composer's vocal works, an effective song by J. Blumenthal, a ballad, appropriately dedicated to Madame Patey, by Henry Leslie, which is sufficiently good to make its way apart from the "Annual" (a form of publication which too often crushes the life out of works which have a right to live), and a fairy-like Mazurka, by Charles Godfrey, whose name is a guarantee for excellence in this style of writing.

F. Pitman.

Holy Song. Favourite Hymns set to Music.

This work supplies another instance, to add to the many, of the curiously one-sided way some people are apt to look at matters of an artistic nature. The author, whilst deploring the fact that favourite hymns have been set to music so many times that it becomes a matter of difficulty to decide which should be finally adopted, makes confusion worse confounded by adding his (or her) own to the number. There might have been some justification in taking a course like this were the intrinsic merits of these compositions so great as to warrant a hope that they would in the end distance all other competitors. But when they exhibit, as these do, an utter ignorance of the A B C of musical art, it is difficult to conceive what excuse the author can possibly have for entering the lists at all.

Cramer, Wood and Co.

Trois Esquisses pour le Piano. No. 1. Romance sans Paroles. 2. Impromptu. 3. Melodie Religieuse. Par Giacomo Ferraris.

These pieces are unequal in merit, but they are all skilfully written, and evidence the possession of good musical feeling in their composer. The fault is that too much is attempted, and the consequence is a restlessness which detracts very much from the attraction of the themes. No. 1 has a peculiar and not very appropriate introduction, in B minor, leading to a melodious subject in the tonic major, accompanied with arpeggios in the left hand, which are continued throughout the piece. The modulations are, however, too frequent to allow of that repose suggested by the character of the composition, and carefully as the harmonies are treated, the ear becomes wearied. The Impromptu we like better. There is some little novelty in the disposition of the arpeggios with which the theme is accompanied; and although in the second page we have some chromatic progressions which we would willingly dispense with, the harmonies are knitted together with good knowledge of effect. Take away the arpeggio accompaniment in the "Melodie Religieuse," and we have a very common-place subject, which we can scarcely think could have presented itself to the composer's mind without the ornaments with which it is surrounded. That this is beginning at the wrong end may be proved by a careful study of the undying works which have set the pattern for this class of composition—Mendelssohn's "Lieder ohne worte"—all of which are based upon themes in the highest degree melodious and attractive. We scarcely think that the plan of carrying on two minims in the bar almost uninterruptedly for four pages could have produced anything but a feeling

SET TO MUSIC EXPRESSLY FOR

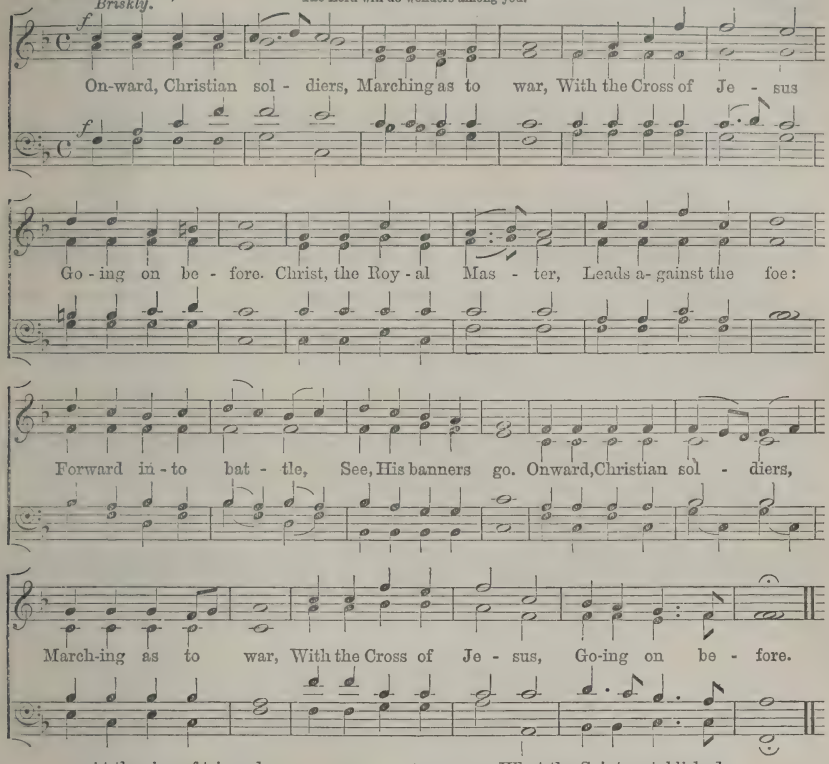
THE HYMNARY,

A BOOK OF CHURCH SONG.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Onward, Christian Soldiers.

S. Baring Gould. *Briskly.* "The Lord will do wonders among you." Arthur S. Sullivan.


On-ward, Christian sol - diers, Marching as to war, With the Cross of Je - sus
Go - ing on be - fore. Christ, the Roy - al Mas - ter, Leads a-gainst the foe:
Forward in - to bat - tle, See, His banners go. Onward, Christian sol - diers,
March-ing as to war, With the Cross of Je - sus, Go-ing on be - fore.

At the sign of triumph,
Satan's armies flee:
On, then, Christian soldiers,
On to victory.
Hell's foundations quiver,
At the shout of praise;
Brothers, lift your voices,
Loud your anthems raise.
Onward, &c.

Like a mighty army,
Moves the Church of God:
Brothers, we are treading
Where the Saints have trod.
We are not divided,
All one body we,
One in hope, in doctrine,
One in charity.
Onward, &c.

What the Saints established
That we hold for true:
What the Saints believèd
That believe we too.
Long as earth endureth
Men that Faith will hold—
Kingdoms, nations, empires,
In destruction rolled.
Onward, &c.

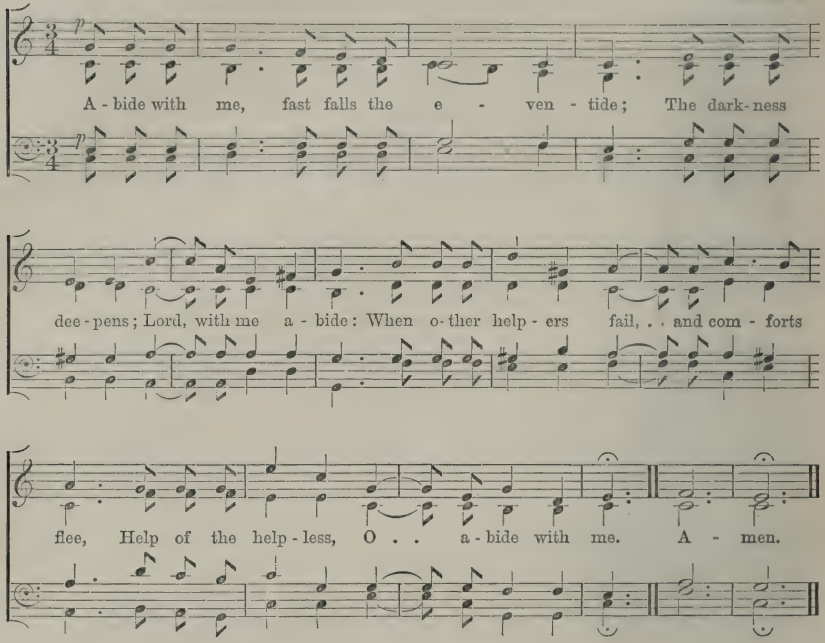
Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of Jesus
Constant will remain.
Gates of hell can never
'Gainst that Church prevail:
We have Christ's own promise,
And that cannot fail.
Onward, &c.

Onward, then, ye faithful,
Join our happy throng,
Blend with ours your voices,
In the triumph-song:
Glory, laud, and honour,
Unto Christ the King:
This, through countless ages,
Men and Angels sing.
Onward, &c.

Abide with me.

"Abide with us; for it is toward evening, and the day is far spent."

H. F. Lyte. John Goss.


A - bide with me, fast falls the e - ven - tide; The dark - ness
dee - pens; Lord, with me a - bide: When o - ther help - ers fail, . . and com - forts
flee, Help of the help - less, O . . a - bide with me. A - men.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou, Who changest not, abide with me.

I need Thy presence every passing hour;
What but Thy grace can foil the Tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

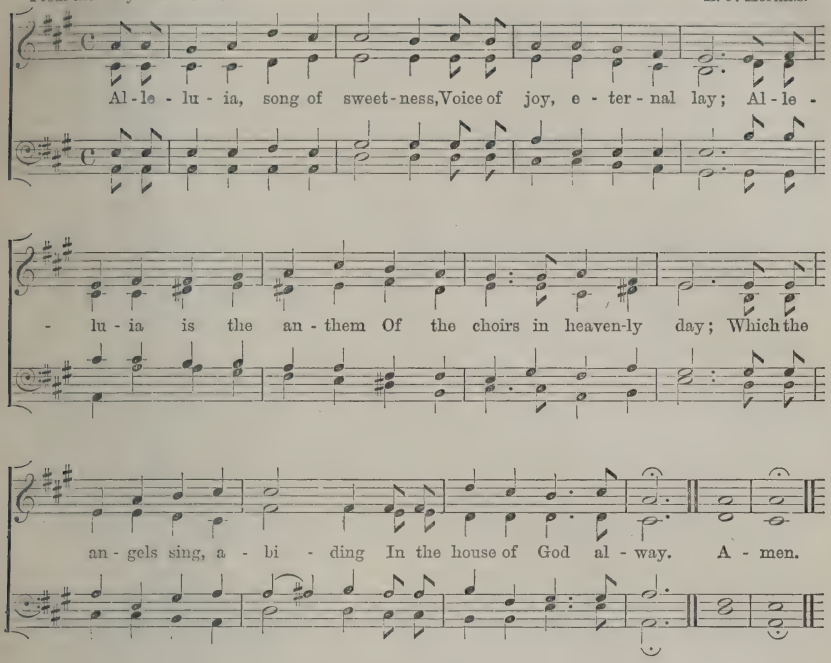
I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting; where, grave, thy victory?
I triumph still, if Thou abide with me.

pp Hold Thou Thy cross before my closing eyes;
Shine through the gloom and draw me to the skies;
cres. Heaven's morning breaks, and earth's vain shadows flee;
f In life, in death, O Lord, abide with me. Amen.

Alleluia, song of sweetness.

"I heard a great voice of much people in heaven, saying, Alleluia."

From the "Hymnal Noted." E. J. Hopkins.


Al-le-lu-ia, song of sweet-ness, Voice of joy, e-ter-nal lay; Al-le-
lu-ia is the an-them Of the choirs in heaven-ly day; Which the
an-gels sing, a-bi-ding In the house of God al-way. A-men.

Alleluia thou resoundest,
Salem, Mother of the blest;
Alleluias without ending
Fit yon place of gladsome rest;
Exiles we by Babel's waters
Sit in bondage, sore distressed.

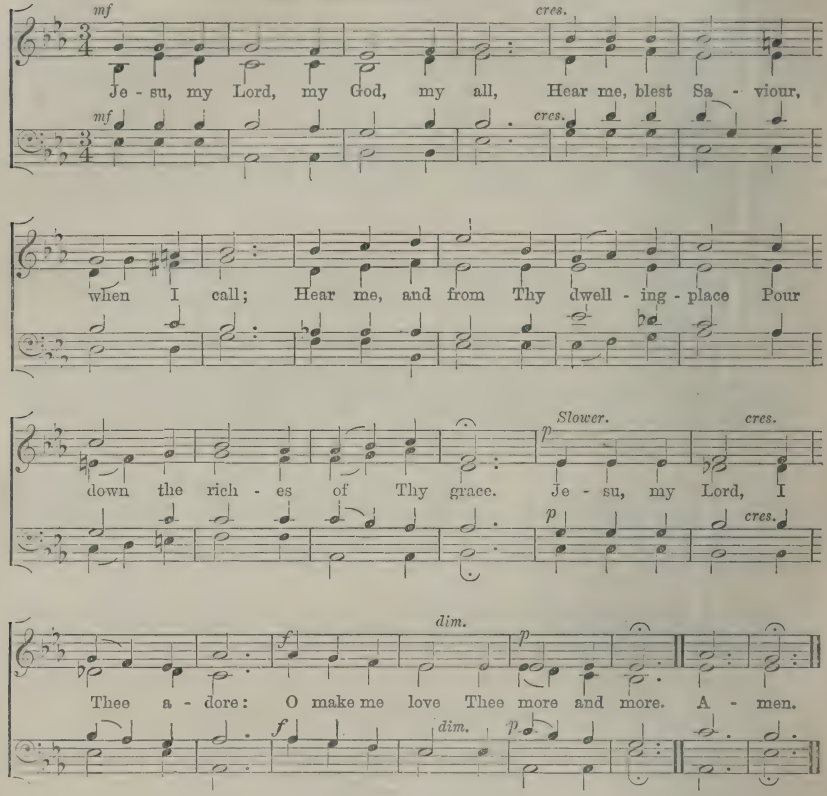
Alleluia we deserve not
Here to chant for evermore;
Alleluia our transgressions
Make us for awhile give o'er;
For the holy time is coming
Bidding us our sins deplore.

Trinity of endless glory,
Hear Thy people as they cry;
Grant us all to keep Thine Easter
In our Home beyond the sky;
There to Thee our Alleluia
Singing everlastingly. Amen.

Jesu, my Lord, my God, my all.

"Whom have I in heaven but Thee? and there is none upon earth that I desire beside Thee."

H. Collins. J. Barnby.



Jesu, too late I Thee have sought:
How can I love Thee as I ought?
And how extol Thy matchless fame,
The glorious beauty of Thy name?
Jesu, my Lord, I Thee adore:
O make me love Thee more and more.

Jesu, what didst Thou find in me,
That Thou hast dealt so lovingly?
How great the joy that Thou hast brought,
So far exceeding hope or thought.
Jesu, my Lord, I Thee adore:
O make me love Thee more and more.

Jesu, of Thee shall be my song,
To Thee my heart and soul belong;
All that I have or am is Thine,
And Thou, blest Saviour, Thou art mine.
Jesu, my Lord, I Thee adore:
O make me love Thee more and more. Amen.

of monotony; but there is much—indeed too much—variety in the harmony, and some good effects are gained by enharmonic changes.

William Morley.

The Village Festival. A Descriptive Piece, for the Pianoforte. By Brinley Richards.

An effective little sketch, the characteristics of which are sufficiently indicated by the title. A bright and tuneful dance commences the piece, and this is succeeded by similarly light and graceful movements, representing the Village Band, the Festival Waltz, and the Maypole Dance. All these subjects are simple in the extreme; but an artistic feeling pervades the whole, and lifts the composition above the level of the ordinary descriptive music written for young players. We can scarcely doubt that the "Village Festival" will enliven many drawing-rooms during the Christmas vacation.

Boat Song, for Piano, by William Charles Levey.

We know not why this piece is sent for review, considering that for years it has been familiar to us as a composition well adapted for teaching, and one moreover to be found in the portfolios of numerous little students home for the holidays. As our opinion is solicited, however, we can conscientiously affirm that, although slight in structure, it is an exceedingly elegant trifle, written with the skill of a practised musician, and well calculated to please even a critical domestic audience. The principal theme has much character; and the second subject, in the relative minor, with an effective accompaniment of semi-quavers in the inner part, is melodious and appropriate. We commend the "Boat Song" to the attention of all who are yet unacquainted with it.

Hime and Son, Liverpool; and Hutchings and Romer London.

When the Convent Bells are ringing. Song.
Rain in Summer. Song. Words by Longfellow.
Mine only. Song. Words by Edward Legge.
The Sea Diver. Song. Words by Longfellow.
Composed by Walter Maynard.

This batch of songs by a writer well known as a successful composer of vocal music, will be welcome to singers who desire something more than a maudlin melody with an arpeggio accompaniment. They are all treated in a thoroughly musicianlike manner; and, although we like the least ambitious the best, we doubt whether our opinion will be shared by the majority of listeners. The theme of No. 1 is scarcely religious, but it is effective, and will be certain to please. The contrast of the "parlante" phrases with the pretty melody which forms the leading idea of the song will, we think, make the composition a favourite with vocalists, even if cynical critics should grumble in a corner. "Rain in Summer" has a flowing melody, with a semiquaver accompaniment, which, if not very striking, is at least appropriate to the words. To our mind the third on the list, "Mine only," is by far the best song of those under review. The theme expresses the poetry with remarkable fidelity, and has the merit moreover of being extremely vocal. We are especially pleased with the treatment of the words "Only mine," the E flat in the voice part, after the chord of C major, giving a pathos to the phrase which cannot fail to enlist the sympathy of an audience. The tonic minor, too, is most aptly used for the line "They told me my love had been false to me"; and the ascent to the ninth on the dominant, in the last bar but one, is in excellent keeping with the feeling of the song, which is unquestionably one of the most thoughtful little vocal pieces we have yet seen by this composer. The temptation to become scientific in the "Sea Diver" is too great for Mr. Maynard to resist, and he becomes scientific accordingly. We have violent arpeggios, which are so extended in some parts that fingering has been considered necessary. Then we have constant changes of key, which give to the song that patched effect so often to be found in the compositions of those who paint words rather than ideas. Abstractedly there is much to admire in many of the varied passages with which this descriptive piece abounds; but it is a relief when we come to the peaceful melody, with the undulating arpeggio accompaniment, which concludes the song.

Original Correspondence.

ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you give me space to reply to the railing accusation made by "Clericus" against Organists in general and Country Organists in particular? Firstly, as to the Organists' salaries. "Clericus" in effect says: Organists are paid for the time they are engaged in church work in an equal ratio to the payment they receive for their time when engaged in teaching. Is that so? From a calculation I have made I find that my duty required of me at least 272 attendances during the year, of an average duration of an hour and a half each attendance, exclusive of time spent in copying, &c., for the choir. The stipend was £30. The services choral—two anthems every Sunday. Now £30 for these attendances will give 2s. 2¼d. and a smaller fraction each attendance. Surely that cannot be in an equal ratio to what an average teacher gets for the same time! for while I was making one attendance at church I could have taken three pupils at my own residence, which at the low fee of 1s. 6d. per lesson would have yielded 4s. 6d. So far then the assertion of "Clericus" is not supported by figures; but the basis on which he would found his scale of remuneration is bad, if not inconsistent. Let us see how his theory works. I only get 7s. 6d. for giving a lesson on one of Beethoven's Sonatas; therefore I am amply paid if I play that same sonata to the public for 7s. 6d.! Secondly, as to position—What is it? Frequently the unenviable position of a shuttlecock thrown from the clergy to the churchwarden, and from the churchwarden to the clergy. As an Organist of some years' experience I have no recollection that my *position* ever brought me half-a-dozen pupils; on the contrary, my experience is that the most prosperous teacher is he who has no church work to do. Thirdly, as to the voluntaries country Organists play. Admitting "Clericus" to be right, is not his assertion but a reiteration of the complaint? The Organist is paid so badly that a musician finds it more profitable to study pianoforte playing than organ playing. In fact, he gets more for one evening's attendance at a concert or a quadrille party than he does for a month's church work; but I do not admit that country Organists possess so few qualifications as "Clericus" asserts. Here is a specimen of what was required at a country competition:—Candidate to play soft voluntary, his own selection; a MS. chant as to the Venite: a MS. hymn tune; a chant and hymn tune, MS., from figured bass; to harmonise while playing a given melody; to play from score an anthem supplied; and a concluding voluntary—the candidate to write a short exercise in five parts. To the successful candidate was offered the stipend of £35. His duties would require about as many attendances as named above. Certainly there was some hint of an increase if candidate suited, but nothing said as to repaying the extra expense to which he would necessarily be put in moving to the neighbourhood, and removing if he did not suit. The above example (except perhaps the short exercise) is not above the average of competitions, and if they mean anything, the Organist selected must have a sufficient knowledge of harmony to enable him to escape the false progressions for which "Clericus" gives him credit, and therefore I can scarcely believe that "Clericus" has met the average Organist. Fourthly, "Clericus" complains that Organists do not assist the clergy to improve the singing. Where does the fault lie,

if the assertion be true? and if true, how does it agree with the statement made by certain of the clergy that the High Church movement springs in any church from the pressure of the organist and choir to introduce a more musical service? I think I may safely assert that, if in any church the organist is irreverent, it will be found that the priest who has been in charge of that church has been irreverent and careless also. Finally: from the tone of the letter of "Clericus," I suppose the writer to be a clergyman who has been impressed with the idea that Organists are a wilful, conceited, irreligious set of men. I fear this idea is very general among the country clergy, and the Organist is treated accordingly; but if he were treated by the clergy with about as much civility as they treat the baker or butcher, or even the gardener (it would be asking too much that he might be treated as a professional gentleman), I do not think he would be found quite such a "horrid man" as he is frequently called. As a parting word allow me to ask, are the clergy perfect themselves? Could they not render their part of divine service better, and a little more in accordance with common sense? Suppose amongst other trifles they were to learn to *read*.

Yours obediently,
A Sometime Country Organist.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Permit me to offer a few remarks in answer to a letter signed "Clericus," in the November issue of the *Musical Times*. I am willing to admit that if an Organist is paid at the same rate he would charge for music lessons, he cannot reasonably complain; but, from my own experience, I am confident that six times out of ten this is not the case: for it must be remembered that an Organist's duties are not confined to playing at two or three services on Sunday. In very many churches there are occasional week-day services, on Saints' days, &c., which the Organist must attend, and consequently give up any teaching he may happen to have: then there is the training of the choir, which, if properly attended to, frequently occupies more time than the actual performance of his duties in church. "Clericus" says "The office of Organist generally means corresponding position and support." This is the argument usually made use of by those of the clergy who wish to obtain a good performer for a small salary. I have heard of cases in which an Organist's place, worth say £40 a year, has become vacant; the situation has been advertised at £30 or £35, but with the comforting assurance that "there is a good opening for teaching:" the advertiser fondly hopes by this means to obtain the same talent for £30 as for £40, but I need scarcely say is often miserably disappointed. Your correspondent indulges in a somewhat humourous description of the performances of one of the "underpaid," and I do not deny that there is much force in his remarks; but I must confess I fail to see the justice of complaint when the salary bears such a very small proportion to the services required. The clergy have it in their power to put an end to these exhibitions of incompetency by offering such reasonable recompense as would induce properly qualified persons to come forward. If this is not done, it is not surprising that first class men prefer to occupy their time in teaching, and other professional employments. "Clericus" thinks the grievance is very exceptional, and then says "What is the general style of playing you get from the average Organist of the provinces, taking him at a salary of from £20 to £40 per annum?" Does he expect a competent man to undertake church duty for such a sum? The sexton frequently receives as much. Perhaps he will kindly inform us what he thinks would be a fair salary for a good Church Organist who has to attend three services on Sunday, (one or more probably choral), occasional week-day services, together with the training of the choir, which seldom takes less than two evenings per week. In conclusion, let me remind my brother professionals that in the College of Organists we have an Institution, the object of which is to improve the status and position of the Organist in this country; I am confident that did this Institution receive the universal support from the profession which it deserves, we should hear less of Organists' salaries of £20 or £30 per annum; and I would urge all Organists who have not already done so to become members, or endeavour to pass the examination for Fellowship in this Association.

I am, Sir, yours truly,
A Fellow of the College of Organists.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Permit me to offer a few remarks on the relation of Andante to Andantino. Muzio Clementi in his instructions for the pianoforte gives a table of degrees of movement (as he says, according to Corelli), from Adagio to Prestissimo in which Andantino stands before Andante. Now surely Clementi, an Italian, a good musician and a man of business, wrote nothing but what he had well considered. In Petronj's Italian dictionary Andantino is given "rather *slower* than Audante." Dr. Gregory in his Cyclopœdia, says, "Andantino, in music, gentle, tender and somewhat slower than Andante." I think I have written enough to show that Mr. Sutherland has good authority for "falling into the usual error," although as many composers have fallen into the opposite one, he should have called attention to this in a foot-note.

I am, Sir,
An Amateur of Thirty Years' Standing.

[We have omitted that portion of the above letter which refers to the metronomic signs used by Mr. Henry Smart in his Cantata, "King René's Daughter," because we do not dispute that "Andante" is often coupled with other Italian words which qualify it: but what does it mean when it stands alone, and without a metronomic mark?—Ed. *Musical Times*.]

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

From the immense number of letters received on the subject of "Organists' salaries," we have only been enabled to give insertion to two. This selection has not been made without due consideration; and although the inexorable demands upon our space will always compel us to keep our correspondence columns within reasonable limits, we may hint as a guide to those who favour us with communications upon points of controversy, that those which are temperately worded will always stand the greatest chance of attention.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Ballarat, Victoria.—The eleventh subscription concert of the Harmonic Society was held on Friday, the 1st September, in the Alfred Hall, when *Lucrezia Borgia* and *The Merrie Men of Sherwood Forest* (Birch) comprised the programme. Miss Emanuel, Mrs. H. Cazaly, Messrs. Donaldson, Rees, Gray, Lamble, Nash, Cazaly, Thorburn, and Buntingsang the solos; and the chorus and band of 120 were highly effective.

Belfast.—At the opening ceremony of the Working Men's Institute and Temperance Hall on Wednesday, the 15th

ult., the Inauguration Ode, composed expressly for the occasion by Mr. B. Hobson Carroll, was performed with much success. The tenor solo was excellently sung by Mr. Barton M'Guckan, and the work was received with loud and prolonged marks of approbation, which were continued until the demand for a repetition of the composition was complied with. Mr. Carroll was called forward and warmly greeted.

Birkenhead.—On Tuesday, the 31st October, the Birkenhead Musical Society gave a complimentary concert to the conductor, Mr. E. Jones, in the Workmen's Hall. The room was completely filled. The principal vocalists were Madame Billinie Porter (soprano), Mr. McArdle, in the absence of Mr. George Barton, through indisposition (tenor), and Mr. Cuzner, of Chester Cathedral (bass). Madame Billinie Porter met with a most enthusiastic reception, and was encored repeatedly. Mr. McArdle gave with good effect a new song, entitled "The Music of the Past," composed by Mr. H. Bretton expressly for this concert; and Mr. Cuzner was encored in "If doughty deeds." The choruses were sung admirably, under the conductorship of Mr. E. Jones; and a septett party, directed by Mr. H. Bretton, performed very tastefully a number of selections from various operas. Miss Scarlett presided at the pianoforte for the choruses, and Mr. W. W. Jones at the harmonium, and Mr. Billinie Porter assisted in accompanying the solos. The performance, as a whole, may be pronounced a complete success.

Birmingham.—A gratifying testimonial was given on Monday, the 6th ult., to Mr. William Masefield, junior, who has for the past two years officiated as organist at the Warwick Street Baptist Chapel. Tea having been partaken of, the President (Mr. S. W. Martin) occupied the chair, when a vote of thanks was past for the gratuitous services Mr. Masefield had rendered, and a large framed address, with a pair of handsome ornamental inkstands, were presented as a token of esteem and affection on his retirement. Mr. Masefield, in returning thanks, stated that having completed his engagement at the Warwick Street Chapel, he had accepted an unanimous invitation to occupy the position as organist at the English Presbyterian Church, New John Street West.

Blackpool.—On the 6th ult. an entertainment, consisting of music and readings, was given at the Assembly Rooms. Miss Clelland (from Manchester) sang several songs with much effect, and Misses Webbe and Grindrod, Messrs Gardner, Kirtland, and Stanton also contributed some vocal pieces, which were most warmly received. Mr. Grindrod was the accompanist. The attendance was very large, and the concert highly successful.

Brighton.—Mr. John Hiles, organist of All Saints' Church, Buckingham Place, gave an Organ Recital on Monday afternoon, the 30th October. The Church was well filled, and would doubtless, but for the unpleasant state of the weather, have been crowded, as it has been on former occasions, for Mr. Hiles's reputation as an organist stands very high. The Recital commenced with a Toccata and Fugue, by John Sebastian Bach, which was beautifully executed. The second piece was Mendelssohn's Notturne. The arrangement of this (doubtless from the pen of Mr. Hiles himself) and the Larghetto in A, from Beethoven's 2nd Symphony, which was given afterwards, effectively brought out the parts of the various orchestral instruments, showing the player's power of management. This was followed by a vocal piece from Fraulein Mehlhorn, a lady whose excellent voice and expressive style are well known in Brighton. Her first solo, "I know that my Redeemer liveth," was well given, and the air from *St. Paul* ("Jerusalem"), produced even more effect. Cherubini's "Ave Maria" and Mendelssohn's "Hear my prayer" were also sung with equal success. Mr. Hiles's other performances, including a Concerto, by Handel (No. 2), Barcarolle in F (4th Concerto), by Sir Sterndale Bennett (in which the flute part was very beautiful), the well-known Andante, by Batiste, and a March in G, by Dr. Henry Hiles (who, we believe, is the performer's brother), displayed the same excellencies in the organist that we have before mentioned, and the varied changes and combinations of the organ, to great advantage.

Bury St. Edmunds.—An excellent concert was given on the 10th ult. by the St. Mary's Choir, Glee, and Madrigal Society, under the conductorship of Mr. T. B. Richardson. There was a large and fashionable audience, and all the choral music was warmly applauded. Amongst the most successful pieces may be mentioned Hatton's "Jack Frost," and W. G. Cusins' "Venetian Boat Song," the latter being loudly encored. Mr. T. B. Richardson most ably conducted, and presided at the pianoforte.

Chatham.—On the 7th ult. a concert was given at the Institute, the vocalists being Miss Annie Sinclair, Madame Poole, Mr. Stedman, and Mr. R. Limpus. Miss Sinclair gained a deserved encore for her singing of G. A. Macfarren's "Beating of my own heart;" Mr. Stedman received a similar compliment for his excellent delivery of "Far down a valley;" and Madame Poole was highly effective in the "Lady of the Lea." Mr. R. Limpus accompanied the vocal music, and also sang a buffo song which was re-demanded. The concert was in every respect highly successful.

Chislehurst.—An excellent concert was given by Mr. John Davis, at the Village Hall, on the 21st ult. The principal vocalists were Miss Annie Edmonds, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Lander. Several of the vocal pieces were enthusiastically encored, a compliment which was also awarded to Mr. T. Harper for his marvellous performance of "The Soldier tired," on the trumpet, accompanied by Mr. John Davis on the pianoforte. There was a large audience, and the performance was thoroughly successful.

Colnbrook, Bucks.—The Harvest Thanksgiving was held in St. Thomas's Church on the 25th October. The Church was beautifully decorated with corn, fruit, and flowers. The Processional Hymn was "Come ye thankful people, come." The service was choral throughout. The prayers were intoned by the Rev. William Greive, the lessons being read by the Rev. Mr. D'Arcy. The Anthem was taken from the 65th Psalm, "Thou visitest the earth" (Dr. Greene), the solo being sung by Mr. R. Ratcliff. The sermon was preached by the Rev. Mr. Ives, of Clewer. A tea was provided at the end of the service, after which a selection of songs, glees, part-songs, and madrigals was given by the Church choir, assisted by Mr. Joseph Walsh, Messrs. Perryman, Matthews, Seymour Hammond, Large, W. Bambridge, Pain, Innes, and the following ladies:—the Misses M. Ratcliff, Sherwin, Gorrod, and Duley. Mr. R. Ratcliff was the conductor.

Coventry.—Mr. Trickett's concert, in St. Mary's Hall, on Thursday, the 23rd ult., was a decided and deserved success. In the first part Miss Jessie Royd obtained a hearty encore for her rendering of Donizetti's song, "O luce di quest' anima." The duet and chorus, "To arms," went exceedingly well, the duet part being ably rendered by Mr. Cole and Mr. Sutton. Mr. Cole in his song "Nina," and Mr. Sutton in "If doughty deeds," were thoroughly effective. Mr. Mason's song, "The trumpet on the Rhone," must not be passed over without commendation," and the cornet obbligato, by Mr. Johnson, which accompanied it, told with good effect. Mr. Belcher's violin performances were favourably received. Mr. Trickett acted as conductor, and in the grand fantasia from *Don Juan* (Thalberg), exhibited his complete mastery of the pianoforte. Mr. Harrison accompanied with much ability.

Devizes.—Mr. C. Clarke gave a highly successful concert, on the 6th ult., before a large audience. The principal vocalists were Madlle Liebhart, Miss Jenny Pratt, Mr. E. Lloyd, and Mr. Lander. Madlle. Liebhart was warmly received in her songs, and Mr. Lloyd displayed an excellent tenor voice and irreproachable style in all his solos. Signor Guglielmo officiated as accompanist at the pianoforte, and Herr J. Baht Sauvlet elicited much applause by his performance on the flute. The concert was an excellent one, and reflected the utmost credit upon Mr. Clarke.

Derby.—The performance of Mendelssohn's *Elijah* by the Derby Choral Union, on the 10th ult., at the Drill Hall, was a genuine success. Madame Helena Walker was highly effective in the soprano music, especially in the scene between Elijah and the widow, and the song, "Hear ye, Israel," and Madame Whitaker's "O rest in the Lord" elicited much applause. Mr Lewis Thomas's singing in the part of the Prophet is too well known to need more than a passing word of praise. The tenor music was carefully given by Mr. Dumville, of Manchester Cathedral. The trio, "Lift thine eyes," in which Mesdames Walker and Whitaker were joined by Miss Thompson, was so well sung as to gain an enthusiastic encore. The members of the Choral Union deserve the warmest congratulations upon the success of their exertions during the evening, the whole of the difficult choruses having been given in excellent style. The work was conducted by Mr. Woodward, Mr. Henry Farmer led the orchestra, and Mr. Trimnell presided at the organ.

Driffield.—The amateur concert in connection with the opening of the session of the Mechanics' Institute and Literary Society, took place in the Assembly Room on Thursday evening, the 26th October, before a large audience. The Overture to *Tancredi*, and Mendelssohn's *Wedding March*, with Mr. H. Blakeston at the harmonium, and Miss Bell and Miss Stanford at the pianoforte, a duet for the pianoforte on *Preciosa*, by Miss Stanford and Mr. H. Blakeston, and the Introduction to *William Tell*, as a duet for pianoforte and harmonium, by Miss Clara Bell and Mr. H. Blakeston, were excellently played, and elicited much applause. Several vocal pieces were most successfully given by Misses Bell, Stanford, Stainton, Wigmore, and Dunning, Messrs. J. Clarke, Carlill, and C. Blakeston; a duet, "The Music of the Birds," by Misses Wigmore and Dunning, and the quartet, "How gently the moonlight," by Misses Bell and Wigmore, Messrs. Clarke and C. Blakeston, being amongst the most effective items in the programme. Mr. H. Blakeston, who conducted the concert, was warmly thanked for the excellent manner in which the entertainment had been organised and carried out; and a graceful compliment was also paid to the ladies and gentlemen who had kindly volunteered their services on the occasion.

Great Berkhampstead.—On Monday evening, the 30th October, Mr. J. Macrone, organist of the Parish Church, gave his third annual concert in the Town Hall. The principal vocalists were Mrs. Lamb, Mrs. Barnes, Miss Cook, Messrs. Ellens and Crew, all of whom were highly successful. Mr. Macrone performed with much effect two pianoforte duets with Mrs. Watson, and Mr. Ellis Roberts elicited much applause by his excellent harp playing. The attendance was very good.

Great Yarmouth.—The members of the Great Yarmouth Musical Society gave their first concert of the season at the Drill Hall, on Monday evening, the 13th ult., before a large audience. The first part was devoted to Cowen's Cantata, *The Rose Maiden*. The principal vocalists were Miss Susanna Cole, Madame Poole, Mr. Reed Larwell, and Mr. Theodore Distin. The work was thoroughly successful with the audience. In the second

part, the most effective pieces were Balfe's "Good night, beloved," by Mr. Larwell; the Lady of the Lea," by Madame Poole; "Tell me, my heart," by Miss Susanna Cole; and "Miei Rampolli," by Mr. Distin. The performance reflected the highest credit on Mr. Stonex, the conductor; on Mr. Dyer, the leader of the band; and on the committee of the Musical Society.

Halifax.—On Tuesday, the 14th ult., a concert was given by the Philharmonic Society in the Mechanics' Hall. The band was considerably augmented for the occasion, and the orchestral pieces, including Mozart's Overture to *Idomeneo*, and Wagner's to *Tannhäuser*, were excellently played. The performance of Mendelssohn's Pianoforte Concerto in G minor, by Mr. Walter Bache, was a marked feature in the concert; and Mr. Ties was also highly effective in a violin solo. Mrs. Joe Eckersley (already well known as Miss Amy Empsall) elicited much applause in all her vocal pieces, especially in the scena, "Softly sighs" (from *Der Freischütz*) which was given with much dramatic feeling. Mr. Whitaker conducted with his usual ability.

Hull.—The twenty-ninth public performance of the Hull Harmonic Society took place at the Music Hall, Jarratt Street, on the 3rd ult. Handel's Oratorio, *Samson*, was the work selected for performance, the principal vocalists being Miss Ruth Harlow, Miss Clelland, Mr. Alfred Kenningham, Mr. Whitehead, and Mr. R. T. Vivian. Miss Harlow and Miss Clelland were highly successful, and Mr. Kenningham elicited much applause in the solo, "Total Eclipse." The choruses were excellently given throughout; and Mr. Stephenson, the able conductor, has a right to congratulate himself upon the result of his teaching. The audience was one of the largest ever assembled at the Society's concerts.

Isle of Man.—At the meeting of the advanced division of the Douglas Singing Class on Thursday, the 19th November, it being considered desirable to change the above name, it was resolved, upon the proposition, and at the express wish of the members present, that it should henceforth be called "Miss Wood's Choir." This choice of a name, intended by the members as a mark of confidence in their able and painstaking conductress, will no doubt be felt by her as a compliment, the more gratifying from its being unexpected and unsought. The members of this association are busy preparing Mr. Barnby's Cantata, *Rebekah*, for their first concert this winter.

Leamington.—An Operetta was produced on the 15th ult., at the Music Hall, described in the programme as a piece of absurdity "in three whims," the dialogue being by Captain E. Spencer, and the music by Signor Aspa. The local press speaks in the highest terms of the songs and duets in the piece, all of which were thoroughly successful with the audience, several being redemanded. The principal parts were sustained by Miss Julia Lawson, Miss Robertha Erskine, Miss Beverley, Mr. Desmond O'Callaghan, and Mr. C. A. Mott.

Liverpool.—The seventy-fourth anniversary dinner of the Liverpool Apollo Glee Club took place on the 2nd ult., Mr. Skeaf, the President for the season ,occupying the chair, and William Laidlaw Esq., the vice. A number of glees by Callcott, Bishop, Webbe, Farmer, Evans, &c., were well rendered by the performing members, Messrs. Haswell, Evans, J. B. Clarke, Brough, R. Evans, J. Jones, T. J. Hughes, Carroll, and Armstrong, Mr. Skeaf presiding at the piano. The club was reported to be in a prosperous condition, and in possession of a library of between three and four thousand glees.——The ninth concert for the present year of the Philharmonic Society took place on the 7th ult., the principal vocal artists being Madlle. Jeanne Devries and Signor Mendioroz. Solo violin, Mr. Henry Holmes. The leading orchestral features of the programme were Mozart's Sinfonia in D major (No.5), and the Overtures to *Melusine* (Mendelssohn), and *Tannhäuser* (Wagner). The march in the latter opera was also given with much precision and effect. Mr. Henry Holmes performed Spohr's "Dramatic Concerto", with peculiar delicacy and feeling, and was warmly applauded. He also played, with equal effect, Schumann's *Abendlied*, and a *Tempo di Bourrée* (Bach), which was encored. The singing of Madlle. Devries and Signor Mendioroz was greatly admired. The duet from Verdi's *Traviata* "Dite alla giovane," and the baritone song, "Di Provenza il mar," being especially successful. The choral members sang, with much spirit, two part-songs; and the chorus from *Alexander's Feast*, "The many rend the skies."——The thirty-sixth open rehearsal (the first this season) of the "Societa Armonica" was given on Saturday, the 11th ult., in the hall of the Liverpool Institute, which was crowded in every part. The programme was an excellent one, and was well executed throughout. The soprano solos were entrusted to Mrs. Billinie Porter (a daughter of the able conductor, Mr. Armstrong), who for some time has been engaged in the metropolis. She has a voice of much purity, and in the songs "Softly sighs" (Weber) and "The ray of hope" was highly successful, and received at their conclusion the warmest applause. The other solo vocalist was Mr. Forrester, who sang with much taste the solo in Rietz's "Laudate Dominum." The band was all that could be desired, and the performance of the overture to *Masaniello*, Romberg's Symphony in D, the second ballet music from Schubert's *Rosamunde*, and the Turkish March from the *Ruins of Athens* (Beethoven) was particularly effective. The choruses were all judiciously sung, and the concert was in every respect thoroughly satisfactory.—The tenth subscription concert of the Philharmonic Society, on the 21st ult., was devoted to an excellent performance of Mendelssohn's *First Walpurgis Night* and a miscellaneous selection. The principal artists were Madame Rudersdorff, Madlle. Drasdil, Mr. Arthur Byron, and Herr Carl Stepan. The Overtures were Weber's *Preciosa* and Auber's *Fra Diavolo*. The Sinfonia, Mendelssohn's "Italian Symphony." Madame Rudersdorff declaimed, with great energy and expression Randegger's fine scena, "Medea." Madlle. Drasdil, Mr. Byron, and Herr Carl Stepan were highly effective in their various solo performances; and the concert was, in every respect, thoroughly successful.

Manchester.—A concert, in aid of the children of the late Mr. Charles F. Anthony, was given in the Free Trade Hall on Monday, the 23rd October. An excellent programme was provided, the principal vocalists being Miss Katharine Poyntz, Madame Osborne Williams, and Mr. W. Winn. Mr. Horton C. Allison's pianoforte solos were much admired, as were also those by Mr. Edward de Jong (flute) and Herr Van Biene (violoncello). The attendance was very large, and a considerable sum realised.—— The first concert of the Athenæum Musical Society was given on Friday evening, the 17th ult., the programme consisting, as usual, of songs, ballads, and part-songs. Under the excellent guidance of Dr. Hiles, the choir of the Society has become remarkably effective, and its success amply proves that much may be done in the cultivation of music when amateurs meet for regular practice under an accomplished conductor. Of the part-songs given, we may specially commend Macfarren's "Under the greenwood tree" (encored), Calkin's "Night-winds that so gently flow," and H. Leslie's "Gentle daughter of the year." In addition to some very agreeable singing by amateur members of the Society, Miss Heywood, one of the most accomplished of our native vocalists, contributed several solos. Her excellent contralto voice was heard to great advantage in Mehul's song from the opera *Joseph*, and the old English ballad, "My lodging is on the cold ground." She was recalled after each song, and accepted an encore for the former.

Margate.—One of the best concerts given in this town for some time past, was held at the Assembly Rooms, on Wednesday evening, the 15th ult., under the auspices of the Margate Church Institute. The programme, which was well selected, consisted of two parts—sacred and secular—the selections being from the compositions of Mendelssohn, Haydn, Benedict, Handel, Hatton, Bishop, Balfe, Stevens, Boscovitch, Lee, Barnett, &c. The vocalists were Miss Dixon (soprano), Mr. Plant (alto), Mr. Moulding (tenor), and Mr. Rhodes (bass); Mr. Lott performing the duties of pianist. The whole of the pieces were remarkably well rendered, especially the quartetts, choruses, trios, glees, and part-songs. There was a large and select audience.

Marlborough.—On the 16th ult. Mr. W. S. Bambridge gave a concert, which drew together a large and fashionable audience. The principal vocalists were Madlle. Liebhart, Miss Lucy Franklein, Mr. Edward Lloyd, and Mr. Lander. Mr. Bambridge's pianoforte solos—an "Allegretto Sostenuto" (Henselt), "Allegro Molto" (Moscheles), and a Rondo by Weber—were warmly received, the last gaining a double encore, in response to which he played a "Meditation" of his own composition. The vocal pieces, especially G. B. Allen's "Little Bird," by Madlle. Liebhart; "In questa tomba," by Miss Franklein; Balfe's "Good night," by Mr. Lloyd, and Handel's "Tutta Rea," by Mr. Lander, elicited much applause; and the flute performance of Herr J. Baht Sauvlet was also an important feature in the programme. Signor Guglielmo was also an able accompanist.

Pontypool.—Mr. Charles Lawrence, of Pontymoile, Pontypool, was one of the successful candidates at the late Oxford preliminary examination for the degree of Musical Bachelor.

Sandown, Isle of Wight.—Mr. Fred. G. Baker having resigned the Organistship of Sandown Parish Church, which post he has filled for nearly eight years, has been presented, by the members of the choir, with Best's arrangements, from the Scores of the great Masters, for the Organ—4 vols.—and Handel's Organ Concertos. Mr. Baker is appointed to St. Saviour's on the Cliff, Shanklin, Isle of Wight.

Sheffield.—On the 6th ult., the Queen Street Harmonic Choir gave a performance in the Music Hall, Surrey Street, before a large audience. The choir, although the youngest in the town, has, under the able direction of Mr. H. Coward, attained considerable proficiency. Romberg's Cantata, *The Lay of the Bell*, which formed the first part of the programme, was exceedingly well performed, the principal parts being most effectively given by Miss Twigg, Mr. A. Kenningham, and Mr. J. H. Sutcliffe. The band was led by Mr. C. Stokes, Mr. Moxey presided at the pianoforte, and Mr. Coward was the conductor.——Mr. Crowther Alwyn's concert at the Music Hall, on the 23rd ult., was attended by a large audience. Mr. Alwyn was assisted by Mr. Henry Holmes (violin), and Signor Pezze (violoncello), Miss Sophie Ferrari being the vocalist. Mendelssohn's Trio in D minor, and Beethoven's in C minor, for pianoforte, violin and violoncello, were most artistically given by the above-named instrumentalists, and Mr. Alwyn; and Schubert's duet for pianoforte and violin, played by the concert-giver and Mr. Henry Holmes, was also an important feature in the programme. The pianoforte performances of Mr. Alwyn included a selection from Schumann's *Kinderscenen* and a piece of his own composition, all of which were received with warm and deserved applause. The solos of Mr. Henry Holmes and Signor Pezze, and the singing of Miss Ferrari, contributed much to the success of a very excellent concert.

Staleybridge.—The fifty-seventh annual grand evening concert of the Staleybridge Old Band took place on the 26th October, in the great hall, which was crowded by an enthusiastic and highly appreciative audience. The concert was under the patronage of the mayor, councillors, and principal nobility and gentry of the county. The following vocalists were engaged:—

Miss Manfrey, from the Conservatoire Royal, Brussels; Miss Harlow, Mr. Dyson, and Mr. C. J. Bishenden (bass) from London; pianist, Mr. Andrews; bandmaster, Mr. J. Reece, and solo violoncello, Mr. Avison. Among the most successful performances of the evening were Miss Harlow's rendering of "O fair dove," and Mr. Bishenden's singing of Dr. Boyce's fine old air, "Hearts of Oak," which he gave with much spirit and fervour, and elicited an enthusiastic encore. Miss Manfrey also met with a warm reception, and Mr. Dyson gave "The Message" in good style. Several other vocal pieces were included in the programme, which was essentially of a popular character. The Staleybridge Old Band gave various selections in a very effective manner, reflecting great credit upon the bandmaster, Mr. Reece. The large hall was beautifully decorated with flags, flowers, &c., and presented a very handsome appearance.

Stanwell, Middlesex.—A new school for girls was opened on the 1st ult. The site for the building has been given by Sir John Gibbons, Bart. The architects were Messrs. Walker and Elsman, of Hampton, and the builder, Mr. H. Mole, of Colnbrook. The room was beautifully decorated by Miss Gibbons, Mrs. C. Gibbons, and Miss Charlotte Gibbons, of Windsor. During the tea a selection of music was performed on the pianoforte by Mr. Joseph Walsh and Mr. Martin Brown. Speeches were made on the importance of the general spread of education by the Rev. R. Parry Burnett, Rev. C. Furze, Mr. Henry Waugh, Rev. Mr. Pilkington, Mr. James Ward, and Captain Charles Gibbon. A selection of music was afterwards performed, including a vocal duet by Mrs. Gibbons and Miss Kent, and several glees by Hatton, Bishop, and Macfarren, the singers being Miss M. Ratcliff, Masters Innes, Weedon, and Messrs. Large and Richard Ratcliff. The organist of the parish, Mr. Ratcliff, conducted.

St. Peter's, Rawdon, near Leeds.—An addition has been made to the organ in this church of eight stops in the swell, and the open diapason 16 feet on the pedal organ. The organ is divided into two parts on each side of the chancel. The great organ, choir, and pedal are in the south, and the swell in the north chamber. A front with decorated pipes has been placed on the north side. This additional work has been completed by Messrs. Halmshaw and Sons, of Birmingham, at a cost of £160. The Rev. G. H. Palmer, B.A., Præcentor of St. Margaret's, Liverpool, played the organ at the services, and his accompaniments to the Hymns, and to the Psalms and Canticles (taken from the "Mechlin Psalter," edited by Messrs. Doran and Nottingham, which is in use at this church) were executed in a masterly style. The solo in the anthem at Evensong was sung by Mr. C. Prince, of the Parish Church, Bradford. The psalms and hymns were well rendered by the large congregations present at these services. The choir led the singing very fairly, but it wants an addition of bass voices to balance the undue preponderance of trebles and tenors. The tone and quality of the new stops in the organ are of the highest excellence, being soft and mellow, and suitable to the size of the church. The collection amounted to £8 18s. 10½d.

Wanstead.—The Wanstead Musical Union commenced its fourth season on Monday evening, the 30th October, when the members met to practice Mozart's Twelfth Mass.

Warrington.—The first of Mr. Oakden's subscription concerts for the present season took place on Tuesday evening, the 24th October, in the Public Hall. The principal vocalists were Madame Colombo, Madame Trebelli Bettini, Signori Tessèman, Borella, Caravoglia, and Foli, with Signor Tito Mattei as solo pianist. An excellent programme was provided, and the performance was, in every respect, highly successful.

Whitehaven.—Mr. Hamilton White gave his first concert of the season, on Tuesday evening, the 31st October, in the Oddfellows' Hall. The artists engaged were Mesdames Rudersdorff (Soprano) and Drasdil (Contralto), Mr. Arthur Byron (Tenor), Mr. Whitney (Bass), and Mr. Oscar Beringer (Pianist). Owing to severe indisposition, Madame Rudersdorff was unable to appear. Madlle. Drasdil's "In questa tomba," Mr. Byron's "Draw the sword, Scotland," and Mr. Whitney's "Possenti Numi," were amongst the vocal pieces most admired; and Mr. Beringer's brilliant playing attracted considerable attention. The hall was crowded in every part.

Wigan.—On Thursday, the 16th ult., an evening concert was given in the Public Hall by the choir of the Parish Church of All Saints. The chief feature in the programme was Sullivan's Cantata, *On Shore and Sea*, the execution of which was, in every respect, thoroughly satisfactory. Mr. Walter Parratt played selections from two of Beethoven's Pianoforte Sonatas, in which he displayed much musical ability and taste.

Windsor.—Mr. Orlando Christian gave a concert, in Dr. Hayne's Music Room, Eton College, on the 1st ult., which was well patronised by the Head Master, Assistant Masters, and Students. Madame Thaddeus Wells was very successful in "Lo, here the gentle lark" (Bishop), flute obbligato, Mr. H. Nicholson. Mr. Christian sang "The Yeoman's Wedding" (encored) and "The Scout" (Campana). Randegger's trio, "The Mariners," was well given by Madame Wells and Messrs. Christian and Mellor; and some operatic selections, performed by Messrs. Nicholson, Lazarus, S. Hughes, and Kemp, were much applauded. Mr. S. Kemp, R.A.M., conducted.

Organ Appointments.—Mr. James Halle, to All Saint's, Surrey Square, Old Kent Road.—Mr. George Selves, Junr., to Queen's Road Chapel, Dalston.—Mr. Dinelli, from St. John's, Hammersmith, to St. Michael's, Chester Square.

Choir Appointments.—Mr. John Pearson, Alto, to the Cathedral Choir, Manchester.—Mr. George Izant, Bass, to St. Saviour's, Clapham.—Mr. D. Doxbury, Tenor, to New College, Oxford.

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(Signed) SEYMOUR J. G. EGERTON, Nov. 8th, 1871. Deputy Commissioner for Music.

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THE MUSICAL TIMES,

And Singing Class Circular.

JANUARY 1, 1872.

ON THE RHYTHMICAL FORM OF AN ANGLICAN CHANT.

By Dr. Stainer.

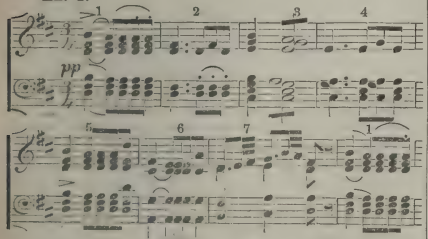
It is not hoped that the following remarks will contain any striking novelty, or broach a theory which has not been hitherto suggested elsewhere. But the important position which Chants, double and single, occupy in the services of our Church ought to render a short consideration of their formal structure useful, if not interesting. A single chant, as we all know, consists of two parts, the first of which contains three bars; the second four; the two parts being separated by a double bar, thus:

| 1 | 2 | 3 ‖ 1 | 2 | 3 | 4 ‖

An addition of the number of bars in each division produces the anomalous total of seven. Anomalous, because, as must be generally observed, phrases of seven bars in length, are of but rare occurrence. They are met with no doubt, but only in such positions as point out the fact that they are subordinate to some more elaborate rhythm dependent upon a proper system of grouping such phrases into an extended rhythmical whole. In these cases an effect is produced quite different to that produced by the frequent repetition of a Chant. To follow out this line of thought further, though it leads to most important results, would be to carry the reader far above the comparatively trifling subject in hand, to unexplored regions of musical analysis.

The following is a specimen of a seven-bar phrase in triple measure from Schubert's Pianoforte Sonata, op. 120:—

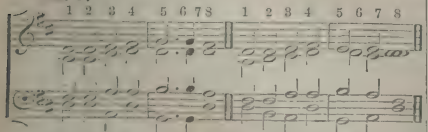
Ex. 1.



&c. As before.

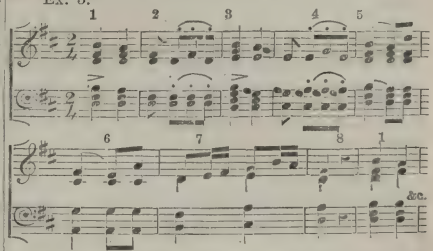
The first bar of the repeated phrase is given in order to show that an eighth bar is not left to be understood in a manner similar to that in which the eighth pulse is understood in a tune called Sevens, thus:

Ex. 2.



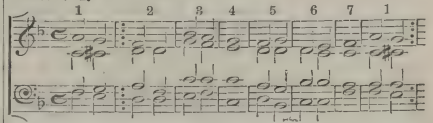
from which it is plain that as far as the structure of the *tune* is concerned, it might as well be classified among "eights," inasmuch as the time of one half-foot is added to each line of the words at the last note of each line of the music. Whereas, in the phrase quoted from Schubert no imaginary pulse or pulses complete the seven-bar phrase, which can be repeated without a pause, and which when disintegrated consists of twenty-one pulses. It would seem that this completeness is due to some extent to the triple measure, because, if an attempt be made to transfer the theme to duple measure, it falls most naturally into an eight-bar phrase, thus:

Ex. 3.



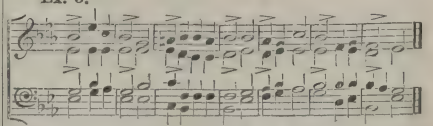
Nor is it easy to construct a seven-bar phrase which will bear repetition as a Chant does; let us attempt it.

Ex. 4.



If this (Ex. 4) be played over several times, care being taken that not more than two beats be allowed to the seventh bar, it will be noticed that our notions of rhythm are entirely broken up, and that an effect is produced quite unlike that of an often repeated Chant. Something is evidently supplied, by the mind of hearers, to the seven bars of a chant, so as to complete its apparently incomplete form. If further proof of this be required, let us write out Robinson's Chant in half time, and play it through tolerably quickly with a strong emphasis on every down-beat, thus:

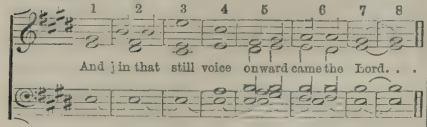
Ex. 5.



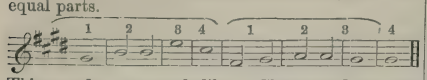
The effect of this (Ex. 5) is of the same unsatisfactory kind as that produced in Ex. 4. It may be safely assumed then that *something* is supplied by the mind to a Chant. What is this something? We may discover it in two ways by actual experiment, namely, either by tracing how an ordinary eight-bar phrase can be turned into a Chant; or, how a Chant can, without violence being done to its melodic form and its usefulness, be converted into a single or double eight-bar phrase. A correct result in the former case will of course point out the course to be pursued in the latter, and if it be admitted that the Chant has undergone no change of nature by its transformation, the theory of form which we are seeking will have been found. Let us take the

following well-known phrase from Mendelssohn's "Elijah":

Ex. 6.

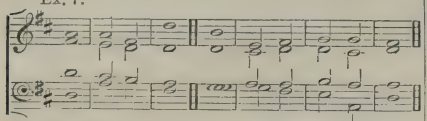


The melody of this divides itself naturally into two equal parts.



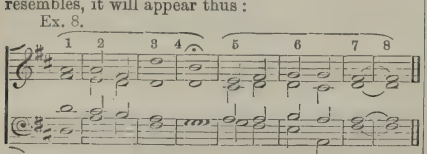
This sounds very much like a Chant, and is in its details so similar to one that a comparison between the two will be easy. Let us compare it with a well known chant by Battishill, to which it bears an accidental melodic resemblance.

Ex. 7.



If it be wished to write out this Chant in a form like that of the passage (Ex. 6), which it so closely resembles, it will appear thus:

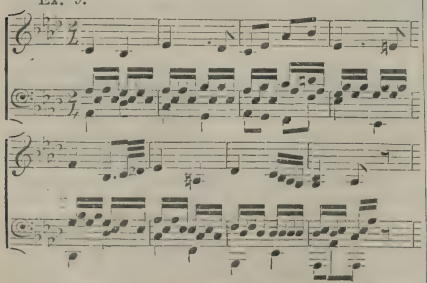
Ex. 8.



Without any substantial alteration our seven-bar Chant thus becomes an eight-bar phrase, the only changes made, being the addition of a final bar, and the removal of the double bar in the middle.

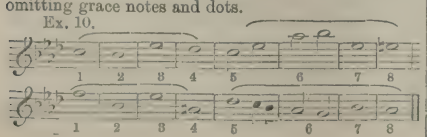
Let us take a double phrase of eight bars, or of four bars of four pulses, which is the same thing, from Beethoven, and convert it into a Chant.

Ex. 9.



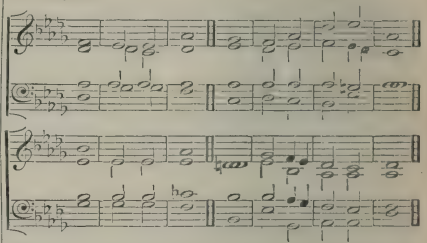
The melody of this may be first thus transferred, omitting grace notes and dots.

Ex. 10.



No injury is done to the salient outlines of his rhythm, although chant-form requires an altered position of the last four semiquavers. According to the theory attempted to be set up, the reciting notes will be Nos. 1 and 4 of each half (compare Ex. 6 and 8). This melody, necessarily transposed for adaptation to voices, but transposed into a key suitable to the gravity of the theme, will appear thus as a Chant.

Ex. 11.

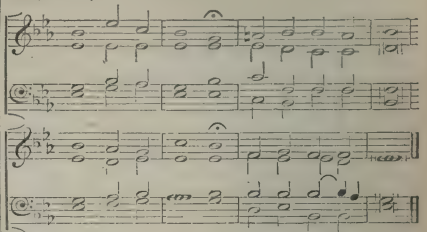


We hope that the fact is, from these examples, tolerably substantiated, that the second and fourth reciting notes belong rhythmically *to the previous enclosure in double bars* (compare Ex. 10 and 11).

If the reader requires further proof, let him turn "La ci darem" into a Double Chant; and also compare Lupton's excellent chant from Boyce's "By the waters," with its source.

Having turned a Single Chant into a complete musical sentence (see Ex. 8), it is now time to submit a Double Chant to the same process. Robinson's Chant will be presented in this new dress, if unnecessary bars be omitted:

Ex. 12.



If the reader will play this over in strict time, and then compare it with Ex. 5, which preserves intact the rhythm of the Chant as commonly written, he will be sceptical indeed if he does not call this (Ex. 12) a real musical sentence; that (Ex. 5) a sentence from which a something is eliminated.

There remains to be considered this important question, "How do you account for the non-disturbance of the rhythm by the *ad libitum* retention of the reciting notes?"

Enquiries in this direction are partially answered at once, by stating that the second and fourth reciting notes (see the pauses in Ex. 12) are the *end* and *not the beginning* of a limb of the sentence, they can therefore be, by universal assent, extended to any required length without injury to form, whether this extension of their duration is made for purposes of recitation or not; the first and third reciting-notes only remain therefore as requiring some expla-

nation. The explanation thus asked for leads us into what is apparently an entirely new subject, but in reality, one which is connected beyond disseverance with the theory of chant-form, namely, the Theory of Pointing for Chanting.

On examination of a carefully pointed Psalter it will be found that the system is not only of use to keep the voices together *after* they have left the reciting note, but *before* it is finished, and that this is attained by marking a syllable or word with an accent thus:

O come let us sing | unto the | Lord || let us heartily re-joice in the | strength of | our sal | vation ||

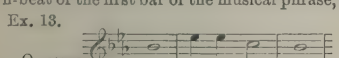
or, by using a different fount of type, thus:

O come let us SING, &c.,
let us heartily reJOICE in the, &c.

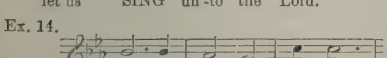
What then is the object of this importantly marked *arsis* before the end of the reciting note? That it is important to mark it, is proved by the fact that if a word is not made prominent in the letter-press, choir singers will of their own accord accent a particular syllable or word, often without the smallest regard to its value in the text, just before leaving the reciting-note.

The answer to this, which is obvious to all experienced choir trainers, and which explains also the reason why a retention of the first and third reciting-notes can be tolerated, is, that this accented word is the point from which the rhythm of the first bar commences, or in other words this accent marks the down-beat of the first bar of the musical phrase, thus:

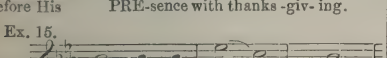
Ex. 13.



Ex. 14.



Ex. 15.



We can now account for the fact of the non-disturbance of the Rhythm by the long-sustained reciting note, by saying, that sufficient of the recitation is left and then accented, so as to determine definitely that point from which Time commences and the Phrase is measured. Aware of this fact, the late Dr. Stephen Elvey, a thoughtful and painstaking pointer of the Psalms, used in his Psalter distinctive types for words to be sustained during the time of a semibreve, as in Ex. 13, and during a dotted minim as in Ex. 14, and so on. And the Rev. H. Pullen has in his Psalter introduced a bar to point out the accent, thus:

O come, let us | sing | unto the | Lord.

But although the second and fourth Reciting notes do not present the same obstacles to the musical metre as do the first and third, yet it must be remembered that they are treated by choir-singers in just the same manner as those already discussed; thus they give a complete measure at the end of each phrase corresponding to that at the beginning of each phrase.

The objections to the form of a Single or Double Chant as attempted to be drawn out here, which is as follows:

will probably be to this effect; 1st, that in ordinary practice it is not found that choirs retain the last note of a single chant or last note of each half a double chant, for the space of two bars during antiphonal chanting; 2nd, that many chants, if converted into the above shape, would present most absurd forms of melody. With regard to the former of these objections, it may be said that choirs do not limit themselves to the *one semibreve* which closes the seven bars of a chant, but hold it on longer, if not for the full duration of *two semibreves*. An attempt to beat time to ordinary chanting, allowing *exactly* two beats for each final bar, will, prove this, and also, if two beats be strictly enforced the effect is most unpleasant.

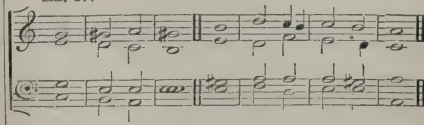
In answer to the latter objection, it may be said that it might naturally be expected that those writers of chants who took the seven-bar form with its irregularly placed double bars as their model, without enquiring into its real meaning, would produce forms of melody only adapted to that special form. Also, that the use of bars in Chants at all, has been from the very beginning merely for the sake of assisting singers to cut prose into so many slices, and not for the purpose of pointing out to the theorist the rhythmical outline.

Single Chants were in all probability founded on those Gregorian tones which seemed best adapted to the *English version* of the Psalms. The introduction of bars must have been for many years quite tentative, the many different forms in which old Chants are written helping to prove this to have been the case. The form given in Dr. Boyce's Cathedral Music is well known. The following form, written originally on a six-line stave, occurs in an old book in Magdalen College Library, from which it is transcribed:

Ex. 16. Mr. Hen. Purcell.

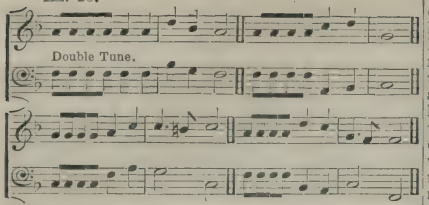
This is the well-known Chant *now* written thus:

Ex. 17.



If the method of writing out this Chant, as shown in Ex. 16, be compared with that in Ex. 17, it will be found that the former is perfectly rhythmical, and the latter, as usual with us, thoroughly unrhythmical. The former strongly confirms, though it has not suggested, the views here expressed, and proves that our musical ancestors wrote out a Chant, if possible, as a correct musical phrase, although the additional notes seem to have been merely for the sake of appearances. The Chant just quoted is immediately followed in the same hand-writing by a "Double Tune," by Mr. J. Gakes, written thus:

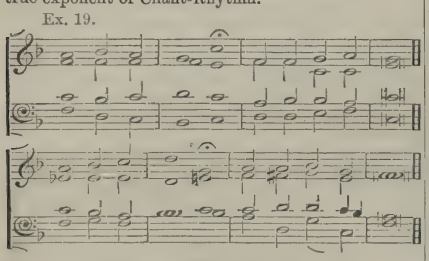
Ex. 18.



This, evidently in the earliest *double-Chant* form, is also in itself a strong argument in favour of the theory here laid down.

In conclusion, it may be necessary to say that the transformation of an eight-bar phrase into a chant has been ventured upon here, only for the sake of the conclusions to be drawn from the result, not as signifying approval of such arrangements generally, or as suggesting that the argument can be strengthened by analysing those innumerable arrangements, in which the most trifling similitude seems to have justified the arranger in saying that his handiwork is "from Mr. So-and-so." Lastly, if young composers will try their hands at writing eight-bar phrases on the system here exemplified, and will then transfer them to the common shape, they will find their scope of melody greatly enlarged, and no doubt some really good Chants will result. One of the best chants ever written is here given (though without the permission of its author, E. J. Hopkins), in the form which it is sincerely hoped the reader will feel convinced is a true exponent of Chant-Rhythm.

Ex. 19.



THE ORATORIO CONCERTS.

AT the second Concert, on the 6th ult., the Oratorio was Mendelssohn's "Elijah," the principal vocalists being Madame Cora de Wilhorst, Miss Katharine Poyntz, Miss Marion Severn, Miss Julia Elton, Mr. Raynham (who supplied the place of Mr. Sims Reeves, unavoidably absent from an attack of hoarseness), Messrs. Stedman, Pyatt and T. Beale, and Herr Stockhausen. English audiences have been lately so accustomed to hear the part of "Elijah" sung in one unvarying manner that a purely German reading of the music became in the highest degree interesting; and although, therefore, Herr Stockhausen adhered to his own conception of the character, wisely disregarding the models established by his predecessors in this country, so thoroughly did he realise the intention of the composer—so artistically did he colour with the minutest shade of expression every phase of the music—that he completely carried his hearers with him throughout. The whole of his recitatives were given in masterly style; and the duet with the Widow, the impassioned solo, "Is not His word," and more especially the pathetic air, "It is enough," proved that he had studied the part with a reverence inseparable from the nature of a true artist. In his taunts to the Baal worshippers he was extremely successful, the defiant mocking tone in which he threw out the phrase "Call him louder," being in the highest degree dramatic, and we may also say that in the reiteration of these words it was quite refreshing to hear the notes sung as Mendelssohn has written them, and not as recent *Elijahs* have altered them, to display a high F. Madame Cora de Wilhorst sang the whole of the soprano music with much earnestness and care, creating the greatest effect in the duet with *Elijah*, which is more particularly adapted to her voice and method. Miss Julia Elton would have been compelled to repeat her very excellent interpretation of "O rest in the Lord," had she sung it under a conductor less resolute in his desire to resist encores than Mr. Barnby. She was however most enthusiastically applauded, a compliment with which we trust vocalists will in time learn to rest satisfied. Miss Marion Severn gave the music of the *Queen*, with good dramatic feeling, and Miss Katharine Poyntz in the duet (with Miss Severn) "Zion spreadeth her hands," and in the trio "Lift thine eyes." (with Madame De Wilhorst and Miss Severn) was thoroughly satisfactory. Mr. Raynham created a highly favourable impression in the tenor music, the air, "If with all your hearts," being especially well sung, and the recitatives being declaimed with much intelligence and truth of expression. Messrs. Stedman, Pyatt and T. Beale lent efficient aid in the concerted music, the performance of the double quartett, "For He shall give," amply proving that each part was entrusted to a steady and experienced singer. The choruses were uniformly well sung throughout; indeed there can be little question that so fine a rendering of them has never before been heard in the metropolis. Mr. Barnby has now so thoroughly got the whole of his choristers under the control of his *baton* that they move like one machine, the unanimity of their movement however being regulated by a sympathy with the music which, with all due allowance for the power of the conductor, can scarcely come from the conductor alone. The choruses, "Blessed are the men," "He, watching over Israel," and "Be not afraid," were perfectly sublime in depth of expression; and the Baal choruses and "Thanks be to God" were given with such extraordinary precision and brilliancy as to create a positive enthusiasm with the audience. The entire performance of the work was indeed a triumph for the Oratorio Concerts. On the 20th ult., at the third concert, the "Messiah" was given, the solo parts being sustained by Madame Lemmens-Sherrington, Miss Emily Spiller, Madame Laura Baxter, Mr. Sims Reeves, Herr Stockhausen and Mr. T. Beale. Madame Sherrington was in excellent voice, and gave the airs "Rejoice greatly," and "I know that my Redeemer liveth," with true religious fervour, receiving for both the most enthusiastic marks of approbation. Miss Spiller sang "Come unto Him," and "How beautiful are the feet," with so much purity of style and earnestness as to elicit a storm of applause. Madame Laura Baxter, who was at first obviously nervous, gave a very effective rendering of "He was despised," thoroughly enlisting the sympathies of her hearers. Mr. Sims Reeves's singing of the tenor music in this Oratorio has so long been acknowledged as the finest rendering of the part we have ever had that we can add but little to the unqualified admiration which we have so often before expressed upon his singing. We may say, however, that the Recitative and Air, "Thy rebuke hath broken," and "Behold and see," were so exquisitely given as to create an effect upon the audience almost too deeply felt to be expressed in audible applause, although it need scarcely be said that such outward demonstrations of approval were loud and universal. The bass part was sung to perfection by Herr Stockhausen, the air, "But who may abide" (too often given to a contralto), and "Why do the nations," displaying his voice and style to the utmost advantage. A good word must also be said for Mr. T. Beale, who (being called upon at a few minutes notice, in consequence of the hoarseness of Herr Stockhausen) gave the trying air, "The trumpet shall sound" (with Mr. T

Harper's unrivalled trumpet *obbligato*) so excellently as to assure us of his power to take the first parts in Oratorios, should he wish to devote himself to this style of music. All the choruses were sung with the utmost precision and effect, "And the glory of the Lord," "For unto us," "All we, like sheep," the "Hallelujah" and "Worthy is the Lamb" especially testing the highest powers of the choir with the happiest result. In the "Hallelujah" the sopranos were remarkably fine; and where the full tone of the choir was required, the effect was unimpaired by the slightest roughness in the quality of any department. Mr. Joseph Barnby, as usual, conducted, and Mr. F. A. W. Docker presided at the organ. The Hall at both concerts was crowded in every part.

ROYAL ITALIAN OPERA.

The revival of Donizetti's sparkling Opera "Don Pasquale" at this establishment, enabled Madlle. Marimon to appear in a part thoroughly suited both to her voice and style. The vivacious *Norina* is by no means an easy character either to sing or act, and it may be anticipated therefore that Madlle. Marimon scarcely fulfilled all the requirements desired by an audience so familiar with the many excellent *Norinas* who have from time to time appeared. The music was, however, thrown off with an ease and brilliancy which elicited the warmest marks of approbation; and Madlle. Marimon added one more to her list of successes, although the exacting few amongst her admirers might still indulge a hope that time and experience would enable her to keep more within artistic control those exceptionally fine powers with which nature has endowed her. Signor Fancelli was encored in "Com' è gentil;" Signor Mendioroz played and sang the part of *Malatesta* with much spirit; and Signor Borella gave as fidgetty and exaggerated an impersonation of *Don Pasquale* as *Buffo* singers have latterly accustomed us to. The theatre closed on the 9th ult., the Opera being "Der Freischütz." The work was not very strongly cast, with the exception of the *Agata* of Madlle. Titiens, which was in every respect an excellent performance; indeed, we have scarcely ever heard the *Scena* "Softly sighs" so well sung. Signor Foli was *Caspar*, and Signor Vizzani, *Max*. The performance terminated with the National Anthem.

ROYAL ACADEMY OF MUSIC.

The competition for the Westmorland Scholarship, the Potter Exhibition, and the Prize Violin, took place on Tuesday, the 19th ult., at the Institution in Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. W. Dorrell, Signor Garcia, Mr. John Hullah, Mr. H. C. Lunn, Mr. G. A. Macfarren, Mr. Walter Macfarren, Dr. Steggall, and Mr. Henry Holmes. The results were as follows:—Westmorland Scholarship, Miss Annie Butterworth, elected; Miss Jessie Jones and Miss Harford, highly commended. Potter Exhibition, Mr. William A. Howells, elected; Master Henry Walker, highly commended. Prize Violin, adjudged to Mr. W. Frye Parker. Highly commended, and to receive a prize of a violin bow, Mr. Charles A. Howard.

We are requested to state that Mr. H. M. M. Jenkins has been appointed Conductor to the Royal Small Arms Factory Choral Society, Enfield.

The annual competitive literary and musical meeting of the Welsh inhabitants of the metropolis was held at the Vestry Hall, Chelsea, during the past month, Mr. Watkin Williams, M.P., in the chair, supported by Mr. Morgan Lloyd (Barrister), Mr. Brinley Richards, and several other gentlemen connected with Wales. One of the objects of the meeting was to provide funds for the Welsh chapel in Sloane Street; but the more immediate purpose of the gathering was to distribute prizes to the successful competitors for Welsh poetry, music, and literature. During the evening several songs were sung by Miss E. Lloyd, Miss Evans, and Miss Edmonds. Mr. Brinley Richards played (on a splendid Broadwood grand piano) a fantasia, introducing some national Welsh melodies; it was encored, but Mr. Richards begged to be excused because the programme was a long one. The last named gentleman alluded to the want of national colouring in the selection, and expressed a hope that Lady Llanover would send her famous harper from Llanover to their next meeting, and so give them the pleasure of hearing their national music on the Welsh harp. The meeting was terminated by a loyal "demonstration," for when Miss Edmonds sang "God bless the Prince of Wales," the whole audience stood up and joined heartily in singing the chorus. Mr. Barrett accompanied the vocal music very skilfully. Votes of thanks were given to the president, to Mr. Brinley Richards, Miss Edmonds, and to all who gave their services, which we should add, were gratuitous. The excellent arrangements of the evening and the success of the meeting, were due to the energetic and patriotic zeal of Mr. Lloyd Davies, and Mr. Isaac Williams.

At a concert given on Tuesday evening, the 12th ult., at the Pimlico Rooms, in aid of the South-Western Dispensary, under the management of its Secretary, Mr. H. Venman, the loyal feeling of the audience was manifested by their rising *en masse* when it was announced that the air "God bless the Prince of Wales" would be sung to words specially written for the occasion, praying for the restoration to health of His Royal Highness, and for Divine comfort to the afflicted Princess, and other members of the Royal Family. The entire audience remained standing during its performance, and observed the most profound silence. The words were impressive, and rendered by the singers with deep feeling.

A concert was given by the London Society for teaching the Blind to read on Friday the 8th ult., at the Upper Avenue Road, Regent's Park, under the direction of the able and indefatigable Professor of Music to the Institution, Mr. Edwin Barnes. The programme, as usual, contained an excellent selection of classical music, all of which, especially the part-songs, the selection from the *Messiah*, and three of Gounod's compositions, were admirably rendered. The chair was taken by the Rev. Robinson Duckworth, M.A.

The ninth concert of the winter series, given by Messrs. Baucutt and Stem, at the Pimlico Rooms, took place on the 11th ult. Special praise must be awarded to Madame Annetta Frances, for her brilliant singing, her last song narrowly escaping a double encore. The other artists were Miss Rosa Gearin, Mr. J. C. Bird (English concertina), and Miss Powell, who proved a most able pianist. The hall was well filled.

Mr. W. H. Bamford, organist of St. James's, Camberwell, gave his annual concert at the Angell Town Institution, Brixton, on the evening of Thursday, the 7th ult., before a large audience. The vocalists engaged, were Miss Blanche Cole, Mdlle. Gondi, Miss A. Newton, Miss Emily Pittard, Mr. George Perren, Mr. T. Rogers, Mr. Theodore Distin, and the London Orpheus Quartett; Pianoforte—Mr. W. H. Bamford and Mr. John Harrison; Mr. Bamford's playing both of Mendelssohn's Capricio in A minor, and Lindsay Sloper's Fantasia on English airs was admirable, and elicited two encores. The concert was in every respect thoroughly successful, and the numerous encores throughout the evening testified to the satisfaction of the audience.

On Wednesday evening, the 6th ult., the College of Musicians gave its second Soirée at Shaftesbury Hall, Aldersgate Street, at which a Paper upon the Status of the Musical Composer was read by Mr. J. J. Haite, and vocal and instrumental performances filled up the evening. The singers were Mdme. Brook, Mdlle. Enrique, and Mr. Herbert Carter; Mr. A. F. Mullen played several solos upon the pianoforte, and also accom-

panied the vocal music. The attendance was, as usual, large.

A CONCERT was given by the members of the Victoria Park Choral Union at their room, Wetherell Road, South Hackney, on Wednesday evening, the 6th ult., when "A Christmas Cantata," by Dr. Fowle, was well rendered. Among the part-music in the miscellaneous portion of the programme were Bishop's glees, "Now by day's retiring lamp" and "Oh, by rivers;" "Since first I saw your face" was carefully sung as a quartet by Misses White and Genery, Messrs. Morgan and Dudley. The soloists were Mrs. Wells, who sang Horn's "Cherry Ripe," Miss Genery, who was highly effective in "I love the merry sunshine," Mr. Rowe, who gave Kelly's "Our Sailors and our Ships," and Hatton's "Homeward Bound," and Mr. Musto, who sang "The Pilgrim of Love." Mr. George Wells conducted, and Mr. T. M. Clark accompanied.

THE members of the Greville Choral Society gave a concert in the school-room attached to Greville Place Church, on Thursday evening, the 7th ult., which was well attended. Mendelssohn's unfinished Opera "Loreley" was an important feature in the programme. The solos were sustained by Mrs. Sharp in an admirable manner. The second part was miscellaneous, and included several concerted pieces and vocal solos, all of which were given with much effect. Mr. Sharp officiated as conductor, and Mr. Byrom as accompanist.

THE St. George's Glee Union gave its Monthly Open Meeting at the Pimlico Rooms on the 1st ult. The selection of part-songs, &c., included the old favourites, "Oh, who will o'er the downs," "T'other morning very early" and Bishop's "Tramp Chorus," which were well received by an audience filling the large Hall. The catch "'Twas you, sir" was capitally rendered by Messrs. Coles, Livington and Ellis, and encored. Miss Horder in "L'Ardita," and Mr. Thurley Beale thoroughly earned their encores. The other vocalists were Mrs. Mason and Miss Brown, a young lady rapidly rising into favour at these concerts. The pianoforte solos were both well chosen and effectively rendered by Miss White. The conductor was Mr. W. H. Bridges.

THE North London Sacred Harmonic Society gave a very successful performance of the "Messiah" on Tuesday evening, the 28th November, at the Methodist Free Church, Willow Street, Finsbury. The soloists were Miss L. Fonsica, who acquitted herself very creditably, more particularly in the air "Rejoice greatly;" Miss Hulford, Messrs. Perry, Froome and Hamilton. The choruses were sung with a precision that was highly creditable. Mr. Bent was the leader, and Mr. Tomling (in place of Mr. Boyce, who was absent through indisposition), conducted.

A VERY interesting lecture on Mozart was given by Mr. R. Forsey Brion at the Congregational Church, Tolmer Square, on the 18th ult. The illustrations from "Idomeneo," "Figaro" the Twelfth Mass, and the "Requiem," were rendered with excellent effect by Miss Emily Brion, assisted by several amateurs, and a choir of about fifty voices. The slow and last movement of the Pianoforte Sonata in F were admirably played by Miss Florence Wilkie. The lecture, which was given in connection with the Tolmer Square Mutual Improvement Society, was listened to with much attention, and at its conclusion a vote of thanks to Mr. Brion was proposed by G. Sowerby, sen., Esq., Chairman.

THE City Musical and Elocutionary Society gave its twelfth evening concert on Friday, the 1st ult. Principal vocalists — Miss Isabella Glennie and Miss Marienne Potter, Mr. Neale, and Mr. Knight Ashton; pianoforte, Miss Marienne Potter; conductor, Mr. F. M. Wenborn. The choruses were efficiently rendered, and the concert was highly successful in every respect.

THE "National Music Meetings" to be held at the Crystal Palace during the summer of this year (an advertisement of which appears in our present number), will doubtless create an active competition amongst musical executants of all classes. The prize to be awarded is stated to be a "work of ornamental art of the value of one thousand guineas;" and the announcement that a sum of money from the nett proceeds of the project will be handed over to the Royal Academy of Music and the Royal Society of Musicians may be accepted as an earnest of the desire on the part of the promoters of the undertaking to further by every means in their power the interest of art and artists in this country.

AN active controversy as to the authorship of the well-known melody "Home, sweet home," has been carried on in several periodicals during the past month. It was generally supposed to have been a Sicilian air, introduced by the late Sir H. R. Bishop in the Opera of "Clari; or, the Maid of Milan;" but Mr. J. J. Emery, who was for forty years with Goulding, D'Almaine and Co., the publishers of the compositions of Bishop, says in the *Daily Telegraph* that in a work entitled the "Melodies of Various Nations," the editor (Sir H. R. Bishop) not being able to find a Sicilian tune suitable, "wrote the melody of 'Home, sweet home,' sunk his own name, and called it a Sicilian air." The words now identified with the tune were supplied by Mr. J. Howard Payne, when Miss M. Tree introduced the song in "Clari." Its excessive popularity induced several music-publishers to issue their own editions of it, on the supposition that, being originally printed as a Sicilian air, it could not be copyright; and after much legal discussion on the matter both publishers and composer withdrew their claim to the melody. If Mr. Emery's statement be correct (and we really see no reason to doubt it) the question is satisfactorily answered.

THE second of the four classical concerts organised by Mr. W. H. Monk was given at the Assembly Rooms, Defoe Road, Stoke Newington, on the 12th ult., before a highly appreciative audience. One of the most interesting features in the programme was a Sonata in C for pianoforte and violin, by Mr. G. A. Macfarren, performed for the first time, the executants being Mr. Walter Macfarren and Mr. Henry Holmes. This composition was listened to with the deepest attention, and every movement was received with spontaneous and well-deserved applause. Haydn's Quartet in F (op. 77, No. 2), for two violins, viola, and violoncello, and Schumann's Quintet (op. 44) in E flat, for pianoforte, two violins, viola, and violoncello, were admirably played and warmly applauded, the latter work creating an effect, which proves beyond doubt that Schumann's compositions are gradually winning a high place in the estimation of music-lovers in this country. The concerted music was agreeably relieved by two graceful solos by Mr. Walter Macfarren, excellently performed by the composer, and an "Andante" and "Allegro Moderato" for the violin, by Handel, so well played by Mr. Henry Holmes as to elicit an encore. The vocalists were Miss Banks and Miss Agnes Drummond, who were especially effective in the Abbate Clari's Madrigalian Duet, "Cantando un di." Mr. W. H. Monk accompanied the vocal music with much care and judgment.

AN evening concert was given at the City of London College, Sussex Hall, Leadenhall Street, on Thursday, the 7th ult., the principal vocalists being Miss Annie Sinclair, Miss Alice Barnett, Mr. Stedman, Mr. Thurley Beale and Mr. R. Limpus; solo violin, Herr Lütl. An encore was awarded to Miss Sinclair for her excellent singing of "Ah fors' è lui;" a compliment also paid to Mr. Stedman, whose refined interpretation of "Good-bye, sweetheart," was a marked feature in the programme. Miss Alice Barnett (a pupil of Mrs. Macfarren) displayed a good contralto voice and excellent

style in two songs; Mr. Thurley Beale gave Mendelssohn's "I'm a roamer" with his usual success; and Mr. R. Limpus was warmly and deservedly applauded in a couple of Buffo songs. Mrs. Limpus and Herr Lüti also contributed two pianoforte and violin duets, which were received with much favour. The concert was under the able direction of Mr. Stedman.

A CONCERT, under the direction of Mr. Stedman, was given at the Russell Institution, Great Coram Street, Russell Square, on the 11th ult. Miss Annie Sinclair, Miss Emily Pittard, Mr. Stedman, Mr. Thurley Beale and Mr. R. Limpus were the principal singers, all of whom were highly successful; Miss Pittard displaying an excellent contralto voice, and receiving an encore for one of her songs; Miss Sinclair eliciting much applause in all her solos; Mr. Stedman giving "The Thorn" with much earnest expression; and Messrs. Thurley Beale and Limpus creating a marked effect in songs with which their names are already intimately associated. The excellent pianoforte performance of Miss Josephine Lawrence was thoroughly appreciated; and one of the most successful pieces of the evening was Barnby's Part-Song "Sweet and low," which was given as a quartet.

WE read the following paragraph in the "Paris Bulletin," a journal devoted, as it states, to "literary and artistic correspondence," and published in one large sheet:—"A *Bulletin administratif* from the Minister of Public Instruction, acquaints the Musical world in Paris with the decisions taken for the future management of the Conservatoire. The principal points are that studies will be supervised by two distinct committees, one for musical instruction, the other for dramatic training. None will be admitted who have not gone through a prior examination by a competent jury formed of members of the 'Institut' professors, artists and composers."

A MISCELLANEOUS concert was given on the evening of Wednesday, the 13th ult., at the Victoria Hall, Archer Street, Bayswater, by Miss Florence Ashton (contralto), pupil of Signor Lago. There was a good attendance, the hall being well filled. The vocalists were Miss Ellen Glanville, Mdlle. Leoni, Mr. Frank Elmore, Mr. Powell, and Signor Monari Rocca; Miss Lucy McManus and Miss Sophy Heilbron, pianists; Herr Schuberth, violoncello; Conductors, Herr Schuberth and Signor Lago. The violoncello solos by Herr Schuberth comprised two of his own compositions, and an interesting "Musette" by Offenbach. A new duet composed by Mdme. Sievers, "Dunque giammai," was well received. Signor Rocca elicited much applause for his Buffo singing; and Miss Ellen Glanville was encored in Bishop's "Tell me, my heart." Mattei's popular "Non torno," capitally sung by Miss Florence Ashton, was re-demanded, and also Randegger's "Joyous Life." Miss Sophy Heilbron played with her usual brilliancy, and was compelled to re-appear after each of her solos.

MR. JOSEPH THOMAS COOPER, Organist and Choir-Master of Christ Church, Newgate Street, has been elected a member of the Philharmonic Society of London.

ON Tuesday evening, the 19th ult., a performance of Christmas Carols was given by the Choir of Craven Hill Congregational Church, Bayswater, under the direction of Mr. W. H. Lee Davies, the organist. The Carols were very successfully rendered, especially one by Mrs. J. W. Bliss, which earned well-merited applause. Solos were given with much effect during the evening by Messrs. Robertson and Chilton, Masters Gray, Adams, and Foster. Mr. Oldknow accompanied. The performances terminated with "God bless the Prince of Wales," and "God save the Queen."

Reviews.

RIVINGTONS: LONDON, OXFORD, AND CAMBRIDGE.

A Theory of Harmony, founded on the tempered scale. By John Stainer, Mus. Doc., M.A., Magd. Coll., Oxon.

PERSONS dwelling outside the teaching world of music may wonder that the most contradictory treatises on the theory of the art are not only constantly written by eminent professors, but cordially accepted and warmly eulogised, because it must appear to them that if a system founded upon a definite set of principles be pronounced true, another system founded upon an opposing set of principles must necessarily be false. But this feeling of wonder will disappear when the fact is proclaimed that no work on "Harmony" (as it is popularly called) has yet maintained its ground as an acknowledged text-book. Perronet Thompson has so thoroughly proved that nothing can be really called music that is not founded upon an enharmonic scale that he is driven to the dilemma of ignoring the works of some of the greatest writers; for as tempered instruments were good enough for these composers, unless they had a keen perception of some abstract truth underlying the imperfect system to which they adhered, which regulated their treatment of the chords, it would be impossible that their works should live when our ears become sufficiently tuned to reject the false intonation of the tempered scale. Considering, therefore, that we are still battling about the very elements from which modern harmony is derived, it is not to be wondered at that all kinds of systems should be put forth; and as, in a transition age, every intelligent thinker has a right to a hearing, we cordially welcome Dr. Stainer's book as a valuable contribution to the stock of works from which some day, we trust, a theory may be evolved which shall receive universal recognition. As will be seen by the title, Dr. Stainer bases his method upon the tempered scale. This, at least, is becoming practical, for, as our author truly says, it is useless to deduce the laws of harmony from a series of natural harmonics to govern the progression of chords made up of tempered intervals; but it becomes a grave question whether this desire to be thoroughly popular is not as much an error on the one side, as the desire to be thoroughly scientific is on the other. In the preface, we read, "At the present time it is enough, if by analyzing music as it is actually found, some generalisations can be arrived at which shall help the student to place clearly before his mind the chords which a composer has at his disposal, how they have hitherto been used, and how they may in future be used." Unquestionably this should be the chief aim of all theoretical writers, but so radical a reformer as Dr. Stainer, in his desire to sweep away existing absurdities, is apt perhaps to think more of the student than the art. For instance, all musicians will agree with our author that it is quite time to get rid of our worship for what are called "perfect" intervals, but we doubt whether any good is obtained by abolishing their designation, for infinitely superior as are thirds and sixths in harmony, their very power of being either major or minor prevents the possibility of their being called "perfect." It is always a pleasing task to sift the arguments of a theorist who has so intelligently and thoroughly thought out his subject as Dr. Stainer, and our objections, therefore, will we hope be received by him as the result of a careful consideration of his system; but ingeniously as he maintains the soundness of his assertion that "chords are formed by adding thirds together, the thirds being major or minor according to the nature of the scale from which they are taken," we cannot admit its scientific truth. It is certain that a perfect fifth by itself "does not give us the means of judging whether we are in the major or minor mode," but as it cannot be altered without disturbing the concordant nature of the harmony, it gives a strength and solidity to the chord which the variable third can never do. Passing on through the explanation of the various discords, the derivation and treatment of which spring logically from his premises, Dr. Stainer gives us some very able remarks

upon pedal notes (a subject hitherto but imperfectly handled in most theoretical works), and expresses himself with remarkable clearness in describing modulation. Some of his observations, too, upon the duty of a creative artist may, we hope be taken to heart by young composers. "If he wish to compose for the art," he says, "a slightly manipulated reproduction of that refined use of dominant discords which has enervated a large amount of musical literature will be his most profitable employment. But if he compose for the love of art, he will after a thorough acquaintance with the best works of great masters, commencing with the ageless giants, Bach and Handel, and ending with Wagner, search carefully for the new path, and strive after progress." The very happy extracts from the compositions of the best writers throughout his book show that Dr. Stainer has not theorised without well examining his facts; and we may also add that some carefully prepared exercises for students are given at the end of the work. We can scarcely doubt that even those who dissent from many of the author's views will read his treatise both with pleasure and profit.

STRAHAN AND CO.

Music and Morals. By the Rev. H. R. Haweis, M.A.

HAD either of the four "books" into which this work is divided been published separately, we think that the author would have had a fairer chance of commanding that respect from the real lovers of music which so searching and intelligent a critic has a right to anticipate. But, although much contained in the book has already appeared in various magazines, Mr. Haweis has thought proper to ignore this fact, and put forth a volume in four distinct parts, "Philosophical," "Biographical," "Instrumental" and "Critical," the title of the work of course only applying to the first section. Inviting judgment, therefore, upon his labours in the cause of art as a thoroughly logical thinker, our author must not be surprised to find that his invitation has been accepted; and that those who read with that interest and attention which the excellently written opening "book" must excite, should eagerly peruse the remaining three to discover whether the opinions there expressed are legitimately deduced from the premises at first laid down. Passing over the clever remarks upon "Emotions and Objects," we come to his assertion that "to set words to music, as in Oratorio or Opera, or any kind of song, is in fact to mix two arts together. On the whole a striking effect may be produced; but in reality it is at the expense of the purity of each art." This at least is a theory; and whether we agree or disagree with it, we have a right to expect that the propounder of it will, in his critical remarks upon established works, endeavour to prove its truth and soundness. But how are we astonished when, turning to the next "book," we find these observations upon Handel's "Messiah." After saying that the words "Comfort ye my people," "fall like a refreshing day-spring from on high" (an effect in which we presume the music will be admitted to have some share), he speaks of the multitude of freemen sending forth the one thought that possesses them, "The glory of the Lord—the glory of the Lord shall be revealed." In "Who may abide the day of His coming?" he says, "the voice scales up to a high pitch," and dwells with a kind of awful suspense and fascination on the word "appeareth." The chorus, "All we like sheep," is stated to represent "with marvellous fidelity the constant and hopeless wanderings of the sheep," and "Their sound is gone out into all lands" is, we are told, "as powerfully descriptive as the going astray of the sheep themselves." Again, in speaking of Mendelssohn's "Elijah," the union of the music with the words is continually dwelt upon as the truest method of deepening their meaning to an audience, as an instance of which we may cite the following observation upon the chorus, "Behold God the Lord passed by": "We have known persons [in a state of rapt excitement upon hearing this chorus for [the first time, break out into a cold sweat at the words, smitten like tongues of fire from the rocks, "But the Lord was not in the tempest." As these extracts are from the same volume, we should like to know whether Mr. Haweis believes in his theory or his facts. His criticisms upon the works of the standard composers are generally good; but in spite of his enthusiasm upon the art, there is an air of "amateurishness" about many of his opinions which cannot be veiled; as, for example, where, in giving high praise to Handel's "Israel," he says, "elsewhere he has produced longer recitatives and more pathetic arias, nowhere has he written finer tenor songs than "The Enemy saith," or finer duets than "The Lord is a man of war." Of the "Biographical" part we have little to say. Most of the facts therein stated are taken from books with which musicians are well acquainted, although here and there we have some forcible remarks which prove that their author has very acute observation, and understands how to express himself in felicitous language. Speaking of English music, Sir William Sterndale Bennett is deservedly eulogised, but Sir H. R. Bishop, John Barnett and many others are passed by as if no such persons ever existed. We agree with his remarks upon the absurdity of introducing vocal solos in an area too large for the sound to travel; but why should Mr. Haweis endeavour to prove this by a personal illustration? "Mr. Sims Reeves," he says, "at the Crystal Palace, is no better than a penny trumpet in Westminster Abbey." To say nothing of the bad taste of this remark, it is not true; for of all the solo vocalists who are accustomed to sing at the Crystal Palace, no one makes his voice more thoroughly penetrate every portion of the *auditorium* than Mr. Reeves. The "Instrumental" book comprises some valuable information upon violins, pianofortes, and church bells, the last-named subject being very ably treated; and the fourth "book," headed "Music in England," contains some amusing but somewhat weakly-written observations upon the shortcomings of amateurs, and descriptions of several of our street-bands. Much of the volume seems hurriedly written, as if the author had scarcely time to refer to authorities for facts. For instance, Pelham Humphreys is invariably called Pelham *Humphrey*, Handel's "Il Pensieroso" is always named "Il *Penseroso*," and the air from the "Messiah" is called "How beautiful are *their* feet." But these are trifling errors compared with the following quotation from page 99: "Poor Weber, in his famous 'Mermaid' Song in *Oberon*, has the first verse thus:

'Softly sighs the voice of evening,
Stealing through yon willow groves.'

And in the next he has to set the same exquisitely peaceful melody to the words—

'Oh, what terrors fill my bosom!
Where, my Rodolph, dost thou roam?'"

Without stopping to enquire who is to be held accountable for such an extraordinary mistake as this, there can be little doubt that the author must suffer for it; for few musical readers will be able to see without a smile the impassioned *Scena* of *Agata*, in "Der Freischütz," confounded with the charming little song of the Mermaid in "Oberon." We may add, in conclusion, that the work is well got up, and that an additional interest is given to the volume by *fac-similes* of the hand-writing of several of the most eminent composers.

TRÜBNER AND CO.

Essay on the Poetic Signification of Beethoven's Sonatas, with a slight Introductory Sketch on Music. By F. E. Jencken, M.D.

THE passion for describing the meaning of certain musical works which their composers have wisely left undescribed appears an epidemic amongst amateurs: and Dr. Jencken, in his pamphlet, publicly proclaims that he has caught the infection. His "Sketch on Music," although containing nothing that has not been said hundreds of times before, is earnestly written, and proves that he has a real love for the art; but surely he should be content to play or listen to the Sonatas of Beethoven without rushing

O praise the Lord.

MOTETT FOR SOPRANO SOLO AND CHORUS.

Psalm cxvii. W. A. MOZART.

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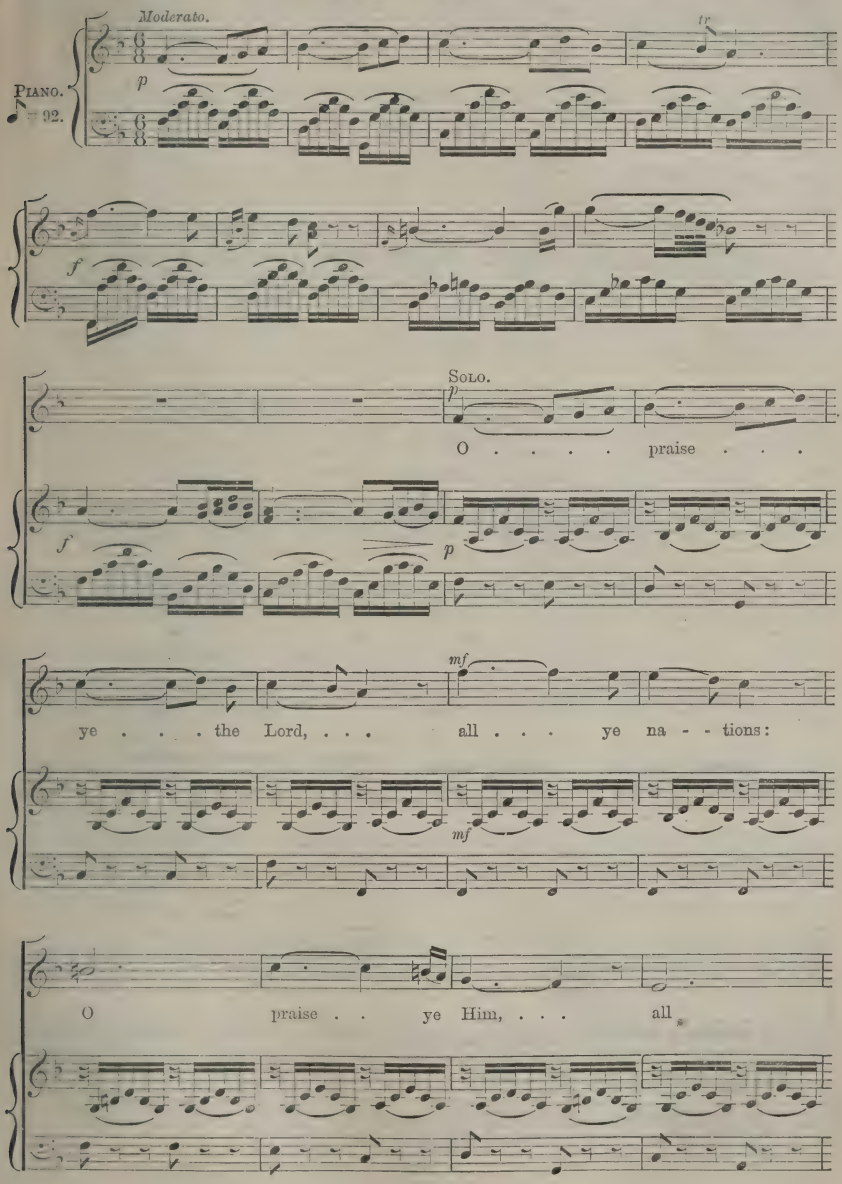

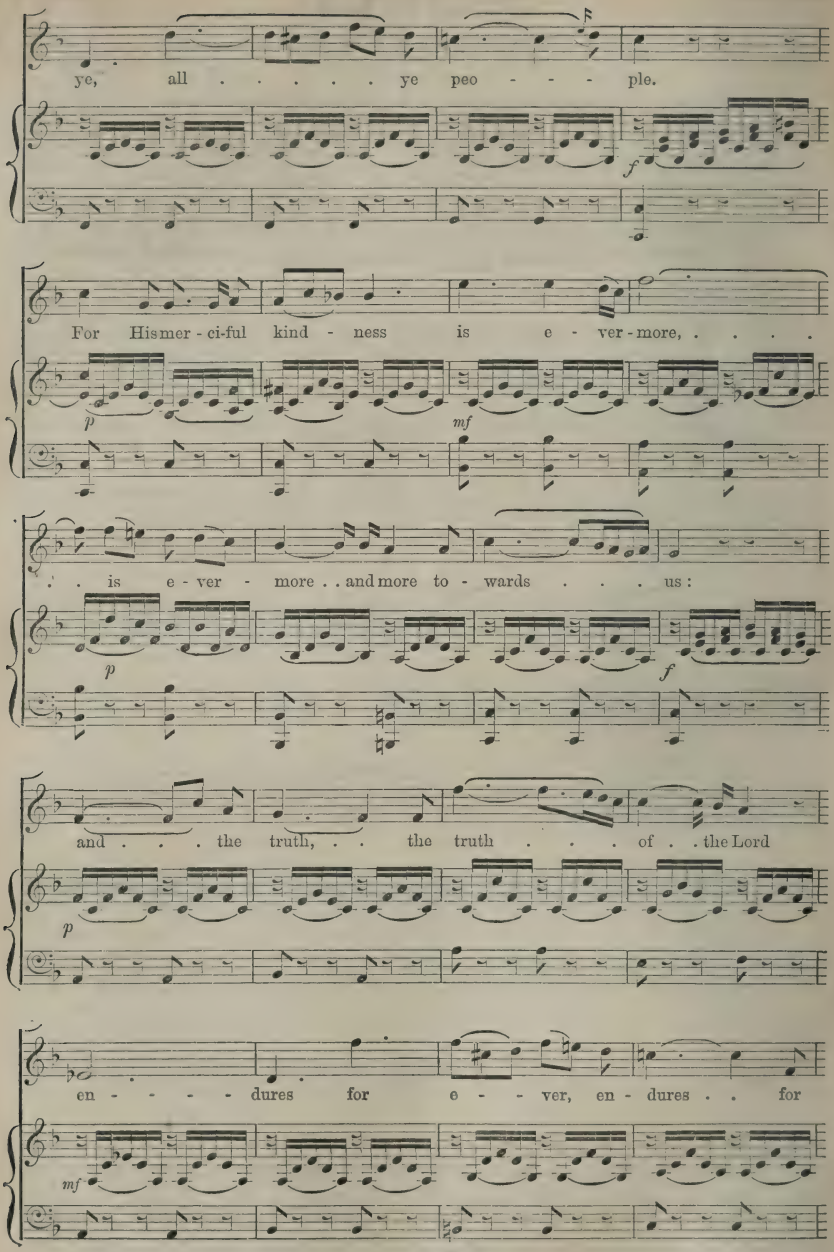
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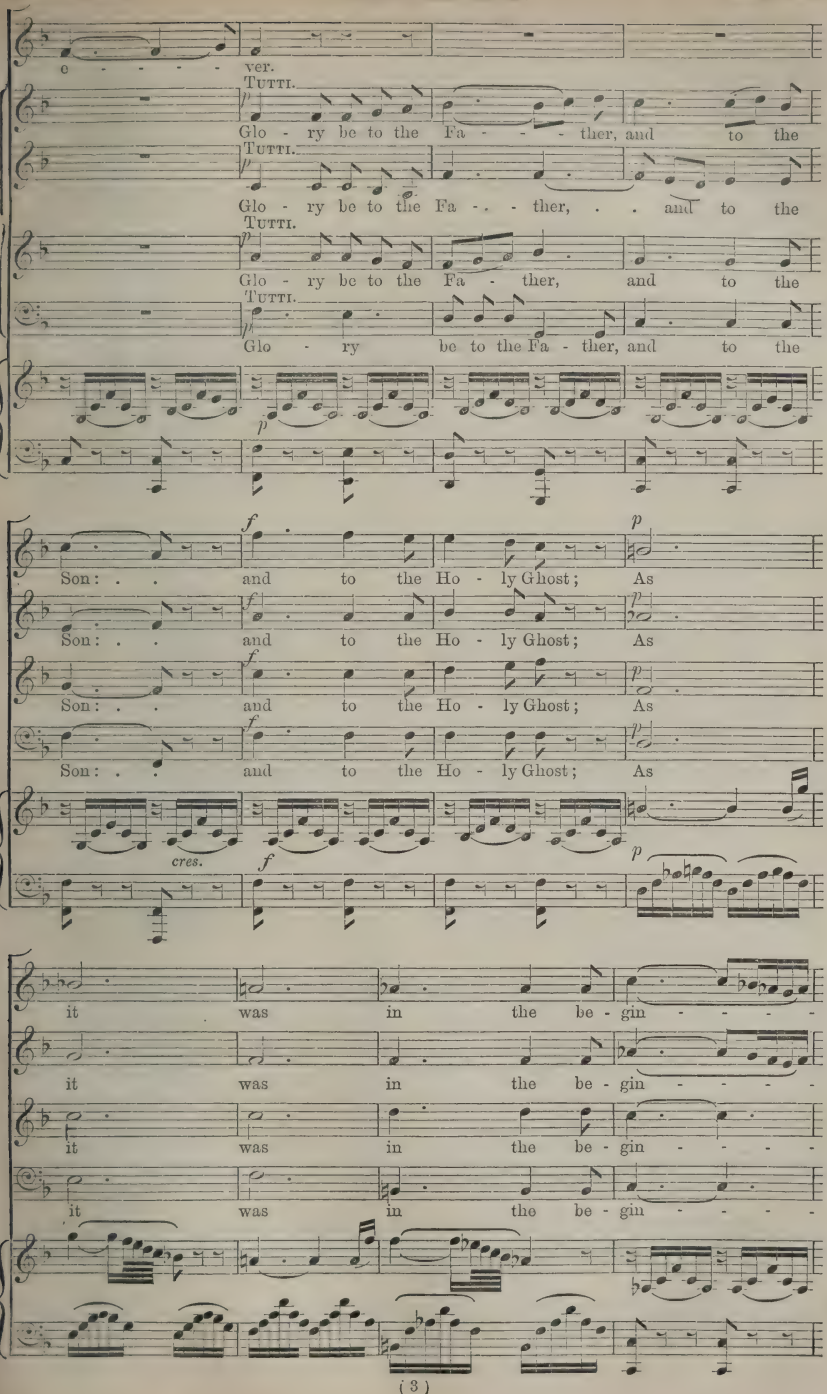
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end. A - - men, A - - - -

A Folio Edition of this Anthem is published by Novello, Ewer & Co., price 1s.; also separate Vocal Parts, 7½d.

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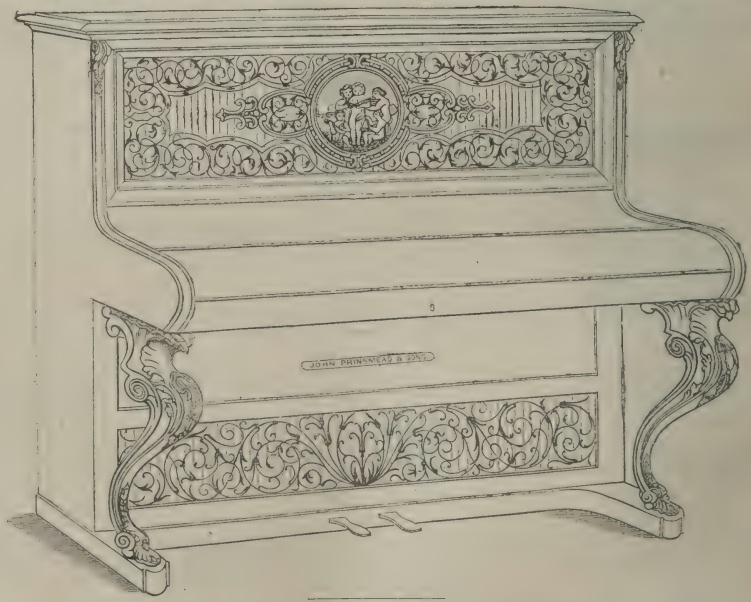

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into print to tell us what were the composer's intentions in writing every movement, as if he alone were privileged to impart such information. Even supposing, for instance, that the "Sonata pathétique" should not be allowed to take rank on its own unaided merit as a purely musical work, will such a synopsis as this help to enhance its beauty? "GRAVE. 'Tis midnight, the autumn wind sighs through the lofty trees, scattering their withered leaves on the soft and mossy ground; countless stars sparkle in the sable sky," &c. "ALLEGRO CON BRIO. The calm thus engendered is, alas, but of short duration; tumultuous feelings and raging passions rend the afflicted soul," &c. "LARGO. The passions have subsided; the soul no longer troubled by wild emotions, a peaceful quiet steals over the agitated heart," &c. "RONDO. Life flows in a broader stream, and though at times interrupted by a tinge of sadness (the remembrance of the tempestuous past serves but to strengthen the will, inspiring man to nobler resolves and stronger activity." Space prevents our giving the whole of these descriptions, and our author must forgive us therefore for breaking the current of his poetical thoughts with an "&c."; but we have quoted enough to let our readers know what Dr. Jencken believes that Beethoven intended in this popular Sonata. It is curious that any person who can make the assertion that every composer is ruled by a dominant idea in the conception of his subject which is "not always clear to himself," should imagine that this idea can be made perfectly clear by his less gifted hearers; it would be infinitely more logical to believe that this very indefiniteness is one of the greatest beauties of a musical work, and to counsel all intelligent students merely to listen and admire. "Enough I believe has been said," writes Dr. Jencken, "to enable those who take a delight in Beethoven's compositions, and are gifted with a lively imagination, to discover, in a great measure, the leading idea prevalent in each." We sincerely trust that those who "take a delight" in the works not only of Beethoven, but of any composer, will attempt to do nothing of the kind. Whenever music is intended to be "descriptive," such intention has been sufficiently indicated by the author; and even if we could agree upon what has been a composer's "leading idea," we have no right to accept such poetical imaginings as truths. That such agreement, however, is not likely to take place may be inferred from the fact, within our own experience, that one of Mendelssohn's "Lieder ohne worte" is sometimes called a "Funeral March" and sometimes a "Drinking Song."

NOVELLO, EWER AND CO.

La Sonnambula. An Opera, in two acts. Composed by Vincenzo Bellini. Edited and translated into English by Natalia Macfarren.

As prejudice in favour of a well-known English translation, however bad such version may be, is likely to linger with the general public longer in operatic than in any other musical works, the editor tells us in a preliminary note to "La Sonnambula," that the words which have grown so familiar to us in connection with the most popular pieces in the Opera are, as a rule, by no means *singable*, "the monotony of rhymes in *eeling* and *eeming* (indeed throughout of rhymes ending in *ing*, out of all proportion to their prevalence in ordinary English), and the many heavy syllables on notes that should be light," causing a want of harmoniousness between the music and the text which cannot but prove detrimental to the effect of a lyrical work of this class. At the expense occasionally of accuracy of translation, when the sound of the English words seemed adverse to that of the music, Mrs. Macfarren has therefore endeavoured as far as possible to follow the feeling of the composer by selecting words that could be sung easily to the notes, and we are bound to say that in this somewhat arduous task she has been thoroughly successful. The interest always awakened by the little village story upon which the Opera is founded, and the extreme melodiousness of the music combine to make this work as popular with the vocalists as it is with the audience; and the edition before us, so carefully supervised in its minutest details, cannot fail to be welcomed as a valuable hand-book for the frequenters of our lyrical establishments, the indications of the score materially enhancing the worth of the book to intelligent listeners.

Two pieces, for the Pianoforte:—No. 1, *Twilight;* No. 2 *Sunshine.* Composed by Agnes Zimmermann.

THESE two graceful pieces will be most acceptable both to players and teachers who are wearied with the "music of the period;" for although, as in the literary works of an accomplished scholar, classical knowledge is never obtruded, that power which can only result from a severe mental training sufficiently underlies the compositions to give a solidity even to the simplest phrases. If it were not that the skilled workmanship of an artist can invest trifles with the highest interest, the many light pieces thrown off on the spur of the moment by some of our best composers would long ago have been forgotten; and it cannot be too often said, therefore, that a wise discretion should be exercised in the selection of what is popularly called "drawing-room music," for notwithstanding that the veriest rubbish of the day may be comprised under this heading, it will also include many minor works of the greatest writers which are now universally accepted as "classical." No. 1, "Twilight," has a flowing and melodious subject in true sympathy with the title, if it be allowed that the effects of nature are capable of being represented by sound. A quaint character is given to the theme by a seventh on the subdominant, followed by a $\frac{6}{5}$, which is sufficiently emphasised to make its repetition a point of interest. The piece, although short, contains much variety, and the passages, as may be expected from the experience of the composer, lie well under the hand. No. 2, "Sunshine," is based on an elegant theme, commencing on a pedal bass, the melody being sung with the upper fingers of the right hand almost throughout. The modulations are extremely well written, and the contrast of the *legato* subject accompanied with a *staccato* bass, has an excellent effect. We can scarcely doubt that these sketches, slight as they are, will command a worthy place, even in the crowded state of the music market.

Cradle Song, for the Pianoforte.
Les Etincelles; Galop.
Composed by Walter Macfarren.

Two welcome contributions to the chamber-music of the day, by a composer who has already earned his position as a writer of more elaborate works. The "Cradle Song" commences with a placid and charmingly-harmonised subject, which is followed by an elegant theme with a triplet accompaniment, the recurrence of which, in the subdominant, after some appropriate episodical phrases, is extremely happy. The piece is by no means difficult, but it will demand a refined touch and an intelligent appreciation of the author's meaning to give it due effect. The Galop is one of the most sparkling pieces we have seen from Mr. Macfarren's pen. The syncopated theme in the left hand, after the double bar, with the characteristic semiquaver accompaniment (afterwards imitated in the bass), is a striking point; and the brilliant octave passages which occur before the final appearance of the principal subject, give much vitality to the movement. This really excellent Galop will no doubt find many warm admirers during the present festive season.

Gondoliera, pour Piano. Par Siegfried Jacoby.

IT is difficult to write an original Barcarolle, but the composer of the present piece has a right to claim a certain amount of merit for having in some degree deviated from the beaten track. His piece opens effectively with a short introduction, leading with much freshness to the first subject, which is both flowing and melodious. The second theme, although more conventional, is extremely pleasing and well harmonised. The composition is replete with grace and elegance throughout, and deserves to find favour with pianists who have cultivated a refined touch.

SWAN AND PENTLAND, GLASGOW. CHAPPELL AND CO., LONDON.

Children's Songs. Arranged, with Pianoforte accompaniments, by T. S. Gleadhill and John Thomson.

THESE Children's Songs are published in two elegant volumes, one being devoted to sacred and the other to secular pieces. The aim of the publishers has been to supply young people, from ten to fifteen years of age with a collection of vocal music wedded to good healthy words: and this object has, we think, been satisfactorily carried out, the only danger being that some of the verses may be considered too old for the juveniles, and others too juvenile for the elder children. "From ten to fifteen years of age" is the very time when little people long to assert their individuality in the house; and when once a child begins to feel superior to toys, we doubt whether he would like to warble "Twinkle, twinkle, little star" in the drawing-room, or sing the "Baby March" for the delight of his admiring parents: indeed we believe that he would infinitely prefer to account philosophically for the appearance of the star by a quotation from his latest lesson on Astronomy; and, instead of glorying in the tottering steps of his baby relative, that he would be delighted to banish it to the nursery, with the rest of the "children." It may be said, however, that both in the sacred and secular series, many songs will be found which cannot fail to become favourites with youthful singers; and as the accompaniments are all easy to play, the services of "grown up" performers need not be called into requisition. The words and music of some of the pieces are published (as we are informed) in this work for the first time; others are well-known songs, and many are written to melodies by the best composers, as instances of which we may mention Beethoven's Air with variations in G, for the Pianoforte, and Mendelssohn's Two-part Song, "Oh wert thou in the cauld blast," the subjects of both these compositions being united to excellent and most appropriate words. The work is in every respect well got up, and will no doubt be extensively used as a gift-book for the New Year.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

L. V. *and* A YOUNG ORGANIST.—*Write to the Secretary of the College of Organists, 41, Queen's Square, Bloomsbury.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BAYSWATER.—On Wednesday evening, the 13th ult., Miss Florence Ashton gave an evening concert at the Victoria Hall; artists:—Miss Ellen Glanville, who was encored in Bishop's "Tell me, my heart," Madlle. Anita Leoni, Signor Rocca, Mr. Frank Elmore, and Mr. Powell; solo pianoforte, Madlle. Sophia Heilbron; conductors, Herr Schuberth and Signor Lago. The concert was well attended.

BIRKENHEAD.—On the 15th ult. the members of the Birkenhead Choral Society gave their annual performance of Handel's Oratorio, the *Messiah*, in the Workman's Hall. The principal artists were Miss Cleiland, of Manchester, Mrs. George Keef, of Liverpool, Mr. H. T. Bywater, of the Birmingham Town Hall concerts, and Mr. Tom Kempton, of Trinity College, Cambridge. There was a full band and chorus of about eighty performers, the leader of the band being Mr. Lawson, and Mr. Powell solo trumpeter. Mr. Parry ably officiated as conductor. The hall was crowded by a highly respectable audience. The Oratorio was given with great effect, and several of the choruses were enthusiastically redemanded. The solos were admirably rendered, and the artists were deservedly applauded in most of the pieces. The band was very efficient, and played the Overture, the Pastoral Symphony, and the accompaniments in a creditable manner. Perhaps on no previous occasion has the Society performed the *Messiah* with so much *eclât*. We should state that, before the Oratorio commenced, the choir sang the first verse of "God bless the Prince of Wales," and the first verse of the National Anthem, amidst the cheers of the audience, who appeared highly pleased at having the opportunity of thus expressing their loyalty.

BLACKPOOL.—On Thursday evening, the 30th November, the Blackpool Vocal Society gave the first concert of the second season in the Assembly Rooms, Talbot Road, to a large audience. The first part comprised Handel's *Dettingen Te Deum*, an anthem, "The Lord hath chosen Zion," by Mr. J. F. Bridge (Organist of Manchester Cathedral), and Mendelssohn's Eight-part Psalm, "Why rage fiercely the heathen." The second part consisted of secular choruses, songs, &c. The principal vocalists were Mrs. Webbe, Mrs. Maries, Miss Partington, Miss Mary Grindrod, Messrs. Dumville, Kirtland, Johnson, Waddington, and Stanton; accompanists—Mr. Grindrod (harmonium), and Mr. J. G. Wrigley, of Rochdale (pianoforte); conductor. Mr. N. Dumville (Manchester). The choruses were as a whole well sung, and reflected much credit upon the conductor. Miss Grindrod's rendering of "When thou tookest upon thee to deliver man" received well-deserved applause. A word of praise must also be given to Mr. Stanton for his excellent singing of "Vouchsafe, O Lord." In the second part mention must be made of a Quintett, "Waters of Elle;" and an effective song, by Hatton, "The Trumpet on the Rhoue" (with trumpet obbligato), excellently sung by Mr. Dumville. "God save the Queen" brought this successful concert to a close.

BRIGHTON.—Mr. Worsley Staniforth, Organist of St. Paul's, gave his first concert, on the 30th November, in the Dome of the Royal Pavilion. Notwithstanding the occurrence of other musical attractions, it was attended with a tolerable amount of success. In a musical point of view, the concert-giver must certainly be congratulated on this his first effort since his residence in Brighton, which dates only from the death of his predecessor at St. Paul's, the late Mr. T. W. White. Madame Florence Lancia, Miss Marion Severn, and Mr. Edward Lloyd were the principal artists engaged, assisted by the talented choir of St. Paul's, including Mr. Weller and Mr. Gerrard. Mr. Staniforth performed twice on the organ in a manner that gave evidence of his thorough mastery over the instrument. Mr. Kuhe also performed two pianoforte solos, which gave great satisfaction, calling forth hearty plaudits.

BURSLEM.—Handel's *Jephtha* was heard for the first time in the Potteries on the 12th ult., when it was given by the Tonic Sol-Fa Choristers, in the Town Hall, before a large and highly respectable audience. The principal vocalists were Miss Annie Edmonds, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Winn, with Mrs. Munden and Mr. Bentley, of the choir, for the recitatives "Rise Jephtha," and "Glad tidings." The soli parts were well sustained throughout. Miss Edmonds was encored in "Farewell, ye limpid springs," and Mr. Gedge in "Waft her, angels;" but the latter was not repeated. The choristers displayed remarkable precision, power, and accuracy of intonation in the execution of their part of the work; and the hearty applause at the close of each chorus, showed that their efforts were thoroughly appreciated by the audience. The Oratorio was curtailed, as at the recent performances at the Oratorio Concerts in London; and Mr. Sullivan's admirable additional accompaniments were used, by the kind permission of Messrs. Novello, Ewer, and Co. Mr. C. A. Seymour, of Manchester, was leader, and Mr. H. Walker, organist. The "unaccompanied" recitatives being accompanied by the latter gentleman. The performance was conducted by Mr. Powell, under whose direction the Potteries Choristers have now sung six Oratorios, viz.: *Messiah, Samson, Judas, Creation, Elijah,* and *Jephtha.*

CARBROOK.—A sacred concert was given on Tuesday evening, the 28th November, in the United Methodist Free Church, Clifton Street, on behalf of the funds at present being raised for special purposes in connection with the above place of worship. The principals were Messrs. Gardiner, Skelton, Chambers, Jubb, and Capsey, instrumentalists; and Mrs. Frith, Messrs. Turton, Stacey, and Parker, vocalists. Numerous selections were given from *Judas Maccabeus* and the *Messiah.* The overtures and the vocal parts, assigned to Messrs. Stacey, Turton, and Parker, were well rendered. Mrs. Frith gave very affectively "From mighty Kings," and also several recitatives from the *Messiah.* The performance was admirably conducted by Mr. Davies. At the close the Rev. G. B. Caple proposed a vote of thanks for the gratuitous services of the performers, which was cordially responded to by the audience.

CLAPHAM.—A performance of the *Messiah* was given at the St. James's School-rooms, on Tuesday, the 5th ult., in aid of the St. James's organ fund. The whole of the musical arrangements were under the direction of Mr. William Lemare, the conductor of the Brixton Choral Society. The solos were sung by Miss Blanche Cole, Miss Adelaide Newton, Mr. George Perren, and Mr. Lewis Thomas. The choruses were rendered with precision and effect by members of the Brixton Choral Society,

conducted by Mr. Lemare, and supported by the accompanist to the Society, Mr. John Harrison. The work was given in so praiseworthy a manner as to reflect much credit upon all who took part in the performance.

CREWE.—The members of the Crewe Philharmonic Society gave their second annual performance of the *Messiah*, in the Town Hall, on the evening of Tuesday, the 28th November, under distinguished patronage. The audience, though not so large as on the occasion of the Society's first performance of this work, was sufficiently so to testify that the efforts of the members are valued and appreciated. The principal executants were Miss Clelland, of Manchester (soprano), Miss Heywood, of Manchester (contralto), Mr. W. Grayson, of Lichfield Cathedral (tenor); and Mr. T. Brandon, of Gloucester Cathedral (bass). Mr. Grayson's best effort was the air "Thou shalt break them," which was delivered with great declamatory power and spirit, and for which he obtained a hearty encore. Mr. Brandon, although an entire stranger to a Crewe audience, established for himself a good name by the excellent manner in which he acquitted himself in the music assigned to him, and he was greeted with enthusiastic applause at the conclusion of the air, "Why do the nations," which he was compelled to repeat. Miss Heywood sang with much feeling and expression, especially in the airs "He shall feed His flock" and "He was despised." Miss Clelland's singing was everything that the most critical could desire, "Rejoice greatly" and "I know that my Redeemer liveth" being amongst her most successful solos. The instrumental and choral portions of the work were creditably rendered, the choruses, "And the glory of the Lord," and the "Hallelujah," being deserving of particular mention. Mr. E. Chapman, the Society's conductor, directed the performance with much skill and judgment.

DEPTFORD.—The Brockley Choral Society gave its annual performance of the *Messiah* at the Town Hall, on Friday, the 22nd ult., the artists; Miss Edith Maudsley and Miss Marienne Potter, Mr. Nordblom, and Mr. Bell. The band and chorus were both numerous and efficient. The solos were well rendered, the whole performance reflecting great credit on the talented conductor, Mr. Edward Miles.

DUDLEY.—The anniversary of the consecration of the Parish Church was celebrated by a choral festival, on St. Thomas's day, the 21st ult. The music was rendered by about 160 voices, selected from the neighbouring choirs of the district. The preacher was the Rev. Canon Rayson, M.A., Sacristan of Worcester Cathedral, who delivered an excellent discourse from the 2nd chapter of Philippians, 4th verse. The Rev. Dr. Dixon read the first lesson, and the Rev. M. Holden the second. The responses were chanted to Tallis, intoned by the Rev. W. Reyner Cosens, M.A., Vicar of Dudley, in an able manner. The 106th Psalm was sung to a chant by Dr. Alcock. "Cantate Domino" and "Deus Miseretur" to Turle. The anthems selected for the occasion were "To thee, Cherubin," from Handel's "Dettingen Te Deum," and the "Gloria," from Mozart's 12th Service, which were given with remarkable precision and effect. The musical portion of the service was under the direction of the Choir-master, Mr. G. H. Mainwaring; Mr. Blunden presided at the organ.

EDINBURGH.—Professor Oakeley's very enjoyable performances on the organ in the Music Class-room of the University, which must be counted among the most valuable aids to musical culture existing in Edinburgh, began for the season on the 30th November. The first Recital took place in the presence of a considerable audience, among whom were a large proportion of students. Prior to the performance the Professor gave a concise history and description of the organ, alluding to its erection out of the Reid funds, the presentation of the case, the draping of the hall, the hydraulic machinery, the number of stops, &c. He then made a few remarks on the pieces to be played and their composers. He went into Handel's reasons for writing concertos for organ and orchestra, and not writing music for the organ alone, like his great contemporary Bach, attributing it chiefly to the imperfection of the English organs of the day compared with those of Germany. He alluded to the fugal character of the Andante from Beethoven's Symphony, and its reminiscences of Mozart; commended the music of the Brussels organist, Guilmant; mentioned some interesting details of the career of Sir W. Sterndale Bennett, and characterised his "Barcarole" as full of fancy, grace, and refinement. A large part of the audience evidently enjoyed the high musical treat afforded them, and some few were able to enter into and appreciate, as it deserved, the very masterly performance of Bach's G minor Fugue, with which it wound up.

ERITH.—A performance of the *Messiah* took place on Thursday, the 14th ult., by the Woolwich Choral Society, under the direction of Mr. J. Whomes. Principal artists—Miss Jones, Miss Dutton, Mr. Arthur Thomas, and Mr. Chaplin Henry. The Town Hall was well attended, and the performance most successful.

GLOUCESTER.—The Gloucester Choral Society gave its first concert this season, on Monday evening, the 4th ult., at the Shire Hall. The work performed was Handel's *Alexander's Feast*, the solo parts being allotted to Miss Clark, Mr. Grayson, and Mr. Brandon. Miss Clark created a good effect, and received several encores. Mr. Grayson has an excellent voice, and is certainly the best tenor the Society has engaged for some time past; and Mr. Brandon was much applauded in all his solos. The choruses were well given, and there was a marked improvement in the steadiness with which they were sung. Following *Alexander's Feast* came the Coronation Anthem, "The King shall rejoice." The instrumentalists, under Mr. Woodward, were thoroughly satisfactory. Mr. Matthews presided at the organ, and Mr. John Hunt, as usual, conducted.

GRANTHAM.—The members of the Grantham Philharmonic Society have lately organised a series of Winter Popular Concerts, under the direction of Madame Sillen, whose attainments as a classical pianist will doubtless contribute greatly to the success of the undertaking. This is an entirely new movement in Grantham, and it is gratifying to find that it has been most favourably received, each concert having attracted a very numerous and select audience. The programmes combine instrumental and vocal music of a high class, being formed chiefly on the model of the Monday Popular Concerts, with the difference that rather more vocal pieces are given. Books of words, containing valuable historical and descriptive annotations, from the pen of G. A. Macfarren, Esq., are issued with each concert; and it is evident that no effort is spared to render the compositions of the great masters intelligible and attractive to the public, though the executants are mostly amateurs. The third concert took place on the 12th ult., and was a decided success. The principal vocalist was Miss Harmons, a pupil of Madame Natalia Macfarren, who was most enthusiastically received. This very talented young lady possesses a fine soprano voice, and has an admirable style of singing, due, doubtless, to her careful training. In Haydn's "With verdure clad," the *scena*, "Softly sighs," from *Der Freischütz*, and Macfarren's "The beating of my own heart," she entirely enlisted the sympathies of the audience. Among other instrumental pieces the programme contained Haydn's "Surprise Symphony;" two of Mendelssohn's "Lieder ohne worte;" Haydn's Trio, No. 8, for piano, violin, and violoncello; Weber's Duet, for piano and violin, No. 4; and Beethoven's Duet, for piano and violin, op. 30, No. 3, which were well given and favourably received.

GRAVESEND.—An evening concert was given on the 7th ult., at the Assembly Rooms, Harmer Street, in aid of the funds of the Orphanage of the Outdoor Officers of Customs, under the direction of Messrs. W. Phillips and A. L. Cope, which was extremely well attended, the Mayor and the principal families of the town being present. The solo vocalists were Madame Ashton, Miss Ada Percival, Miss Cavanagh, Mr. Frank Elmore, Mr. Chaplin Henry, Mr. Seymour Smith, and Mr. Churchill, with the Westminster Glee Union. Madame Ashton was especially successful in Bishop's "Peace inviting," the "Bailiff's daughter," and "I'm not the Queen" (with Miss Percival and Mr. Elmore). Miss Percival made a good impression in "The green trees whispered;" and Miss Cavanagh was equally effective in "Sing me that song again." Mr. Chaplin Henry was enthusiastically encored for his singing of "In sheltered vales," as was Mr. Elmore in "The Normandy maid:" his "Death of Nelson" was also much applauded. Other vocal pieces, contributed by Mr. Churchill, Mr. Cope, and the Westminster Glee Union, were everything to be desired. Altogether the concert was a great success. Messrs. W. Miller and J. F. Meen were the accompanists.

HAGGERSTON.—The first concert of the Dalston Choral Association for the present season was given under the conductorship of Mr. R. Payne, on Friday the 1st ult., at the Bay Street Rooms. The performances consisted of Gounod's *Messe Solennelle* and a miscellaneous selection. The soloists were Madame Ashton, Messrs. Colson Phillips and Albert Hubbard, who acquitted themselves throughout in admirable style. The concerted music was given by the chorus and a small orchestra in a manner which left little to be desired. Special notice may be taken of the precision of intonation evinced in the difficult "Cum Sancto Spiritu," and of the great regard paid to expression in the "Benedictus" of the Mass.

HARROGATE.—A concert was given in the Royal Spa Concert Rooms, on Wednesday evening, the 29th November, in aid of the Rifle Band fund. The first part of the programme comprised selections from *Elijah* and *St. Paul*, which were sung by members of Christ Church choir. The second part consisted of secular music. The principal vocalists were Masters Waring and Fenwick, Messrs. Calvert, Deighton, Gibbon, and Lawton. Special mention must be made of the manner in which Mr. Lawton gave the aria, "Lord God of Abraham." The other vocal pieces were also creditably sung. The band, under the leadership of Mr. Rawling, gave two selections. Mr. Baxter gained an encore for his solo on the harp. Mr. Arnold accompanied on the harmonium with his well-known ability. The audience was both large and influential.

HASTINGS.—The concert given at the Music Hall on Tuesday evening, the 28th November, by Mr. John Abram, Mus. Bac., assisted by members of St. Paul's choir and several influential amateurs, was thoroughly successful. The orchestra was composed of about sixty vocalists, of whom nearly two-thirds were ladies, and by a company of instrumentalists, which in regard to numbers was well balanced, and for musical skill was all that could be desired. Sir Sterndale Bennett's sacred Cantata, *The Woman of Samaria*, formed the first part of the programme, and the manner in which this composition was rendered was highly satisfactory. The soprano parts were very effectively sustained by Mrs. Grundy, the contralto by Miss Alexander, and the Rev. J. R. B. Watson's well-cultivated voice was a valuable acquisition in the bass. The recitatives, chiefly for contralto and bass, were given with much judgment. Mrs. Grundy was very effective in the air, "Art Thou greater than our father Jacob?" Miss Alexander in "O Lord, Thou hast searched me out," and the Rev. J. R. B. Watson in "Whosoever drinketh of this water."

The only tenor piece, "His salvation is nigh them that fear Him," was allotted to Mr. James, who did full justice to it, and was much applauded. One of the most successful pieces was the unaccompanied quartet "God is a spirit," by Miss Robinson, Miss Daniels, Mr. Jeffery, and the Rev. J. R. B. Watson. On the whole the choruses were exceedingly well sustained, being characterised by a precision which was highly commendable; "Therefore with joy" and "Abide with me" were among the most attractive pieces. The second part was secular, and commenced with Mendelssohn's overture "Fingal's Cave," which was well performed. Several solos were excellently given; and the selection comprised a number of part-songs, including "Down in a pretty valley" and "Sylvia," the latter of which is Mr. Abram's own composition. In the accompaniments Mr. Abram was ably assisted by Mr. Henry Leslie (pianoforte primo), Mr. A. Chesterfield (pianoforte secondo), and Mr. E. Plumstead (harmonium). The proceeds of the concert were devoted to the fund for liquidating the debt on St. Paul's Schools.

HEREFORD.—The second concert of the season, given in the Shirehall by the members of the Hereford Choral Society, took place on Tuesday evening, the 19th ult., when the audience, though not so large as on previous occasions of the kind, was evidently deeply interested in the attractive entertainment placed before them. Handel's ever welcome Oratorio, the *Messiah* was the work performed, and though, no doubt for good reasons, some of the most telling parts of the composer's *chef d'œuvre* were omitted, the various solos and choruses were most efficiently rendered. Mr. Townshend Smith conducted with his usual ability, and Madame Talbot Cherer, by her brilliant vocalization, fully maintained the *prestige* which attaches to her as a singer of Oratorio music. She was especially happy in her delivery of the aria "Rejoice greatly, O daughter of Zion," the difficult passages in which she overcame with consummate ease. Miss Broad, who is well known to and appreciated by local concert-goers, undertook the contralto music, and it is scarcely necessary to add that, as she was in good voice, she acquitted herself most satisfactorily. The Rev. G. A. Robinson was the leading tenor vocalist, and as he is also well known to the public of Hereford, we need merely say that he was as successful as usual. The Rev. W. D. V. Duncombe was the principal bass; he proved most effective in the important part he undertook. The most telling of the several fine arias which fell to his share was probably "Why do the nations so furiously rage together," which he delivered with much effect. The choir was not so strongly represented as could have been desired, but the choruses were sung in a style that betokens long and patient study by the singers, and careful training on the part of the conductor. The grand "Hallelujah Chorus" was, as usual, the one best calculated to exhibit to advantage the powers of the singers, but the Chorus "For unto us a child is born," on this as on other occasions at a performance of the *Messiah*, has always carried off the palm. The instrumentalists acquitted themselves creditably of their task, and it is pleasing to record another eminently successful performance by the Hereford Choral Society.

HOXTON.—On Tuesday evening, the 5th ult., a gathering of a very pleasing nature took place in the school-room of the Academy Chapel, under the presidency of the Rev. Robert Henry. It appears that the public devotions of the congregation worshipping at Hoxton Academy have been rendered far more hearty and enjoyable, in consequence of the marked improvement in the "service of song" introduced by the worthy organist, Mr. E. J. Wallis. A committee of ladies, in conjunction with Messrs. Death, Fell, and other gentlemen, have been actively engaged in getting up a substantial mark of their regard, the result of which was the presentation of a very handsome silver tea service, in value some 30 guineas, and bearing the following inscription:—"This tea service was presented to Mr. and Mrs. Wallis, by a few friends, in appreciation of the zealous and able manner in which Mr. Wallis has improved and conducted the psalmody of Hoxton Academy Chapel." The presentation, made in appropriate terms by the chairman, was gracefully responded to by Mr. Wallis. Short complimentary addresses were then delivered by Messrs. Death, Fell, Hall, Hunt, &c., in which the history of the past was reviewed, and the marked improvement of the present freely admitted. The members of the choir were especially commended by the chairman for their reverend behaviour during service.

KILBY, LEICESTER.—A concert was given on Wednesday evening the 20th ult., in the Temporary School-room, and was very well attended. The first part (sacred) consisted of the choruses, "But as for His people," "Stone him to death," "How excellent Thy name, Gloria (12th Mass), and "He watching over Israel," which were fairly sung by a choir numbering forty voices. The solo, "Jerusalem," was very well given by Mrs. Bennie; and Mr. J. B. Putt and another local amateur were encored in the duet "The Lord is a man of war." The second part consisted of two part-songs, "See the chariot at hand" and "O hush thee, my babie," both of which were encored. Mrs. Bennie was highly successful in her rendering of "Ah! che assorta," which was redemanded. A word of praise must be accorded to Miss Swinnerton, a lady residing in the neighbourhood, for the excellent manner in which she played the accompaniments; in addition to which she performed with much ability Ketterer's "Caprice Hongrois" on the pianoforte. The proceeds, which were highly satisfactory, were given to the fund for providing new schools for the parish.

LEEDS.—The programme of the Town-hall Popular Concerts, on Saturday, the 9th ult., contained some very interesting features. A selection from the *Creation* was first given, the soloists being Miss Amy Empsall and Mr. Denbigh Newton, the chorus being given by a well-trained band of the Madrigal and Motet Society, conducted by Dr. Spark, and accompanied on the organ by Mr. T. W. Dodds. Miss Empsall has a good voice and was highly successful. In the trio from "The Heavens are telling" she was ably assisted by Mr. Nunns and Mr. Newton. Mdlle. Brousil obtained much applause for her violin playing, and was ably seconded by Dr. Spark on the organ in a "Romanza," by Reitz. The choral selections were given with great taste and effect, especially Macfarren's arrangement of "Ye banks and braes." During the evening "God bless the Prince of Wales" was sung, the audience standing, as if by a common impulse.

LIVERPOOL.—The eleventh subscription concert of the Philharmonic Society, on the 5th ult., was exceedingly attractive and successful. The principal artists were Madame Trebelli-Bettini, Signor Fancelli, and Signor Caravoglia; solo violin, Mr. J. T. Carrodus. The great orchestral work was Beethoven's Symphony in F, No. 8. The overtures were that to *Die Zauberflote* and Litolff's *Maximilian Robespierre*. C. E. Horsley's "Grand Procession March" was also performed. Mr. J. T. Carrodus played the Andante and Rondo from Molique's 5th Concerto very finely, and gave a most expressive and passionate rendering of Ernst's solo from *Il Pirata*. Madame Trebelli-Bettini's singing was, as usual, the perfection of dramatic expression and highly-finished vocalisation: her "Non più mesta" was encored, as well as the duet "Ai cappricci" (*L'Italiana in Algeria*), which she sang with Signor Caravoglia. The other songs of the concert, and also the part-music and choruses, were much applauded.——Mr. T. J. HUGHES gave his annual concert on the 7th ult., at the Institute, which was very largely attended. Mr. Hughes was ably assisted by the Misses Phillips, Mr. T. Jones, and Mr. C. W. Robinson, vocalists; Mr. G. A. Wielopolski Phillips, solo cornet: accompanist, Mr. Skeaf. Pianoforte pieces were given by Mr. Charles Edward Horsley and Mr. Skeaf (who played his own arrangement of "Caller Herrin'," entitled "The Fisherman"), for which encores were awarded.——The first of the usual winter series of classical concerts, on the plan of the London Monday Popular Concerts, took place in the Philharmonic Hall, on the 13th ult., to a large and highly appreciative audience. The executants were Madame Norman-Neruda, MM. L. Ries and Zerbini, Signor Piatti, and Mr. Charles Hallé; vocalist, Miss Alice Fairman. The programme included Mendelssohn's Quartet for strings, in A minor, op. 13; solo Sonata (pianoforte) in C major, op. 53 (dedicated to Count Waldstein), Beethoven; string Quartet in B flat, op. 18, No. 6, Beethoven; and Sonata for pianoforte and violin, in A major, op. 12, No. 2, Beethoven, all of which went to perfection. Miss Alice Fairman sang a song by Benedict and "Cangio d'aspetto" (Handel), which was encored.——THE twelfth Philharmonic concert for 1871, on the 19th ult., was, as usual before Christmas, devoted to a performance of the *Messiah*, but on this occasion preceded by a verse and chorus of "God save the Queen," which was received with great enthusiasm. The principal artists were Madlle. Titiens, Madlle. Enriques, Mr. Bentham, and Signor Foli; trumpet obbligato, Mr. Thomas Harper. The performance was a very fine one, the choruses being given with great firmness, power, and effect. Maddle. Titiens and Signor Foli rendered their share of the music with their accustomed success; but a word of especial welcome is due to Madlle. Enriques and Mr. Bentham, who are new to the Philharmonic audience, in this Oratorio. They gave the contralto and tenor songs with admirable expression and refinement, and were deservedly applauded.

LYNN.—The first concert of the Philharmonic Society for the present season was given at the Music Hall, on the 24th November. The principal vocalists were Madame Emmeline Cole and Mr. H. J. Minns. The first part of the programme comprised selections from the oratorios *Saul*, *Samson*, *Judas Maccabæus*, and the *Messiah*. Mr. Minns won much applause for his delivery of "Comfort ye," and "Every valley;" and the choruses, especially "And the glory of the Lord," and the "Hallelujah," were remarkably well sung. The second part was miscellaneous, and included, besides several vocal solos, a fantasia on the flute, excellently performed by Mr. Flint. Mr. T. C. Carey conducted, and Mr. W. O. Jones presided at the harmonium.

MANCHESTER.—Mr. J. Yarwood gave his annual concert in the Hulme Town-hall, on Saturday evening, the 9th ult., to a very large audience. The artists were Miss Bellott, Miss Page, Miss Chadwick (of the Royal Academy), Mr. T. Allen, the Middleton Apollo Glee Party, the Sappho Choral Union, of male voices, the members of the Greek Church Choir, and the Oldham Prize Hand-bell Ringers. All the selections were well rendered, several being encored. The glee, "Strike the lyre," opened the programme, and was sung in excellent style, with all the glee parties combined, as was also Mr. Yarwood's new Greek national anthem, which has been accepted and acknowledged by their Majesties the present King and Queen of Greece. An equal success attended "Welcome, welcome," by the same composer. Miss Bellott was highly effective in "La Zingarella" (Campana), and the "Minstrel Boy." Miss Chadwick deserves commendation for her artistic rendering of the song "When sparrows build" (Gabriel), and Blumenthal's ballad "Why was I looking out;" and Mr. Allen sang "Marmion" in a style deserving of high praise. The Middleton Apollo Glee party sang exceedingly well "In a cell" and "The Isles of Greece," the latter being encored. The performance of the Prize Hand-bell Ringers was received with great applause. The glees were under the able conductorship of Mr. Yarwood. The accompanists were Miss Page and Mr. W. Nichols.——THE performance of the *Messiah* at Mr. De Jong's Promenade Concerts, at the Free Trade Hall, on the 16th ult., was thoroughly successful. The solo vocalists were

Madame Cora de Wilhorst, Miss Palmer, Mr. Maas, and Mr. Brandon, all of whom acquitted themselves to the thorough satisfaction of the audience, Mr. Maas especially (who supplied, at a very short notice, the place of Mr. Vernon Rigby, absent from indisposition), creating a marked effect in the tenor music. Mr. De Jong conducted the Oratorio with much judgment; and Mr. Bridge's organ accompaniments were an interesting feature in the concert.

MONTROSE.—The first concert of the season given by the Harmonic Union took place in the Guild Hall, on Tuesday evening the 19th ult. The programme consisted wholly of Scotch songs, harmonised in four-parts, duets and solos. The members of the Union, numbering forty voices, with one or two exceptions, rendered the pieces with praiseworthy precision. Miss Clirehugh presided at the pianoforte, and accompanied with good taste and judgment. One agreeable feature in the proceedings was between the parts, when the Union sang "God bless the Prince of Wales," the whole of the audience standing. At the close one of the honorary members (Rev. Mr. Steven) proposed a vote of thanks to Mr. Taylor, the conductor, and the members of the Union, and trusted it would not be long before another such agreeable evening was given. The vote of thanks was heartily awarded.

MOSS SIDE, MANCHESTER.—On the 24th November Miss M. E. Moseley gave a miscellaneous concert in the Assembly Hall to an appreciative audience, assisted by Misses Sutton, Sunter, and Taylor, and Messrs. Williams, Jordan, and Booth, together with a select glee party. The playing of the pianoforte solos by Miss Moseley (including the overture to *Fra Diavolo*, Auber, Fantasia on Irish Airs, E. de Paris, and several arrangements of her own) was a marked feature in the programme, and elicited much and deserved applause. Miss Sutton was highly effective in her singing of "She wore a wreath of roses," and "Oh bid your faithful Ariel fly;" and Miss Sunter and the other vocalists also gave considerable satisfaction in their various songs. Mr. Thomas Coulton conducted the glees and choruses; and the concert on the whole was a decided success.

NEWCASTLE-ON-TYNE.—A concert in aid of St. Paul's Church Choir fund was held in the Surgeon's Hall, Victoria Street, on the 5th ult., and was patronised by a numerous and fashionable assembly. The concerted pieces, by Mendelssohn, Sullivan, Pinsuti, &c., received a refined and finished rendering at the hands of the members of the Church choir, and reflected the utmost credit on their talented instructor, Mr. C. H. Shepherd. Ascher's pianoforte piece, "Chant des Naiades," was played with much executive skill and refined feeling by Mrs. Hancock. Especial praise should be awarded to that promising young musician, Mr Alexander Hill, assistant organist at St. Paul's Church, whose services on the occasion were equally unassuming and effective. Amongst other artists whose kind aid is deserving of notice we must not omit the mention of Miss Eleanor Jack, Miss Cuthbertson, Mr. R. Jack, and Miss Hall. Mr. Shepherd, who is an Associate of the Royal Academy of Music, is to be unreservedly congratulated on the excellent results of the concert, as its entire success is solely attributable to his judicious management and personal direction.

PENZANCE.—A vocal and instrumental concert was given on Monday, the 11th ult., the artists being Madame Rosenberg (soprano), Mr. Sampson (tenor), Mr. Rice (violin), Mr. Nunn, A.R.A. (violoncello), and Mr. Trembath, Mus. Bac. (pianoforte). Madame Rosenberg sang "Robert! toi que j'aime" and "Il Bacio;" Mr. Sampson gave Benson's "Row gently here," and a song by Dürrner, with violoncello *obbligato*. The instrumental portion of the concert consisted of a trio in D minor for piano, violin, and violoncello, by F. E. Bache, and a trio by De Beriot (both of which were much applauded); a violin solo, by De Beriot (Mr. Rice); a violoncello Romance, by Mendelssohn (Mr. Nunn); and an Andante and Presto Agitato, by Mendelssohn (Mr. Trembath). The latter gentleman also gave an Andante and Allegro Vivace, by Batiste, on the great organ, with excellent effect. This party also visited Falmouth, Redruth, St. Austell, and Truro in the same week, and gave concerts with scarcely any alteration of programme.

PERTH.—On Monday evening, the 11th ult., the Euterpeon Society gave a private concert in the Academy. The first part consisted of Beethoven's Mass in C. Although the chorus was rather small for the proper rendering of such a great work, it was sung throughout very effectively. The solos and choruses were given with precision and taste, reflecting much credit on the devotion of the members and the ability of the conductor, Mrs. Hempel. The second part consisted of part-songs by Sullivan, Macfarren, and Mendelssohn. Several songs, duets, and trios were also given; and a pianoforte duet, by Mrs. Hempel and a member of the Society was performed with much effect.

PLUMSTEAD, KENT.—The first concert of Mr. W. Reeves's Choral Class took place at the School, Bloomfield Road, on Tuesday, the 19th ult. Miss Mead was encored in two songs, as was also Mr. Reeves in "God bless the Prince of Wales," and Miss Lockyer in a pianoforte solo. The remaining soloists were Miss Harrison, Mr. Waites, Mr. Manning, and Mr. Barnett. The concert was well attended. Mr. W. Reeves conducted.

RAMSGATE.—A concert was given on Tuesday evening, the 21st November, at St. George's Hall, by Messrs. Birch (alto), Moulding (tenor), and Higgins (bass), of the Canterbury Cathedral choir, assisted by Master F. Elmes and Messrs. Wilson and Lott, and the Ramsgate Tonic Sol-Fa Choral Society. The programme, which was a most attractive one, consisted of solos, duets, trios, and quintets, all of which were rendered in a most satisfactory style. The performance commenced with a chorus from Lahee's Cantata, *The Building of the Ship*, sung by the Choral Society, accompanied by Mr. Lott: this was followed by several vocal pieces, which were deservedly applauded. The gem of the evening was a quintet, by Spofforth, "Come, bounteous May," given by the Canterbury singers, which was repeated. A novel and interesting part of the programme was formed by two solos on the flageolet, played in an excellent manner by Master F. Elmes. The Choral Society sang a number of part-songs, glees, and choruses, which were well received, the Glee "England" being encored. Mr. Lott, organist of St. Dunstan's Church, Canterbury, acted as accompanist, and Mr. Thomas Duckett conducted.

RAWMARSH, YORKS.—The choir of the Congregational Chapel gave a concert of sacred music therein, on Tuesday, the 5th ult. The programme consisted of selections from Handel's *Dettingen Te Deum*, *Judas Maccabæus*, *Samson* and *Messiah*, and included the following songs, &c.: "Pious orgies" and "Let the bright seraphim" (Miss Brameld); "He was despised" (Miss Dunhill); "Hail, Judea," and "See the conquering hero comes" (Misses Brameld and Dunhill); "Sound an alarm" and "Thou didst not leave" (Mr. W. Walker); "Thou shalt break them" (Mr. W. Brown); "Arm, arm, ye brave," "Rejoice, O Judah," and "Why do the nations" (Mr. T. Harrison). All these pieces were well sung, Miss Brameld and Mr. Harrison especially distinguishing themselves. Mr. T. Brameld presided at the organ with his usual ability, and played, as voluntaries, two of Bach's pedal fugues in a very efficient manner. The entire performance was a genuine success for the choir.

REDRUTH.—A performance of Mendelssohn's *Elijah* was given on the 28th November, by the Camborne Choral Society, in the Druid's Hall, to a very large audience. The choruses were rendered with the utmost precision and spirit. The principal vocalists were the Misses Mitchell, Mr. Harvey, Mr. Thomas, and Mr. H. A. Smith, all of whom acquitted themselves uniformly well, "Hear ye Israel," "Woe unto them," "Then shall the righteous," and "Is not His word like a fire," being perhaps the most successful solos. Mr. J. H. Nunn, A.R.A., conducted with his usual ability.

SALISBURY.—The attendance on Tuesday, the 28th November, at the Hamilton Hall, at the miscellaneous concert given by the Sarum Choral Society, was a large one. Miss Ada Jackson gave much satisfaction in the songs from *Oberon*, and was encored in one of them, which she repeated. Her singing of "With verdure clad" was loudly applauded, and the audience insisted on a repetition of another of her songs later in the evening. Herr Pollitzer's playing of Mendelssohn's Violin Concerto was an admirable example of purity of tone and finished execution. Of Mr. Rowland, we need only remark that he more than sustained his reputation as a great contrabassist; he was tumultuously encored, but contented himself with bowing his acknowledgments; We must not omit a word of commendation to the choral members of the Society, and especially to the Cathedral choristers. They sang admirably, particularly in the charming bit of melody in the chorus, "Who would stay," as did also the male voices in "Glory to the Caliph." Great praise is due to the conductor, Mr. C. J. Read, for the pains he must have been at in framing so excellent a programme. There was a most efficient orchestra, and the overture to *William Tell* was in every respect a highly satisfactory performance.

SOUTHSEA.—On Friday evening, the 15th ult., the new organ was opened in St. Simon's Church, on which occasion the Rev. Octavius Winslow, D.D., of Brighton, formerly a Dissenting minister of Bath, preached a sermon from Revelation xiv., first clause of the 3rd verse: "And they sung, as it were, a new song before the throne." The organ (an exceedingly fine instrument), built by Mr. A. Hunter, of Kennington, at a cost of £410, was opened by Mr. Hiles, of Brighton. At the close of the service about £320 had been obtained towards defraying the cost of the organ.

SPILSBY.—On Monday, November the 27th, Mr. T. W. Dodds (organist of the Grammar School Chapel, Leeds) gave an evening concert at the St. James's School-room, with Miss Anna Hiles and Mr. Dodds, as vocalists; and Mdlle. Bertha Brousil (violin), Herr Adolphe Brousil (violoncello), and Mr. T. W. Dodds (pianoforte), as solo instrumentalists. The performance was in every respect a decided success.

STOCKPORT.—An interesting classical concert was given at the Mechanics' Institute, on Tuesday, the 12th ult. The programme was well selected, Haydn's quartet for strings (op. 64, No. 4), played by Messrs. Bernhardt, Van Biene, William Minshall, and Charles Turner being amongst the most attractive features. Mr. Bradbury Turner's trio for piano and strings must also be mentioned in terms of high commendation; it was well performed and much applauded. Miss Bristow's pianoforte playing, especially in Beethoven's Sonata, in D minor (op. 31, No. 2), was the theme of general admiration. Solos on the violin by Mr. Bernhardt, and on the violoncello by Mr. Van Biene, were also given with much success; and several vocal pieces were contributed by Mdlle. Gondi and Mr. Riley, M. De Solla officiated as accompanist.——THE Choral Society gave its first concert of the season on the 19th ult., at the Stockport Sunday School, in aid of the Institute for the Blind, Deaf, and Dumb. Handel's Oratorio *Joshua* was the work selected. The principal vocalists were Miss M. Thorley, Mrs. Thorley Brown, Messrs. Henderson and

Lovatt, whose rendering of their various parts was excellent. The choral portion of the work was very efficiently given. Mr. Jolliff led the band, Mr. Collier presided at the organ, and Mr. Williamson conducted.

STRATFORD ON-AVON.—The second of the Philharmonic Society's concerts of the present season took place at the Theatre Royal on the 12th ult., and attracted a large audience. The programme, which was chiefly composed of instrumental pieces, contained the overtures to *Semiramide*, *Zauberflote*, and *La Gazza Ladra*, Beethoven's Sonata, No. 3 (Pf. solo), the first movement of Beethoven's Symphony in B flat, &c., all of which were well performed by the members of the Society. The vocal portion of the concert was much admired, it being rendered by several lady amateurs, and some members of the church choir, in a most satisfactory manner. Mr. Maries sang Wallace's "Bellringer" in excellent style, and was of great assistance at the pianoforte in several of the pieces. The Rev. Newton Smith deserves the thanks of the musical public of Stratford for the exertions he makes to ensure these concerts being a success, which they cannot fail to be when such good music is introduced.

SWANSEA.—On the 18th ult. the Swansea Harmonic Society, assisted by the Neath Harmonic Society, gave a highly successful rendering of Mendelssohn's *Elijah* at the Music Hall. The principal artists were Miss Banks, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Winn, all of whom executed their allotted parts most efficiently. The orchestra (under the leadership of Mr. Woodward) was selected from Hereford, Worcester, and Gloucester, and the well-known Cyfartifa band. The choir (numbering about 250 voices), under the able conductorship of Monsieur Jules Allard, may be congratulated upon the excellent manner in which the whole of the difficult choruses were given. Mr. Bargeer Wall ably presided at the harmonium.

TURNHAM GREEN.—The Turnham Green Musical Society having some time since resumed its weekly practice, gave an entertainment, the first this season, in the Girls' School (National) Room, on the evening of the 7th ult. The entertainment opened with the glee, "Waken, lords and ladies gay," followed by a solo and chorus, Schumann's "Gipsy life." Miss Mitford sang "Child of earth" and "Thy voice is near;" Miss Furtado, "Quando a te lieta" and "The sailor sighs," with Captain Furtado (the duet deservedly obtaining an encore). "Over the rolling sea," having also been encored, Captain Furtado sang "The bashful man" with much effect. During the evening Dr. Moxey read "Is he dead" and "The Battle of Flodden;" and Mr. Warner Sleigh, "King Robert of Sicily" and "The charity dinner." The profits of this Society's entertainments are devoted to charitable purposes.

WINCHESTER.—The Musical Society gave an excellent performance of Handel's Serenata, *Acis and Galatea*, at St. John's Rooms, on Tuesday evening, November 28th, to a fashionable audience. The principal solo parts were well sung by members of the Society, assisted by Mrs. Grant, *née* Miss A. Fuller. The band and chorus numbered sixty performers. Leader of the band and solo violinist, Mr. C. Fletcher; conductor, Mr. M. Robinson.

WINDSOR.—A military concert was given in St. Mark's School, on the 30th November, by the band of the 1st Life Guards, under the direction of Mr. Waterson. The programme included Sir G. J. Elvey's "Festival March," and a Quintet in F, composed by Mr. Waterson, which was well received. Miss Alice Fairman was encored in Randegger's song, "To thee, my love," and a similar compliment was awarded to Mr. Christian, who gave Emanuel's song, "The Desert." Mr. Montem Smith was loudly applauded in both his ballads. Mr. Lawrence was pianist.

WOLVERHAMPTON.—On Tuesday evening, the 12th ult., a concert took place in SS. Peter and Paul's School, which was attended by a large and appreciative audience. The programme was highly interesting, comprising, amongst other things, the overtures to *Zampa* and *Euryanthe*, *Wanderstunden* (Heller); "The Yeoman's wedding song;" "My mother bids me bind my hair" (Haydn); trio, "This magic wove scarf;" and an arrangement by Sydney Smith, for pianoforte, of airs from *Faust*, &c., &c. The overture to *Zampa* was played by Messrs. Arscott and Powell with great precision and refinement. This was followed by "The Yeoman's wedding song," given by Mr. Short with remarkable vigour and expression. Mrs. Hadley, though suffering from a cold, was succesful in "Lilly's Good night." Miss Rigby received special favour for her unaffected delivery of Haydn's classical song, and was called upon to repeat the last verse. The same compliment was conferred upon Mrs. Hadley and Mr. Short for their singing in the second part. In the *Faust* selection Mr. Arscott showed much facility of execution and great expression, and his performance of the piece was loudly applauded. Mr. Arscott accompanied with much care and judgment.

WOOLWICH.—The Woolwich Choral Society gave a performance of the *Messiah*, at the Lecture Hall, with full band and chorus, under the direction of Mr. J. Whomes, on Tuesday, the 5th ult.; artists—Miss Jones, Miss Dutton, Mr. Arthur Thomas, and Mr. Chaplin Henry; solo trumpet, Mr. Dearden.

ORGAN APPOINTMENTS.—Mr. G. L. Adler, to St. John's Church, Hillingdon, Uxbridge.——Mr. E. J. Griffiths (pupil of Mr. Thorne, Organist of St. Mary's Church), Organist and Choir-master to Bonchurch, Isle of Wight.——Mr. C. E. Kettle, Organist and Choir-master to Holy Trinity Church, Woolwich.——Mr. E. M. Lott to the Parish Church of St. Helier's, Jersey.——Mr. John Martin (late Organist of Rochdale Parish Church), Organist and Choir-master of Daventry Parish Church.——Mr. T. H. J. Petherick, Organist and Choir-master to the Parish Church, Camborne, Cornwall.——Mr. Charles E. Read (late of Welley Parish Church) to the Parish Church, Lutterworth, Leicestershire.——Mr. Arthur Sharpe, Organist and Choir-master to St. Barnabas' Church, King Square, Goswell Road.——Mr. F. Short, to St. John's English Church, Buenos Ayres, vice Senor Baltazar.——Mr. J. T. Simmons (late Sub-organist), to St. Leonard's, Colchester, *vice* Mr. Roger Manthorp, resigned.——Mr. J. J. C. Turner, to St. Giles'. Colchester.——Miss E. Rouse, to St. Runwald's, Colchester.——Mr. T. Tunbridge, to St. George's, Great Yarmouth.——Mr. Littlewood, to Wesleyan Chapel, Great Yarmouth.——Mr. J. Grindrod Wrigley, to St. Mary's, Balderstone, Rochdale.——Mr. W. F. Fry (from St. Andrew's, Watford), Organist and Choir-master, to Holy Trinity, Sloane Street, Upper Chelsea.——Mr. Edwin J. Crow, F.C.O., Organist and Choir-master, to St. John's Church, Leicester.

CHOIR APPOINTMENTS.—Mr. G. E. Davenport, Choir-master to the Church of St. John the Baptist, Kensington.——Mr. William Alfred Frost, Alto (of St. Andrew's, Wells Street), to All Saints', Margaret Street.——Mr. Charles Hamp, to St. George's, Hanover Square.

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THE MUSICAL TIMES,
And Singing Class Circular.
FEBRUARY 1, 1872.

CHURCH AND STAGE.

The defining lines guarding the enclosures of the two professions, forming the subject of the present article are now wider apart and stronger than they formerly were; indeed so wide and well formed, that it is scarcely possible for the casual observer of to-day to realise the fact, that there could have been at any time a marked connection between them. But if it should be one in the position of the casual observer, whose eye is running over these words; and, moreover, if he the said casual observer is good enough to feel interest in knowing more of the matter, let him consent to be held by the button-hole for a few minutes, and then cease to be the casual, and become the special observer, at least in this particular case.

In ancient times dramatic performances constituted part of the observances on the days of sacrifice to certain gods, as in Athens the drama was exhibited at certain of the festivals of the "gay and good Dionysos," better known to modern readers as Bacchus. Rome, too, although not a great patron of dramatic art, had its theatrical performances on the days of special feasts. But upon the adoption of Christianity, severe penalties were inflicted upon all connected with the theatre; and the edicts of the Emperor Julian deprived the people of an amusement to which they had become accustomed, and for which they still longed. To satisfy in some degree this longing, Gregory of Nazianzen and the two Apollinarii introduced the first religious plays or mysteries with but indifferent success; the people desirous of having the broad comedy of former dramatic pieces, compromised the matter by the invention or adaptation of such saturnalian mummeries as the Feast of Fools and the Feast of the Ass.

The Feast of Fools was celebrated in church, profanity going so far besides as to appoint a Bishop of Fools in the Cathedral churches; and in the churches immediately dependent on the Papal See, a Pope of Fools. The behaviour of those concerned in carrying out these practices was as indecent as the institution. All those curious in such matters are referred to Hone's "Ancient Mysteries" for the details of both of the Feasts above alluded to, as it would scarcely serve the present object to make other than a passing mention of them. These absurdities gave rise to others, and the troop of buffoons, jugglers, and minstrels which usually accompanied the merchants of early times to the great fairs or markets, exerted their skill in the representation of these things, and gained such a hold over the popular mind, that "the clergy finding that the entertainments of dancing, music, and mimicry, exhibited at the protracted annual fairs made the people less religious, by promoting idleness and a love of festivity, proscribed the sports and excommunicated the performers. But finding no regard was paid to their censures, they changed their plan and determined to take these recreations into their own hands. They turned actors; and instead of profane mummeries presented stories taken from legends or the Bible."*

* Warton's History of English Poetry.

There being no settled or permanent theatre at any place in early times, the minstrels acted plays in the halls of the nobility; and the boys at public schools did a like thing at Christmas in their own halls, and the custom is kept up to the present day, as an example of which the practice of acting plays at Westminster School may be pointed to. The ancient consuetudinary, as it is called, of Eton School (containing all its old and original customs) relates that about the 30th of November (St. Andrew's Day), the master was accustomed to choose such Latin plays as were most excellent and convenient to be played in the following Christmas holidays before a public audience.

While the people were amused with Skelton's "Trial of Simony," Bale's "God's Promises," and "Christ's Descent into Hell," the scholars of the times were composing and acting dramas on historical and other subjects (the earliest known comedy "Ralph Roister Doister," by Nicholas Udall, 1551, owing its origin probably to this spirit); the singing boys of the various foundation choirs acted plays in deference to this same fashion, strengthened perhaps by the practice they had gained in their traditional performances consequent upon the election of a boy bishop at St. Nicholas-tide, which election seems to have been common among every religious community capable of supporting a choir; and although the custom has faded away, yet traces of its existence may be still found, and the permitted pre-eminence of the child, and the temporary deference paid to him by his senior in age and superior in office, during a certain period of the year, is to be observed in some communities as yet wholly unspoiled by modern customs. For example, at the Christmas eve festivities at Magdalen College in Oxford, the choristers sit at the high table, usually occupied by dons of the severest dignity, and are waited upon by the very dons whose places they for the time usurp; and there are doubtless other places where a shadow of the former importance laid upon children of the choir is to be noted by those who have will and opportunity for observing.

In the performance of Mysteries and Latin plays the boys acquired skill to act in regular dramas; and Warton says, that at the commencement of the theatre in England they were the best and almost the only regular comedians;—but more of this presently.

Henry VII., being in his castle of Winchester, was entertained on a Sunday in the year 1487, while at dinner, with the performance of "Christ's Descent into Hell," by the choir boys of Hyde Abbey and St. Swithin's Priory, two large monasteries there, and in the same reign, 1489, there were shows and ceremonies, and plays exhibited "by the boys" in the Palace at Westminster. These were based upon or selected from the old Mysteries so popular at the period; and the circumstance is also remarkable from the fact that this was the only occasion recorded of boys playing in the ancient Mysteries. It is not in the present design to describe these things further than to say, that as at that time legendary stories connected with Scripture characters, were received and believed with as much earnestness as the narrative of the true text, it is not remarkable to find apocryphal stories mixed up with the plain and accurate events told in the New Testament, for the Sacred Story was only known so far and in such manner as the teachers of the time chose to impart, and the "plays" helped their teaching by placing in

a tangible form the mysteries of Scripture. From the Earl of Northumberland's Household Book (1512) we learn that the children of his chapel performed Mysteries during the twelve days of Christmas, and Easter under the direction of his Master of the Revels. Bishop Percy, in his "Reliques of Ancient Poetry," cites several particulars of the regulated sums payable to "parsones" and others for their performances. The exhibition of scriptural dramas on the great festivals entered into the regular establishment, and formed part of the domestic arrangements of our ancient nobility; and what is more remarkable, it was as much the business of the chaplain in those days to compose plays for the family, as it is now for him to write sermons. The practice of acting plays at Christmas in the Colleges of Oxford and Cambridge continued down to the time of Cromwell, and many of the pieces performed were written by the clerical members of the several Colleges. To superintend these performances an officer was appointed, generally "a well learned, grave man," from among the rulers of the College, and there are frequent entries in the College books of payments made for expenses incurred in these representations; and there is many a reference in quaint old books to the effect of the performance of choristers, clerks and chaplains in these old plays. For example, in Wood's "Athenæ Oxoniensis" there is a record of the visit of Queen Elizabeth to the University of Oxford in 1566, and a description of the performance of certain plays in the halls of Christ Church; and upon her visit to Cambridge she also was present at a series of dramatic shows, among others the Aulularia of Plautus, and the tragedies of Dido and Hezekiah in English; all these were performed in the nave of the chapel of King's College by a company of scholars chosen from the several colleges. But not alone to olden days, but in the recital of essays in Latin and Greek usually given at Trinity and other colleges in Cambridge, may the custom be traced to modern times; and not entirely in England was the practice allowed, for the children connected with, or in training for the Church to take part in dramatic performances, in many instances in their own chapels, but it was also a very ancient habit in many of the seminaries in foreign countries; and although the temptation to digression on the subject is strong, it must be suppressed for the present, as there is yet some more to tell about the connection between Church and Stage in our own land. Allusion has already been made to the annual election of a boy bishop in many religious communities. The references to this custom in existing ancient records are numerous and amusing, but one example will be sufficient for the present object, and serve as the means of gaining a general idea of the antiquity and absurdity of the practice elsewhere; yet absurd as it appears to be to us in these days, some of the wisest men in their generation have countenanced this farce, among others Dean Colet, the founder of St. Paul's School, who though no friend to the superstitions and fopperies of the ritualism of his time, yet expressly orders that his scholars "shall every Childermass daye come to Paulis churche and hear the childe-byshop's sermon; and after be at the hygh masse; and each of them offer a peny to the childe-byshop, and with them the maisters and surveyors of the scole." This "childe-byshop" was selected from among the choristers of St. Paul's Cathedral, who seem to have been held in great esteem for their histrionic powers, for so early as the year 1378 the choristers of St. Paul's Cathedral in London, presented a petition to Richard II. that his Majesty would prohibit some ignorant and inexperienced persons from acting the history of the Old Testament, to the great prejudice of the clergy of the Church, who had expended considerable sums for preparing a public presentation of that play at the ensuing Christmas. This young fraternity proceeded to the performance of the more regular drama, and many of Shakspeare's and Ben Jonson's plays were first performed by them. Their services were so much in requisition that they often acted at court, and on occasions of particular festivities in the royal mansions, and those of the nobility a little distance from London. In the year 1544 while the Princess Elizabeth resided at Hatfield House in Hertfordshire, under the custody of Sir Thomas Pope, she was visited by Queen Mary; the next morning after Mass, they were entertained with a grand exhibition of bear-baiting, with which their highnesses "were right well content." In the evening the Great Chamber was adorned with a sumptuous suit of tapestry, called "The hanging of Antioch," and after supper, a play was presented by the *children of Pauls*. These particulars are gathered from Strype, who also describes an entertainment given by Lord Arundel to the same Princess Elizabeth, when Queen, in the year 1559, at the Palace of Nonsuch in Surrey, in these words: "There the Queen had great entertainment, with banquets, especially on Sunday night, made by the said Earl; together with a musick, and the warlike sounds of drums and flutes, and a kinds of musick till midnight. On Monday was a great supper made for her; but before night she stood at her standing in the further park, and there she saw a course. At night was a play by the children of Pauls and their master, Sebastian. After that a costly banquet accompanied with drums and flutes. This entertainment lasted until three in the morning; and the Earl presented her Majesty with a cupboard of plate." Warton also records the fact that in the year 1562, when the Society of Parish Clerks celebrated one of their annual feasts, after morning service in Guildhall Chapel, they retired to their own hall; where after dinner a goodly play was performed by the choristers of Westminster Abbey, with waits, and regals, and singing, that is to say, vocal music with the accompaniment of reed wind instruments and portable organs.

The children of the Chapel Royal were also famous actors, and were formed into a company of players by Queen Elizabeth, under the conduct of Richard Edwardes, a man distinguished alike as a poet, as a scholar, and a musician. He was educated at Corpus Christi College in Oxford; and upon the establishment of Christ Church in that University in the year 1547, was made Senior Student. Queen Elizabeth gave him a patent as Gentleman of her Chapel Royal, and upon the death of Richard Bowyer in 1561, he became master of the children, and received permission to let the choristers out for hire, a practice followed by many successive masters with more or less evil to the children, until a very recent date. The whole of Lilly's plays, and as before stated, many of those of Shakespeare and Ben Jonson, were first performed by the children of the Chapel Royal, frequently joined by the choristers of St. Paul's. The folio edition of Ben Jonson's play, "Cynthia's Revels; or the Fountain of Self-love," first acted in 1600, gives the names of the boys who

played some of the principal parts: Nat. Field, Sal. Pavy, Tho. Day, J. Underwood, Rob. Baxter, and John Frost. Little is known of the future of these boys; but one of them has been immortalised by the grateful author in some verses of exquisite beauty, this one was Samuel Pavey, the second in the list just quoted. Misled by the abbreviation used for his Christian name, Sir John Hawkins calls him Salathiel, and Warton, Salvadore, two names of like beginning, but of very opposite meanings and endings. Ben Jonson's epitaph is so beautiful that it may be well used as an ornament to this subject.

"*Epitaph on S. P., a child of Queen Elizabeth's chappell.*

"Weep with me all ye that read
This little story;
And know, for whom a tear you shed,
Death's self is sorry.
'Twas a child, that did so thrive
In grace and feature,
As Heaven and nature seemed to strive
Who owned the creature.
Years he numbered scarce thirteen
When fates turned cruel;
Yet three filled zodiacs had he been
The stage's jewel;
And did act, what now we moan
Old men so duly;
As, sooth, the Parcæ thought him one
He played so truly.
So, by error to his fate
They all consented;
But viewing him since, alas, too late!
They have repented;
And have sought, to give new birth,
In baths to steep him;
But being so much too good for earth,
Heaven vows to keep him."

It may be reasonably imagined (further to quote Warton) that the great reputation these children performers gained, excited the jealousy of the grown actors at the theatres; and Shakspeare himself endeavours to extenuate the applause which was idly indulged to their performance, perhaps not always very just, in the following speeches of *Rosencrantz* and *Hamlet*:—*Ros.* "There is an aery of little children, little eyases, they cry out on the top of the question, and are most tyranically clapped for't, these are now the fashion, and so berattle the common stages, so they call them, that many wearing rapiers are afraid of goose-quills, and dare scarce come hither." *Ham.* What, are they children? Who maintains them? How are they escoted? Will they pursue the quality no longer than they can sing?" Answers to *Hamlet's* questions have not been found, for it seems that even so long ago as the period alluded to, the boys were treated as the Cathedral boys of comparatively recent times were, that is to say carefully looked after so long as they were a source of profit, but little regarded afterwards.

The limits of the present paper prevent any further enquiry into the connection between Church and Stage; it will be sufficient only now to point out the main causes of the disseverance of the two interests, as far as the singing-boys of St. Paul's and of the Chapel Royal are concerned, these choirs being the most important and the longest to hold this ground. Accident and royal displeasure effected that which survived many shades of opinion, and failed to be reformed by any. The Cathedral being destroyed by the great fire of London in 1666, greatly weakened the bond between the stage and the "children of Paul's" by temporarily dispersing the choir; and in a later time Queen Anne, influenced by a proper and sensible feeling on the subject, prohibited the children of her chapel from taking part in stage-plays for hire or the advantage of the master. It is scarcely worth while to speak here of the many instances in which the singers in the most noted choirs, have distinguished themselves upon the stage, alternating, as Tom Brown in his Letters, published 1686, from the Dead to the Living, says—between the Church and the playhouse, like Mahomet's coffin between two loadstones. Neither is it intended to rejoice over the moral advantage obtained by the disunion of Church and Stage; though it may be said that the better knowledge of the propriety which should belong to the condition of those engaged in the service of the Church, has resulted in a change in the management of choirs and choristers, and if there is still room for improvement in many places, the spirit and the will to effect that improvement are happily not wanting. W. A. Barrett, Mus. Bac.

THE ORATORIO CONCERTS.

The fourth Subscription Concert took place at Exeter Hall on the 23rd ult., when Mr. Joseph Barnby's Sacred Cantata, "Rebekah," and Haydn's Oratorio, "The Creation," were the compositions selected for performance, Mr. Barnby's work, originally produced at the "Oratorio Concerts" in April 1870, and given at the Hereford Festival in September of the same year, is now sufficiently well known to render a recapitulation of its merits unnecessary; and we need only say, therefore, that with the enlarged number of vocalists at Exeter Hall, the broad writing in the choral parts, especially the fugue at the conclusion, came out with increased effect. The Evensong too, the commencement of which for altos, tenors, and two basses, unaccompanied, is somewhat trying for a choir, was given well in tune; and the chorus of Damsels, "Who shall be fleetest?" was sung throughout with much refinement. Madame Cora de Wilhorst (who, although no apology was made for her, was obviously suffering from a severe cold) did her best under the circumstances, for the soprano music, and made her greatest effect in "O flower of the verdant lea," which she had evidently studied with much earnestness. Mr. Sims Reeves's rendering of the melodious song, "The soft southern breeze," was a model of chaste and pure vocalisation, and it was only by again and again bowing to the audience that he could escape the encore which his exquisite singing called forth. Herr Stockhausen gave the bass air, "The daughters of the city come," with true artistic feeling, and Mr. Maas displayed an excellent tenor voice and highly cultivated style, more particularly in the duet already mentioned with Madame de Wilhorst. The "Bride's March" was well played and much applauded; and Mr. Barnby, at the conclusion of the work was greeted with the warmest demonstrations of approval. The "Creation," with Madame Cora de Wilhorst, Miss Katherine Poyntz, Miss Strangways, Mr. Sims Reeves, Mr. Maas, Herr Stockhausen and Mr. Thurley Beale, for principal vocalists, was excellently rendered throughout. "On mighty pens" gave Madame de Wilhorst a good opportunity of convincing her audience that she has not only facile execution, but an intelligent appreciation of the composer's meaning; and although her high C would have driven Haydn wild, we presume that modern taste sufficiently sanctions such licence to hold her blameless, especially seeing the liberties constantly indulged in by other great vocalists. Miss Poyntz was highly effective in the music which fell to her share, the duet "Graceful consort" (which she sang with Mr. Thurley Beale) being rendered with much purity of style. One of the finest readings ever heard of the air "In native worth," was given by Mr. Sims Reeves; indeed we may say not only that he rivals every other singer in this beautiful song, but that he actually rivals his former self, for certainly we have never heard him in such thorough possession of all his artistic powers as on this occasion. We need

scarcely say that the applause which followed could only be stopped by proceeding with the next piece. Herr Stockhausen sang the solos allotted to him with true artistic expression, the air "Now Heaven in fullest glory" especially creating a marked effect. Mr. Thurley Beale lent valuable aid in the trios, "Most beautiful appear," and "The Lord is great," singing especially well in the duet "Graceful consort," and Mr. Maas again proved himself an efficient and reliable singer in much of the tenor music, his part in the two trios already named being remarkably well given. All the choruses were sung with that crispness and firmness of tone to which Mr. Barnby's excellent choir has now accustomed us. "The Heavens are telling," "Achieved is the glorious work," and "Praise the Lord, ye voices all," displaying the result of a vigorous discipline to the utmost advantage; and we must also warmly commend the exquisite *piano* with which the choir breathed the words "And the spirit of God mov'd upon the face of the waters." The concert was, as usual, conducted by Mr. Joseph Barnby, and Mr. F. A. W. Docker presided at the organ.

ROYAL ALBERT HALL.

As no tickets were furnished to us for the first performance of Mr. William Carter's Cantata, "Placida, or the Christian Martyr," our remarks must apply to the second representation, which took place on the 18th ult. Why Mr. Carter should have ventured to place his Cantata before the public with an organ and pianoforte accompaniment only, in a Hall the size of which seems to baffle all attempts to produce a satisfactory effect with a full orchestra, it is not for us to determine; but we are bound to say that a numerous audience appeared amply gratified at the result; and if the composer shared their satisfaction, we have no right to complain. The story of "Placida" is destitute of dramatic interest, but it is well put together, and skilfully laid out for music. That Mr. Carter has written a work which will live we cannot say, but that there is very much merit in the composition is beyond a doubt. With the exception of the airs, "O daughter mine" (excellently sung by Mr. Arthur Byron), and "There is a gem" (equally well rendered by Madame Lemmens-Sherrington), the songs have but little character. The real strength is in the choruses and concerted pieces. In the chorus, "God's mercy is on them that fear Him," we have some really effective writing, the fugue especially being well wrought out; and the double chorus, "O, that men would praise the Lord," may be also cited as a composition worthy of praise. We care but little for the unaccompanied chorale, "From highest Heaven He came," but the chorus of Angels, "Come, ye blessed children of the Father," is a smooth piece which may probably make its way apart from the Cantata. The Trio, "Dear, tender child" (encored) is somewhat too suggestive of Mendelssohn to satisfy those who expect new ideas in new works, but it is extremely effective, and was exquisitely sung by Madame Lemmens-Sherrington, Madile. Anna Drasdil and Mr. Lewis Thomas. Had Mr. Carter more relied upon himself he would have achieved a greater success in the dramatic music which concludes the work, but Mendelssohn and Handel haunt us, even in spite of ourselves, and much clever writing suffers in consequence. The "Solemn March" (well played upon the organ by Mr. George Carter, and encored) recommends itself to a popular audience by its rhythmical subject, but it is monotonous, and rather ponderous than mournful. The choir, consisting of 1,000 voices, sang the music with an evident desire to do the utmost justice to the composer; and in addition to the principal vocalists already named, Mr. Henry Guy and Mr. Chaplin Henry lent efficient aid. The Cantata was preceded by a "Thanksgiving Anthem for the Recovery of H.R.H. the Prince of Wales," the composition also of Mr. William Carter, of the merits of which, as it is an occasional work, and as the convalescence of His Royal Highness is happily likely to continue, it will be scarcely necessary to speak, any reason for its repetition being we hope at a far distant date. The solo parts in this Anthem were sung by Madame Lemmens-Sherrington and Madlle. Anna Drasdil. A second Part, of miscellaneous music, followed the Cantata, in which all the vocalists mentioned (with the exception of Mr. Lewis Thomas) took part. We cannot conclude our notice without bearing testimony to the excellent manner in which Mr. George Carter presided at the organ, and Mr. William Carter at the pianoforte.

On the 4th ult., an evening concert was given in the St. Paul's National Schools, Southwark, under the direction of the organist, Miss Helen Edith Green. The first part consisted of selections from the works of Handel, Mozart, and Mendelssohn, and the second of songs, duets, glees, &c. Miss Green was enthusiastically applauded for her rendering of "Wapping old stairs," as was also Miss Florence Earle for "Ringing the flower bells," and Miss Rosa Hughes for "Rescued." "The Lord is a man of war" was well sung by Mr. Green and Mr. Arthur Green. Mr. William Harris's voice was heard to advantage in "Honour and arms," and M. Dessurne's singing of "Il balen" was much admired. A pianoforte trio, performed by the Misses Green and Miss Hughes, was also deservedly well received. Mendelssohn's Eight-part Psalm, "Judge me, O God," the "Kyrie" and "Gloria" from Mozart's Mass in G, and other pieces, were carefully rendered by the chorus, which was composed of members of several choirs. The room was well attended and the concert very successful.

By the *New York Times* we learn with regret that Mr. Theodore Hagen, editor and proprietor of the *New York Weekly Review*, died on the 27th December, of disease of the heart.

The third of Mr. W. H. Monk's Classical Concerts was given at the Assembly Rooms, Defoe Road, Stoke Newington, on the 23rd ult. As usual, an excellently selected programme was provided, including Mendelssohn's Duet in B flat (op. 45) for pianoforte and violoncello, and Beethoven's Trio in C minor (op. 1, No. 3,) for pianoforte, violin and violoncello, the executants being Herr Pauer (pianoforte), Mr. H. Holmes (violin), and Signor Pezze (violoncello). Herr Pauer also played Schubert's Impromptu in B flat and Weber's well-known Rondo in E flat, and, the latter composition being encored, he gave with equal success his own piece, "La Cascade." Mr. H. Holmes's performance of a Barcarole by Spohr and a Bourée by Bach, on the violin, was also an interesting feature in the programme. The vocalists were Miss Marion Severn and Mr. Percy Rivers, the former singing Gounod's song "There is a green hill far away," with true religious feeling, and the latter giving a highly intelligent reading of Beethoven's "Adelaide." The vocal music was ably accompanied by Mr. W. H. Monk.

On Thursday, the 18th ult., the Railway Clearing House Musical Society gave a successful concert in the spacious dining-hall of the establishment, before a large audience. The band and chorus numbered 100 performers, conducted by Mr. W. Williams. The programme consisted of the "Kyrie" and "Gloria" from Mozart's Twelfth Mass, Locke's music to "Macbeth," W. H. Birch's popular Operetta, "The Merrie Men of Sherwood Forest," and a good selection of songs and overtures. The Operetta was the principal feature of the evening. The part of *Robin Hood* (tenor) was excellently sung by Mr. Hildersley, and Mrs. Bishop, as *Maid Marion*, used her voice with good effect, particularly in "Sweet echo" (flute *obbligato*, Mr. W. G. James), which was listened to with rapt attention. The duet "I'll love thee still," by Mrs. Bishop and Mr. Hildersley, was warmly appreciated. "To arms, to arms, the trumpet sounds," was rendered by Mr. Hildersley with much taste. The parts of *Little John* and *Friar Tuck* were very creditably taken by Messrs. Young and Westley. The choruses were well

sung throughout, and the band, under the able leadership of Mr. R. H. James, performed in a very creditable manner. This is the second concert which has been given by this new Society, which already numbers upwards of 150 members.

The Brixton Choral Society gave the second concert of the season on Monday the 22nd ult., when Mendelssohn's "Lauda Sion" and J. F. Barnett's "Ancient Mariner" were given. If we mistake not, the latter work was performed by the Society two years ago, but the progress of the choir, under Mr. Lemare's judicious training, during that time, was very forcibly shown by the spirited manner in which the choruses were sung. The solos in both Cantatas were entrusted to Miss Ellen Horne, Madame Poole, Mr. W. H. Hillier and Mr. Thos. Distin. Mr. Harrison very ably presided at the organ for the "Lauda Sion," and at the pianoforte for the "Ancient Mariner." Mr. William Lemare conducted in his usual careful manner; and the result of the performance was highly satisfactory. We learn that the "Creation" is the next work to be rehearsed.

A concert was given at the Chelsea Literary and Scientific Institution, Vestry Hall, King's Road, on the 5th ult., the principal vocalists being Miss Pattie Laverne, Miss Emily Pittard, Mr. Stedman, Mr. Thurley Beale and Mr. Limpus. Two movements of Beethoven's "Kreutzer Sonata," for pianoforte and violin, were so well played by Mr. Otto Booth and Mr. Hoyte that the performers were enthusiastically recalled. A duet by Artot was also given by the same artists, and Mr. Hoyte created a marked effect by his performance of Liszt's Fantasia on "Rigoletto." Miss Pattie Laverne was highly successful in her songs, and elicited a hearty encore for Venzano's "Ah che assorta," Miss Emily Pittard received the same compliment for her singing of "My love, he is a sailor," Mr. Stedman was warmly applauded in his two songs, "Love's Request" and "The anchor's weighed," and the other vocalists were equally successful. Mr. Limpus was the accompanist.

We sincerely trust that the retirement of Mr. John Goss from the post of Organist of St. Paul's Cathedral—an office which he has held for so many years with honour to himself and benefit to the art—will not involve any diminution of his activity in composition; for, in spite of the undoubted talent exhibited by many who have latterly written for the church, the service-music of so consummate an artist can scarcely be too much multiplied. We are informed that he will continue to retain the title of "Organist of St. Paul's," and receive the emoluments of his office; and it is only necessary to add that, in common with all who have been brought into contact with him during his professional career, we earnestly hope that he may experience renewed health and vigour by that cessation from his more laborious duties which he has so nobly earned. His successor, Dr. John Stainer, M.A., is so well known as an able musician and excellent organist, that little doubt can exist as to his conscientiously fulfilling the duties, and worthily upholding the dignity, of the responsible position which he has accepted. As a fitting conclusion to his active official career, Mr. Goss has been commissioned to compose both an Anthem and a "Te Deum" for the forthcoming Thanksgiving for the recovery of His Royal Highness the Prince of Wales, which is to take place at St. Paul's. We are authorized to say that those who desire to sing in the choir on this occasion, must address the Rev. the Succentor of St. Paul's, Mr. Goss having no power in the matter; and we believe that persons wishing to gain admittance into the body of the Cathedral, should at once apply to the Lord Chamberlain.

The Report of the Committee of the Birmingham Amateur Harmonic Association, presented at the Annual Meeting on the 19th December, shows that the affairs of the Association are in a highly satisfactory state, and that the balance in hand at the commencement of the year has been sensibly increased. Two concerts have been given in the Grand Assembly Room of the Masonic Hall, at the first of which Handel's "Jephtha" was performed with the utmost success; and a third was to have taken place on the 12th December, but was postponed in consequence of the serious illness of H.R.H. the Prince of Wales. The financial results of these performances have fully realised the expectations of the Committee; and it is confidently anticipated that, with the renewed exertions of the members during the present year, the subscription list may be very materially enlarged. All interested in the progress of high class music must wish this excellently conducted Society every possible success.

Mr. Henry Leslie's prospectus of the seventeenth season of his Concerts is exceedingly interesting, the music selected being just of that kind for the due interpretation of which his excellently trained choir is unrivalled. In addition to the best Madrigals by the composers of the Elizabethan period, and the choicest modern Part-songs, we are promised a new Cantata, "Praise ye the Lord," by Mr. Henry Holmes; Gounod's "Ave Verum," (composed expressly for Mr. Henry Leslie's choir), Schubert's twenty-third Psalm, for female voices, "The Lord is my Shepherd," and Bach's Motett, for double choir, "The Spirit also helpeth us." Carissimi's "Jonah" is also included in the prospectus, a revival which cannot but excite much attention, as it is one of the earliest attempts at Oratorio, and but little indeed is known of this composer in the present day. The work has been translated from the original Latin text, and prepared for performance by Mr. Henry Leslie. The first of the four Subscription Concerts announced will take place on the 9th inst.

The following loyal and dutiful address to Her Majesty was unanimously passed at the Christmas General Meeting of the Royal Society of Musicians of Great Britain:—"To the Queen's most Excellent Majesty. The Royal Society of Musicians of Great Britain, in General Meeting assembled, desire most humbly to approach your Majesty with feelings of joy, respect, and loyal devotion, in congratulating your Majesty on the convalescence of His Royal Highness the Prince of Wales. In sorrow and affliction, it has ever been the high privilege of the divine art of music to soothe the weary and to be the means of 'delivering the poor that cry.'* This Society looks back with pride, and recollects the constant—it might with sincerity add affectionate—interest with which your Majesty and your Majesty's predecessors have, from the time of Handel, watched its progress and the beneficent nobility of the profession of music. Therefore it renders it peculiarly the province of the Musicians of this land to tender their homage, and sing the praises of God's mercy in sparing to the nation their beloved Prince, your Majesty's son. Before commencing the duties, this day (of ministering to the wants of their necessitous brethren, their widows and orphans), the Members of this Society venture to express their respectful sympathy with your Majesty, Her Royal Highness the Princess of Wales, H.R.H. the Princess Louis of Hesse, H.R.H. the Princess Christian, H.R.H. the Princess Louise, H.R.H. the Duke of Edinburgh, and the rest of your Majesty's family, during the sad long hours of the past month, and to anticipate many happy returns of the forthcoming new year, crowded with the blessings, the Royal Society of Musicians of Great Britain (in common with the rest of your people) pray may be showered around your Majesty's throne. By order, Stanley Lucas, Secretary.—Christmas General Meeting, 12 Lisle Street, Leicester Square, W."

A clever and caustic article upon modern singers' high note cadences, which recently appeared in the *Birmingham Morning News*, will we hope have the

* The motto of the Society.

effect of helping to draw attention to this rapidly spreading disease. The author very truly asks whether, if the high notes with which it is now the custom to conclude popular solos had been thought an improvement, the composers would not have written them; and desires to know what would be the probable effect upon the audience if at the end of Beethoven's "Pastoral Symphony," the whole of the performers, in a "grand cadence," were to rush up to the highest notes their instruments were capable of producing, or if Mr. Charles Hallé were to wind up the "Moonlight Sonata" by a powerful chord at the top of the pianoforte. Our readers will know that this is a practice upon which we have often commented; and we are glad to find that the matter has been ventilated in a town of such musical reputation as Birmingham.

BY accounts continually received from America we learn that the attraction of Madame Parepa-Rosa, as principal soprano in all the standard Operas, has, if possible, increased since her return to that country. Her re-organised Grand Opera Company was received with enthusiasm in Washington; and at Buffalo, after her performance of *Martha*, the Russian Grand Duke Alexis (who is now on a visit to America) presented her with an elegant gold bracelet of Russian workmanship, set with twelve turquoises and twenty-eight diamonds, in remembrance of the pleasure he had experienced in listening for the first time to her exquisite voice. The manner in which all the Operas performed by the Parepa-Rosa company have been placed upon the stage reflects the utmost credit upon all concerned; and it may also be said that much of the success which has attended the enterprise is owing to the skill and judgment of Carl Rosa, whose artistic taste and admirable leadership in the presentation of the highest class works cannot be too much commended.

MR. EARDLEY PHILLIPS, the talented organist of St. Stephen's, South Lambeth, was presented with a handsome cabinet-inkstand by the members of the church choir on Monday, the 8th ult. The testimonial was intended as a slight acknowledgment of Mr. Phillips's unremitting attention to the members of the choir at their weekly rehearsals.

THE members of the Crystal Palace Choir resumed their weekly rehearsals on Thursday evening, the 11th ult., on which occasion they presented Mr. Manns with an elegant silver tea and coffee service, together with an address, beautifully emblazoned by one of themselves, expressive of the affectionate esteem in which he is held by them, both for his great musical talents and uniform kindness and courtesy. Mr. Grove, the Secretary of the Palace, kindly undertook to make the presentation, and in a very feeling and pertinent address, felicitously expressed his own warm personal regard, and also of those for whom he volunteered his services. Mr. Manns' reply was marked by a happy union of the emotional and humorous, which tended, if possible, to strengthen still further the bonds of friendship between conductor and choir A few complimentary speeches brought to a close a very pleasant and interesting ceremony.

A VERY successful performance of the "Messiah" took place at Trevor Congregational Church, Brompton, on the 17th ult., in aid of the fund now raising for repairs. The vocalists were Miss Maria Langley, Miss Mary Johnson, Miss E. Willmott Renshaw and Messrs. J. and T. Soper. The organists were Mr. E. Willmott Renshaw and Miss Mary Johnson, and the conductor was Mr. Walter Johnson. A large audience was assembled.

THE "Monday Evening Musical and Literary Entertainments," given in the Pimlico Rooms weekly, prove successful, and supply a want long felt in the neighbourhood, besides being an aid to works of deserving charity. The managers, Messrs. J. Baucutt and C. A. Stein, spare no pains to make the concerts interesting. On Monday, the 8th ult., the vocalists were Mesdames Rolfe, Brown and Buley, each of whom contributed some excellent songs. Mrs. Dauncey Maskell lent her valuable aid, and displayed much elocutionary power and pathos in the various selections rendered by her. Mr. J. Baucutt and Mr. C. A. Stein also took part in the entertainment. The Misses Herbert presided at the pianoforte.

THE prospectus of the sixth season of the Schubert Society, under the presidency of Sir Julius Benedict and the directorship of Herr Schuberth, announces four concerts during the ensuing season. We are quite at a loss to understand the meaning of the title of the Society; but as it is especially formed for the purpose of performing classical and comparatively unknown works, chiefly of chamber music, and as this intention has been hitherto ably carried out, we cordially hope that it may meet with the success it deserves.

THE St. George's Glee Union gave a special concert at the Pimlico Rooms on the 15th ult., when, in addition to concerted pieces by the choir, of which Sullivan's "Hush thee, my babie," gave the most satisfaction, valuable assistance was rendered by Mr. G. T. Carter, who was encored in "Tom Bowling;" Mr. H. Guy, who, though new to the audience, was compelled to repeat "Anita;" Mr. Thurley Beale, who received the same compliment for his singing of the "Bellringer;" and Mr. Chaplin Henry, whose voice was heard to much advantage in the song "In sheltered vale." Miss Annie Lennox and Miss Blanche Reives were also highly effective, the latter receiving much applause in "Through the wood." Among the instrumentalists were Miss Ellen Bliss, who played "Il tremolo" admirably; Mr. Tamplin, who delighted the audience by his performance on the Mustel organ; and Herr Schuberth, who was equally successful on the violoncello. Mr. W. H. Bridges conducted with his usual ability.

A MEETING fully attended by upwards of seventy representatives of the leading manufacturers of musical instruments in the United Kingdom was held in the East Theatre of the Royal Albert Hall on Saturday, the 20th ult., to consider what musical pitch should be recommended to Her Majesty's Commissioners for adoption, with regard to the Recitals which will be given during the Exhibition of 1872 upon those instruments accepted for exhibition. The following members of the Musical Committee attended:—Lord Gerald Fitz-Gerald, the Hon. Seymour Egerton, Mr. Frank Morrison, Mr. Alam Cole, and there were also present Sir Julius Benedict, Mr. John Hullah, Mr. G. A. Macfarren, Herr E. Pauer, Mr. W. Ganz, Mr. Pittman, Mr. J. Rivière, &c., &c., and other gentlemen representing foreign commissions. Mr. John Hullah was voted to the chair. A discussion ensued, in which gentlemen representing the firms of Messrs. Broadwood, Henry Brinsmead, Distin & Co., Boosey & Co., Bevington, Kohler, and Forster took part. Mr. Macfarren then moved that H.M. Commissioners should be recommended to adopt the musical pitch which the Society of Arts twelve years ago suggested for general use, viz.: that of 528 vibrations to C. Sir Julius Benedict seconded this motion and Mr. Ernst Pauer suggested, that in the event of its being carried, a tuning-fork of the pitch proposed should be circulated by H.M. Commissioners not only to English, but also to foreign manufacturers. The motion was then put to the meeting and was carried with only one dissentient. Captain the Hon. Seymour Egerton and Lieut. E. G. Clayton, R.E., attended on behalf of H.M. Commissioners.

A SCHOLARSHIP, presented by the Mendelssohn Foundation Committee to the Royal Academy of Music, has been awarded to Miss Mary Crawford. Mr. Eaton Faning was highly commended.

ON Thursday evening, the 18th ult., a concert was given in the Public Hall, South Norwood, in aid of the funds of St. Luke's Church, Woodside, and was attended by a numerous and fashionable audience.

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The cloud-capped towers ... ... Stevens. 8vo. 1½d.
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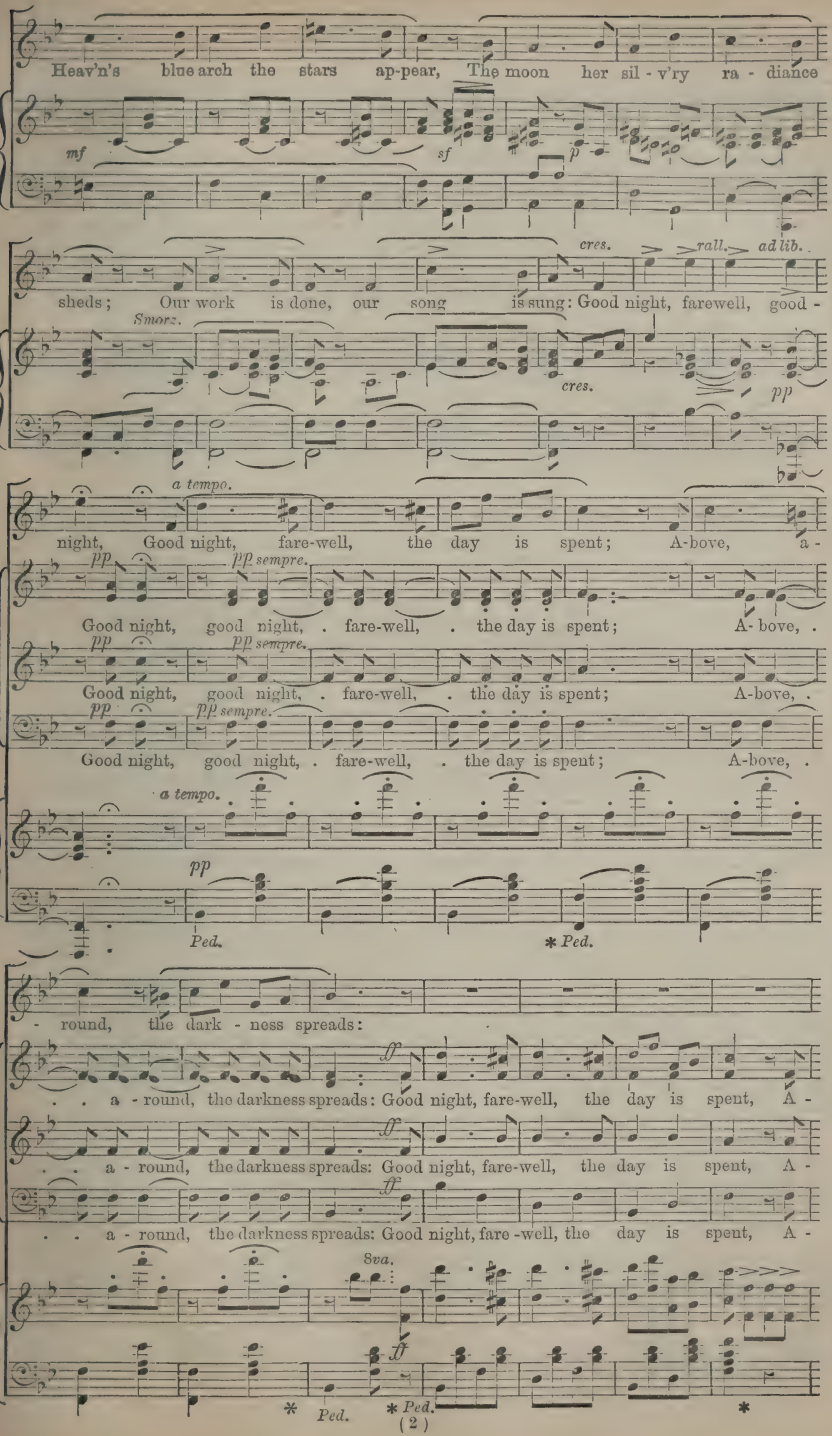
Good night, Farewell.

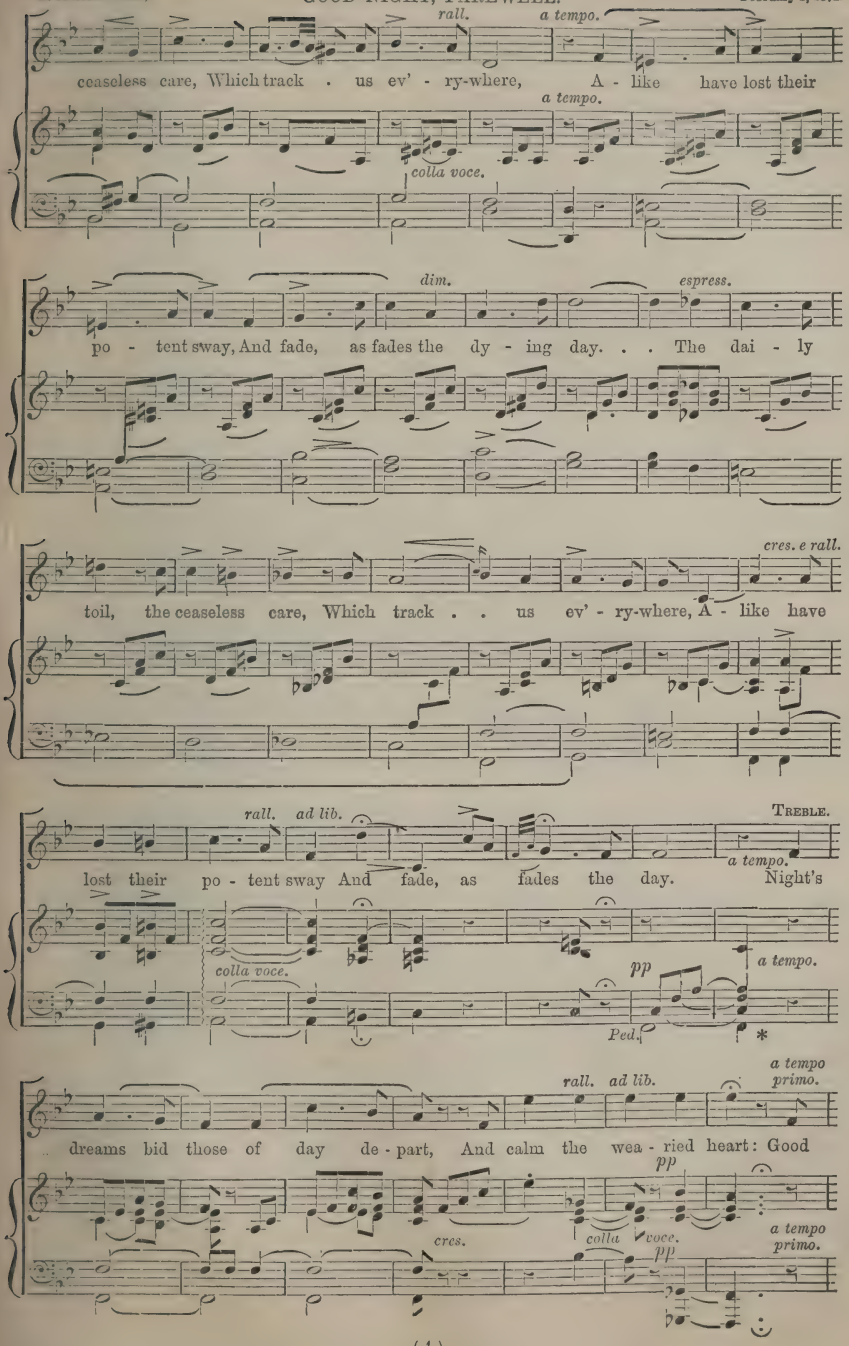
FINALE SONG AND CHORUS.

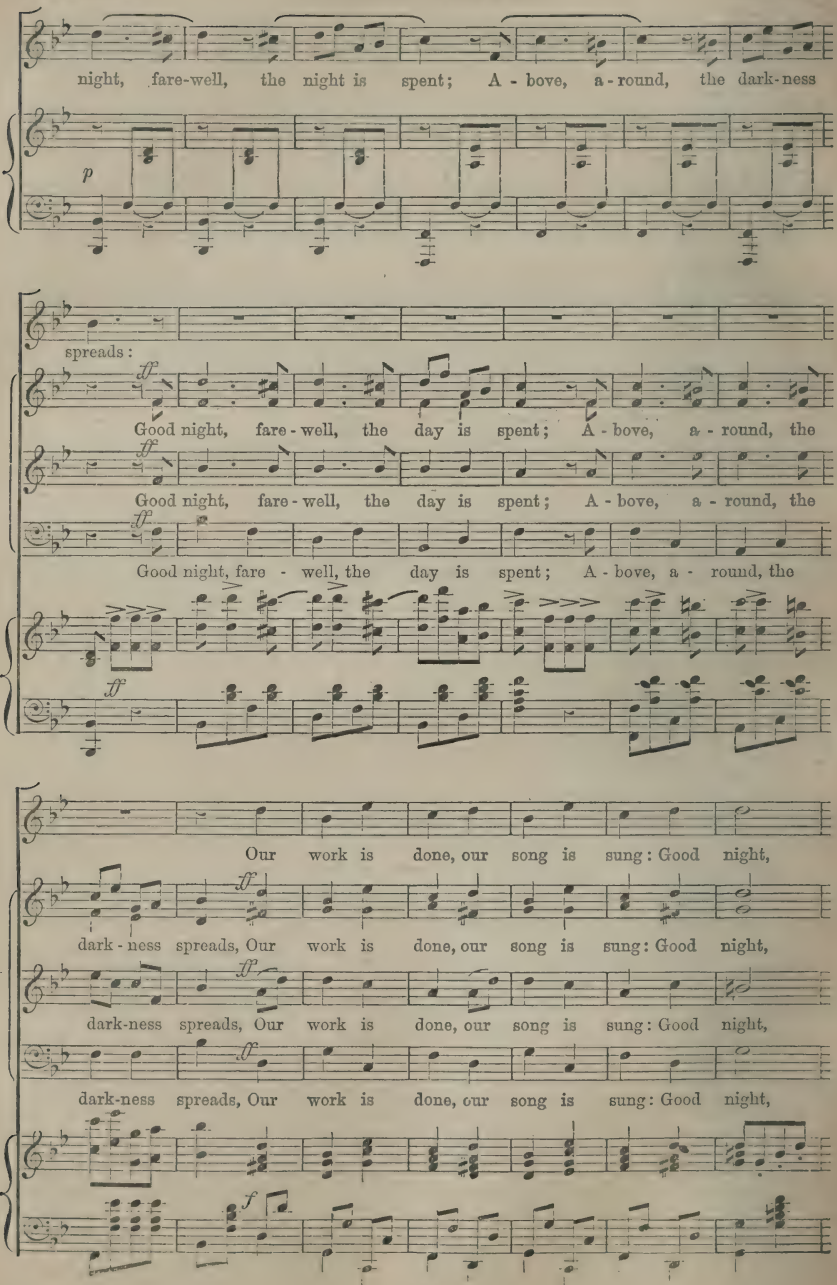
Written by E. A. G. Composed by GEORGE GARRETT, Mus.D.

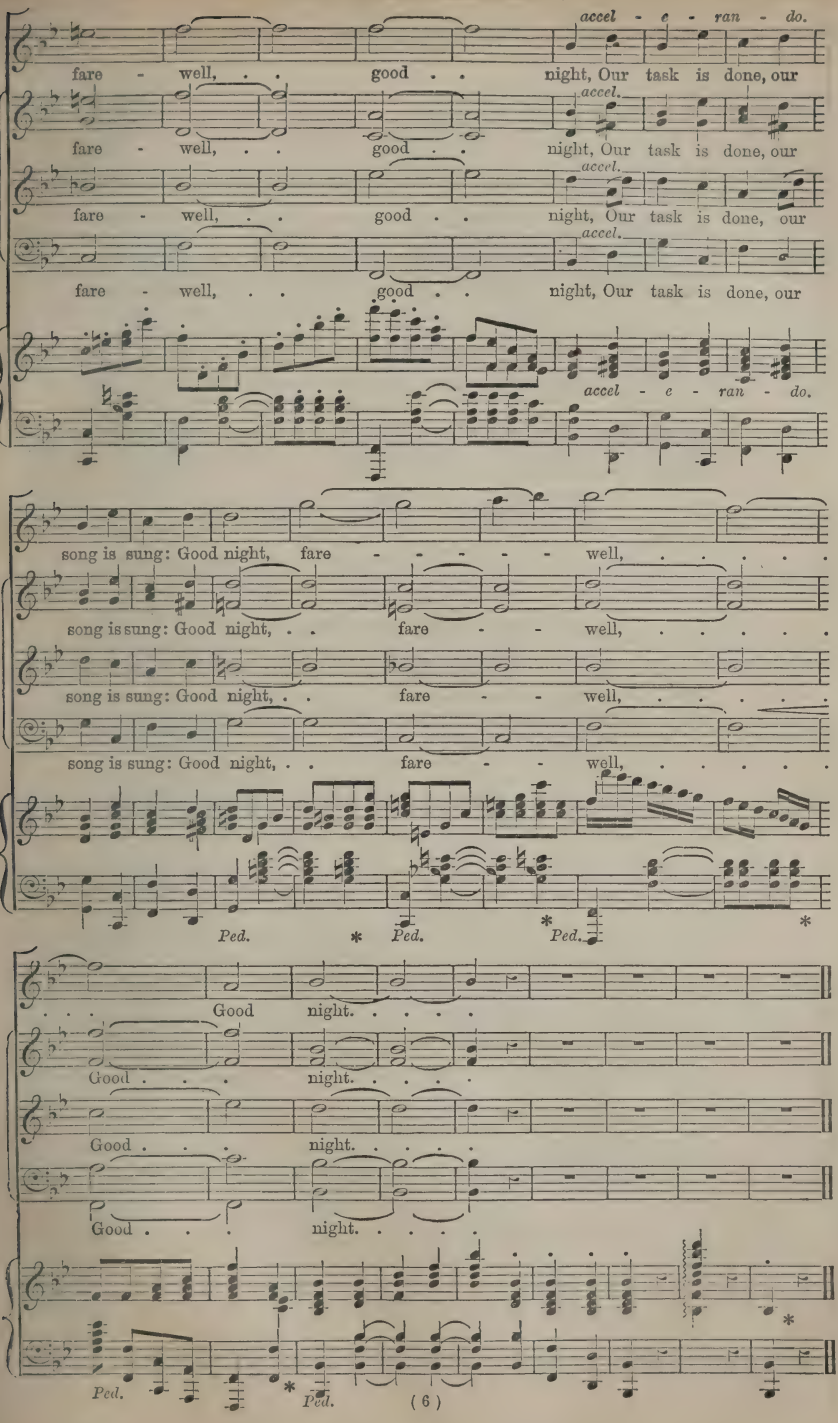
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).


Heav'n's blue arch the stars ap-pear, The moon her sil - v'ry ra - diance
mf
sf
p
sheds; Our work is done, our song is sung: Good night, farewell, good -
cres.
rall.
ad lib.
Smorz.
cres.
pp
night, Good night, fare-well, the day is spent; A-bove, a -
a tempo.
pp
pp sempre.
Good night, good night, . fare-well, . the day is spent; A- bove, .
Good night, good night, . fare-well, . the day is spent; A-bove, .
Good night, good night, . fare-well, . the day is spent; A-bove, .
Ped.
* Ped.
- round, the dark - ness spreads:
. . a - round, the darkness spreads: Good night, fare-well, the day is spent, A -
. . a - round, the darkness spreads: Good night, fare-well, the day is spent, A -
. . a - round, the darkness spreads: Good night, fare -well, the day is spent, A -
8va.
Ped.
* Ped.

- bove, a-round, the darkness spreads, Our work is done, our song is sung: Good
- bove, a-round, the dark-ness spreads, Our work is done, our song is sung: Good
- bove, a - round, the dark-ness spreads, Our work is done, our song is sung: Good
night, fare - well, . . . fare - - - well. . . .
night, fare - well, . . . fare - - - well. . . .
night, fare - well, . . . fare - - - well. . . .
Ped.
Solo. Contralto or Bass.
Più lento ed espressivo.
What - e'er of hope, what - e'er of
joy, Can grief . . . be - guile or care des - troy, The dai - ly toil, the
colla voce.
Ped.


rall.
a tempo.
ceaseless care, Which track . us ev' - ry-where, A - like have lost their
a tempo.
colla voce.
dim.
espress.
po - tent sway, And fade, as fades the dy - ing day. . . The dai - ly
cres. e rall.
toil, the ceaseless care, Which track . . us ev' - ry-where, A - like have
rall. ad lib.
TREBLE.
a tempo.
lost their po - tent sway And fade, as fades the day. Night's
colla voce.
pp
a tempo.
Ped.
*
rall. ad lib.
a tempo primo.
dreams bid those of day de - part, And calm the wea - ried heart: Good
pp
cres.
colla voce.
pp
a tempo primo.


night, fare-well, the night is spent; A - bove, a - round, the dark-ness
p
spreads:
ff
Good night, fare - well, the day is spent; A - bove, a - round, the
Good night, fare - well, the day is spent; A - bove, a - round, the
Good night, fare - well, the day is spent; A - bove, a - round, the
Our work is done, our song is sung: Good night,
dark - ness spreads, Our work is done, our song is sung: Good night,
dark-ness spreads, Our work is done, our song is sung: Good night,
dark-ness spreads, Our work is done, our song is sung: Good night,
f


accel - e - ran - do.
fare - well, . . good . . night, Our task is done, our
accel.
fare - well, . . good . . night, Our task is done, our
accel.
fare - well, . . good . . night, Our task is done, our
accel.
fare - well, . . good . . night, Our task is done, our
accel - e - ran - do.
song is sung: Good night, fare - - - - - well, ...
song is sung: Good night, . . fare - - well, ...
song is sung: Good night, . . fare - - well, ...
song is sung: Good night, . . fare - - well, ...
Ped. * Ped. * Ped. *
Good night. . . . .
Good . . . night. . . . .
Good . . . night. . . . .
Good . . . night. . . . .
Ped. * Ped.

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STEAM POWER WORKS—
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Madame Angus Weldon, who has a rich contralto voice, was enthusiastically encored in "The lark now leaves his wat'ry nest," Miss Arabella Warren gave, with good feeling, "I mourn as a dove," from "St. Peter;" and Mr. J. H. Croft sang with much pathos, "If with all your hearts," and Mattei's "Non è ver." A selection of choruses, glees and quartets were very creditably performed by lady and gentlemen amateurs from the neighbourhood.

Mr. John Gill has retired from the management of the Choir at St. James's, Marylebone. All the Choir Boys left with Mr. Gill, and have presented him with a handsome inkstand, as a mark of their esteem and regard.

The directors of the Crystal Palace Company have fixed the 1st of May for a grand National Festival in celebration of the recovery of His Royal Highness the Prince of Wales; and have commissioned Mr. Arthur Sullivan to compose a *Te Deum*, for voices and orchestra, to be performed on the largest scale in the centre transept on that day.

The National Music Meetings, to be held during the ensuing summer at the Crystal Palace, have already awakened a lively interest amongst those who desire the healthy progress of every branch of the art in this country. We understand that a Council will be formed, consisting of the most eminent authorities in music, from which body the competitors for the prizes will elect a jury by ballot. It will be seen by an advertisement in our present number that Messrs. Novello will publish the whole of the choral music to be used on the occasion. Most of the works in Classes 1, 2, 3, 4, and 5, will be issued in the cheap form, so that every facility will be afforded to Choral Societies for procuring and preparing the pieces for competition, the number and order of which are to be decided by the jury in each class. The first annual meeting is announced for June 27, 29, July 2, 4, and 6.

We understand that it is the intention of Herr Stockhausen to give a series of Three Recitals during the ensuing month, consisting of selections from Schubert's *Schöne Müllerin*, and *Winterreise*, and Schumann's *Dichterliebe*. He will be assisted by Miss Agnes Zimmermann and Madlle. Sophie Loewe. The singing of this eminent artist has so enlisted the sympathies of the musical public during his stay in this country that little doubt can exist of the interest with which this announcement will be received; for, apart from the pleasure which must be derived from the performance of comparatively unknown works, so intellectual a reading of them as may be confidently anticipated must appeal most powerfully to all the lovers of high-class German music. Herr Stockhausen, we are informed, will only sing in London during the present season at these Recitals and at the "Oratorio Concerts."

Reviews.

Novello, Ewer and Co.

Awake, awake, put on thy strength, O Zion. Anthem for four voices, chorus and semi-chorus, by J. Stainer.

The translation of Dr. Stainer from one of the Oxford Chapels to the Cathedral of London calls particular attention to those artistic labours, which are his credentials for the new office. His publication of a book on musical theory is a justification to the world of any tenets peculiar to himself, and reference must be made to that work for explanation of some passages in the anthem before us that seem unaccountable upon principles elsewhere enunciated. A course of harmony for instance at the turning over from page 3 to 4, and the singular progression from a second inversion of a chord of G minor between bars 2 and 3 at the top of page 14, are remarkable, and to some hearers, not satisfactory. The anthem is in four movements, one of which is a choral recitative, and in this the novel device is employed of omitting the bar-lines, which gives the utmost freedom to the singers, but at the cost of control; since, even, where a conductor was present, it would be difficult to make a number of executants hold the same path without defining roadmarks, but where, as in a church, they must be without direction, the difficulty must be increased, if not rendered insuperable. The work is avowedly designed for use on Saints' days, Ordinations, at Choral Festivals, and occasions of general Thanksgivings. Its extent and its variety of character fit it for such seasons; the second movement, "How beautiful upon the mountains," being for semi-chorus or for four solo voices, will make a good contrast to what precedes and follows; and the organ part, which is often independent of the voices, will much enrich their effect. This last is a resource of which our elder English writers made little avail; and it is turned to best account by such a master of the instrument as is the author of the piece under notice.

The Erl-King's Daughter. Ballad, founded on Danish Legends. The English version by Miss Louisa Vance. The music composed for solo voices, chorus and orchestra, by Niels W. Gade. Op. 30.

"Whether we become acquainted or not," writes Mendelssohn to Gade in 1842, "I beg you will always look on me as one who will never cease to regard your works with love and sympathy, and who will ever feel the greatest and most cordial delight in meeting with such an artist as yourself." In spite of the years which have elapsed since this letter was penned, how little progress have the works of this composer made, especially in this country. And yet the Cantata before us, had we indeed no other composition by which to judge, affords ample proof not only of his creative faculty, but of the possession of a dramatic power which is too rare to be disregarded. The subject of the Cantata is based upon old Danish ballads, the English version, by Miss Louisa Vance, being really so excellent as to appear as if it had been originally written in that language. A short instrumental Introduction, in which occurs the subject afterwards sung by the Erl-maidens, leads to a chorus which forms what is called the "Prologue" to the work. The first Part then commences with a chorus (the voices quaintly beginning on a $\frac{2}{4}$) interspersed with solos for *Oluf* and his Mother. The principal theme of this piece is extremely melodious, and a prominent figure in the accompaniment occurring in various keys, is a highly interesting point. After a characteristic song for *Oluf*, a duet with his Mother, commencing in A minor, is effectively concluded by the chorus bursting in with a *forte*, upon the words "The black steed rushes," first in the minor, and afterwards in the tonic major. The song for *Oluf* at the commencement of Part 2, "Night, thou art silent," is extremely beautiful. The voice starts upon a dominant seventh, with a striking melody; and the accompaniment in triplets, and afterwards in rapid semiquavers, gives much intensity to the expression of the words. An exquisitely light and fanciful chorus of Erl-maidens then occurs (the theme of which is heard, as we have said, in the instrumental Introduction to the "Prologue")which is twice most effectively interrupted by a solo for *Oluf*. This is succeeded by a dramatic scene for the *Erl-King's Daughter*, *Oluf* and Chorus, which ends the second Part. A "Morning Hymn" ushers in Part 3, the calm and devotional character of which is in admirable sympathy with the words. The two last numbers of the Part are chiefly choral, but with most effective solos for *Oluf* and his Mother, the death of the knight being expressed with true pathos. The passionate grief of the Mother having subsided, the chorus sings with deep solemnity the words "Sir Oluf is dead;" and with a brief choral "Epilogue," the Cantata ends. We can of course give but a faint idea of the beauties of this work by the few lines our space has permitted us to devote to it; but we have little doubt that now it is for the first time available in this country, and more especially in the

cheap octavo edition, Choral Societies will eagerly procure it and judge for themselves.

Der Freischütz (The Freeshooter); Romantic Opera, in three acts. Composed by Carl Maria von Weber. Edited, and in greater part translated into English, by Natalia Macfarren.

In preparing a carefully edited version of this work for the English public, it became necessary for Mrs. Macfarren boldly to state her reason for very materially differing from the translation which time, rather than artistic taste, has sanctioned in this country. An Opera so thoroughly German both in the story and music as "Der Freischütz" cannot be baldly rendered into English rhyme by one who does not deeply sympathise with the earnest manner in which the composer has set the original words; and we are glad to find therefore, in a note to the present edition, that no portion of the accepted version has been retained (save in the first lines of some of the best known pieces) whenever it interfered with the due expression of the music. As one instance of the improvement effected in this new translation, we may mention the *Scena* generally known as "Softly sighs." It is impossible to imagine words more thoroughly appropriate to the opening phrase of the beautiful prayer than those which Mrs. Macfarren has written, "Softly sighing—day is dying," or any more opposed to the rhythmical expression of the melody than the familiar ones, "Softly sighs the—voice of evening." Again in the duet, No. 6, usually known as "Come be gay," the opening solo is always sung in English to words which are not only no translation of the original, but actually have no reference at all to what is taking place upon the stage. That such a wanton disregard of a composer's intention should still be tolerated is a proof how small an amount of attention is given by our native vocalists to the connection between the words and the notes which they are uttering; and the thanks of all admirers of Weber's *chef d'œuvre* are due therefore to the editor of the version now before us for translating the German text, not only in the duet just mentioned, but throughout the Opera, with that reverence for genius which seems as rare as it is laudable. The indications of the instrumentation, if well studied, will give a very excellent idea of the masterly scoring in this work; and it may be also stated, as an important feature in the edition, that the spoken dialogue is the acting version as performed in Germany, largely and most judiciously curtailed from the original of Kind. In every respect "Der Freischütz" is one of the most perfect of the many Operas already issued in this popular series.

Festal March, for the Pianoforte. By J. Baptiste Calkin.

If we were merely to say that Mr. Calkin has written a really good March, we should scarcely do him all the justice he deserves, for the festal character of the composition before us is certainly one of its greatest recommendations. The leading subject is bold and well harmonised, and the second theme, in the relative minor, is tuneful and well considered as a contrast. The *coda* is vigorous and brilliant; and, without making any extraordinary demands upon the player, the piece will be certain to prove effective. The March is also carefully arranged by the composer for four hands.

Novello's Part-Song Book (Second Series). A Collection of Four-part Songs, composed by Henry Smart.

This book, forming Volume 8 of the second series of Novello's Part-Song Book, contains a choice selection of these compositions by one of the most successful writers of the day. Those who possess themselves of the entire work will have indeed a mine of wealth to work upon, for although some of the songs may be liked better than others, there is an almost indescribable charm about each which cannot fail to produce its effect, even with a mixed audience. It would be impossible to mention the characteristics of every composition in the volume, considering that they number twenty-one, but some of our favourites must be pointed out. No. 1, "The Shepherd's Farewell," has a smooth and appropriate melody, a beautiful point being gained in the second verse by the Sopranos, Tenors and Basses singing the words "She sleeps, perchance she dreams of me" *staccato*, whilst the Altos sustain a note to the end of the phrase. No. 3 is a really religious "Ave Maria," simple in the extreme, but exquisitely voiced, and full of effect. No. 4, "Spring," flows in $\frac{9}{8}$ rhythm, with a true feeling for the words. We especially like the last three bars, where the Sopranos mount to the high A♮, holding it whilst the other parts move in smooth quavers. In No. 6, "Hymn to Cynthia," the composer has completely caught the spirit of Ben Jonson's quaint poetry, and the result is a capital part-song, which will however require careful and intelligent singing to give it due effect. No. 7, "Cradle Song," is a perfect gem: the Basses, divided, sustain the key-note and fifth, the Altos enter on the third bar, singing the word "lullaby" twice in the same measure, whilst the Tenors, and, afterwards the Sopranos, have a *legato* melody of extreme beauty. These effects are occasionally varied, and after some transient modulations, the return to the original subject is managed with consummate skill. It would be impossible to speak too highly in praise of this song; from first to last, it is the work of a refined artist. No. 9, "Dream, baby, dream," is another very excellent composition, full of sympathetic feeling and highly effective. No. 13, "Sweet Vesper Hymn," has a melodious theme, commencing with the Tenors, the placid nature of which proves how deeply the composer studies the nature of the words he undertakes to set. No. 15, "Stars of the Summer Night," expresses Longfellow's popular verses with remarkable fidelity. The subject is very striking, and the voice parts are occasionally broken with excellent effect. There is much character in No. 16, "Wind thy horn." Starting wilh a bold movement in four parts, we afterwards get some effective points by repetitions of the cry "Hilliho," whilst a note is sustained by the other voices. No. 17, "The Land of Wonders" (the words translated from the German of Schiller) has a *legato* theme, the repose of which is extremely sympathetic with the poetry. The change from triple to double rhythm gives much interest to the close of the song; and the conclusion of the Sopranos upon the fifth of the chord is also a point worth attention. No. 18, "Ye little birds that sit and sing," may be cited as a well written and melodious composition; and No. 21, "Now May is here," which is somewhat more varied in contrapuntal effects than most of the songs in the collection, is strikingly beautiful throughout. We can scarcely doubt that a volume so rich in contents will command a rapid and extensive sale.

CRAMER, WOOD AND CO.

Three Musical Sketches for the Pianoforte Composed by C. W. Smith.

Mr. Smith writes like a cultivated pianist, but as his compositions do not come under our notice for the first time, we candidly confess that we had hoped for unmistakable signs of progress—not so much in the ideas as in the forms of his pieces. The "Lieder ohne Worte" school is a delusive one. A very common-place melody singing at the top of a series of arpeggios, is apt to sound very much better than it really is; and we should counsel any composer who devotes his attention to the production of these wordless songs to play his theme simply with the harmonies and ask himself how he likes it. Mr. Smith's first sketch has really so little save its gracefulness to recommend it that we doubt whether it would repay the trouble required to play the two hands with sufficient smoothness to ensure the effect required by the author. No. 2, a Presto in G Minor, although too Mendelssohnian in character, we like much better. There is vivacity in the opening subject; and the second theme, notwithstanding the monotony caused by its being in the same key, has a tranquil character which is extremely effective. The "Andante Cantabile," No. 3, is a smooth, flowing

melody, moving chiefly in crotchets for both hands. The harmonies are appropriate and well written, and the piece will form good practice for *legato* playing. We hope to meet Mr. Smith again, and trust that he may be induced to try his hand at music of a more varied character and style.

Lamborn Cock and Co.

Gavotte. For the Pianoforte.
Second Polonaise. Ditto.
Composed by Walter Macfarren.

It is a significant sign of the times when not only the solid works of the old composers are constantly revived, but modern writers are throwing their ideas into those forms which, until the last few years, it was feared had been allowed to die out. A good sterling piece like Mr. Macfarren's Gavotte will do much towards directing the taste of pianists into the right channel; for, in addition to its being cast in a classical mould, it is melodious and pleasing enough to charm all players. The first phrase is bold and striking; and the *legato* theme in the subdominant, with its transient modulations, contrasts well with the opening subject. Throughout this Gavotte the composer has happily caught the style and spirit of the old dance; and pianists will do well to possess themselves of a piece which will be found excellent both for practice and performance. There is much originality in the subject of the Polonaise; and this is high praise for a composition, the rhythmical character of which invests even trifling themes with a factitious importance. It commences in G minor, and the placid nature of the second subject, in the tonic major, prevents any of that monotony which is so often observable in music of this class. The return to the first theme, and the *coda*, are managed with much skill, the conclusion being both brilliant and effective. These pieces will advance Mr. Macfarren's reputation as a composer of what, for want of a better term, must be called "drawing-room music."

C. Jefferys.

The Chase of the Fairies. For the Pianoforte.
The Haunt of the Wood Nymphs. Ditto.
Composed by Henri Bevani.

These two graceful little sketches, intended for young players, are sufficiently tuneful to fulfil their object. The harmonies, however, are open to objection, and might be revised in parts with much advantage to the compositions. In the "Chase of the Fairies," for instance (seventh bar of the subject), the A sharp against the A natural leads very oddly to the chord of B major; and the eleventh bar (which, on its recurrence, is scarcely ever harmonised twice alike) seems to have no legitimate place in the chain of chords. We like the second piece better, both melody and harmony being more duly considered. The subject, too, has decided character, and a good contrast is gained in the second theme by giving it to the left hand, with an accompaniment for the right. Juvenile pianists will, we think, be pleased with both these pieces, for their limited capacities have been well cared for by the composer.

Rudall, Carte and Co.

The Musical Directory, Annual and Almanack for 1872.
The Professor's Pocket Book, and Daily and Hourly Engagement Diary for 1872. Published under the immediate direction of Sir Julius Benedict.

The "Musical Directory" should be so valuable as a reliable work for reference that we have been especially careful, in our annual inspection of its contents, to point out any errors which may have crept in; and, as our readers know, this calalogue of mistakes, at first somewhat formidable, has diminished with each number, until we have now a really useful and dependable book, which should be in the hands of every person connected with the art. In spite of the increasing watchfulness of the editor, however, we must wait until 1873 for the last remnant of carelessness to disappear, for in the number before us it is stated that Paganini died on the 27th April, 1840, and again on the 27th May of the same year. In the opening article, on the musical events which have taken place during the year 1871, we are again reminded what a positive blank it has been as far as the progress of the art is concerned, and can only hope that the coming season may be more fruitful in tangible results. The "Pocket Book" appears for the second year, under the able supervision of Sir Julius Benedict. For professional men this little work will prove invaluable, for not only is there a separate line to record engagements for every hour in the day throughout the year, but a very large amount of information is given which is often wanted when neither time nor opportunity will admit of reference to other books.

We have received a letter from Dr. Stainer pointing out a mis-print in the review upon his "Theory of Harmony" in our last number, which totally obscures his meaning. At page 342 the quoted sentence should commence "If he compose for the *mart*,"—not *art*.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have read Dr. Stainer's Paper "On the Rhythmical Form of an Anglican Chant," which appears in the current number of your excellent journal, and as I cannot but feel that his theory is altogether erroneous, and founded on an assumed axiom unwarranted by any natural laws governing such questions, will you kindly permit me to offer a few remarks on the subject?

He commences by stating that a single Chant consists of *two parts*, containing 3 and 4 bars respectively, each part being separated by a double bar. This he scans as *one* musical phrase of 7 bars, simply because 3+4=7, and on this hypothesis proceeds to found his argument.

Now I have always understood the term "phrase" to mean an incomplete idea, and I cannot consider a single Chant as coming under that designation. Again, rhythm is measured by *accent*, and if, for the sake of arguing the question raised, on equal terms, it is for once admitted that a Chant is constructed according to the laws of *any* recognised musical form, the strongly marked θεσις, on the reciting note in the fourth bar, clearly conveys the impression to the ear that a new phrase commences at that point. The existence of *two* phrases, therefore, of 3 and 4 bars, constituting a "cross rhythm" (such as exists in the Scherzo of Beethoven's Choral Symphony), found symmetrically complete in a double chant, and rendered so in a single chant by its repetition, becomes at once apparent.

The opening of the Andante in Schubert's op. 120 does not in its rhythmical arrangement bear the slightest resemblance to Chant structure. It is however undoubtedly a seven-bar phrase of 21 pulses, and I therefore fail to see, in the event of its being reduced from triple to duple measure, why it should more naturally fall into an eight-bar phrase of 16 pulses, rather than one of seven bars containing 14 pulses; for in order to effect such a metamorphosis, it becomes necessary to destroy the peculiar rhythm of the last bar, and alter its entire character.

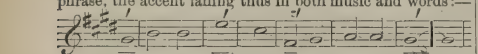
Ex. 4 is certainly *not* a seven-bar phrase, but embodies two of 4 and 3 bars respectively (present chant form *reversed*), which sufficiently accounts for its "sounding unlike one when played over several times," to say nothing of the fact that two minims are substituted for one semibreve in the initial bar of each phrase.

Ex. 2 establishes an important point fatal to Dr. Stainer's theory, for here we find the musical accent entirely dependent on that of the words, and the second line of the hymn commencing with an accented syllable, the note of the tune to which that syllable is intended to be sung is placed on the strong beat of the bar. In this particular instance it can be done without offering

violence to the musical rhythm; but in many cases where tunes are adapted to verses of altogether irregular metre, the retention of scholastic musical form is of necessity disregarded, the preservation of the verbal accent being the chief consideration.

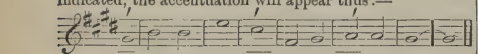
Now, the "form" of a chant is also entirely dependent on the prosodical arrangement of the words it is intended to illustrate musically, identity of accent being a *sine qua non*. This fact, however, seems to be utterly ignored by Dr. Stainer, who next presents us with Robinson's Chant, written in such a manner as to entirely destroy this identity of accent, the recognised double bars being omitted, and the reciting notes, with the exception of the first, placed on the weak part of the bar. The effect thus produced certainly proves that "something *is* supplied by the mind to the chant," that "something" being the θεσις on the reciting note, a result naturally attained, if the seven-bar notion be discarded and a "cross rhythm" substituted.

For the same reason, the extracts from "Elijah" and the Sonata Pathétique of Beethoven give us the same false accent when it is attempted to convert them into Chants, proving conclusively that the structural resemblance insisted on by Dr. Stainer has no foundation in fact. To render this more clearly, I will take the excerpt from "Elijah" in its original form. It is a vocal phrase, the accent falling thus in both music and words:—



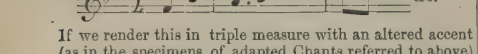
And in that still voice, onward came the Lord.

But when adapted to Chant form according to the method indicated, the accentuation will appear thus:—



And in that still voice, onward came the Lord.

And "he must be indeed a sceptic" who, in the face of such evidence as this, fails to see that coincidence of verbal and musical rhythm is an unassailable principle, and that it is consequently impossible, to adapt two four-bar phrases to the form of an Anglican Chant by ignoring the accent on the reciting notes demanded by the exigency of the words. Yet this is precisely the method adopted by Dr. Stainer while endeavouring to write a Chant in such a manner as to present "a real musical sentence." It is indeed a most singular oversight on his part, this being a point of the greatest possible importance; the method of writing a rhythmical melody, imparting to it an individuality that is instantly disturbed if any alteration in its accent is attempted. As a singular instance of this I will cite the opening bars of the Andante in Mendelssohn's 2nd Pianoforte Concerto, commencing thus:—



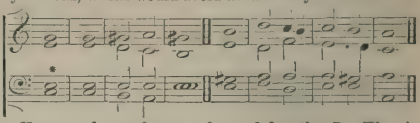
&c.

If we render this in triple measure with an altered accent (as in the specimens of adapted Chants referred to above) we produce the following curious plagiarism, that certainly does not exist in Mendelssohn's "subject" as it originally stands:—

&c.

I trust this will act as a salutary warning to any young composers who contemplate writing four-bar phrases with the view of manufacturing good chants on this principle.

Again, I do not see what is gained by the proposed alteration of the orthography of a chant in the endeavour to render it amenable to an assumed form, especially as it is stated that "many chants in this new shape would present absurd forms of melody." Nor can I coincide in his statement that the older method of writing chants forwards his views; for in neither of the two instances with which he furnishes us does the reciting note fall on the weak part of a bar. If, however, in conformity with modern musical ideas, it should be thought desirable to introduce any change, why not adopt the plan indicated by Purcell, which would avoid all difficulty? thus:—



Here we have phrases of equal length, Dr. Elvey's system of pointing is practically carried out, without giving undue prominence to an αρσις as at present, and all false accents are consequently disposed of. Still, until it is proved by actual experiment that we obtain more satisfactory chanting by any alteration in the universally recognised form of the present day, I think we had much better leave matters as they are, "for in recitative and chanting we are no more tied down to stated measure than the ancients, but are governed by the accent and cadence of the words." (*Burney*, vol i. p. 83)

There is very little doubt, however, that the chant ought simply to be described as recitative, both on account of its nature and origin. If we refer to the history of the Church, we find that the earliest known Christian Chants, were those known as the "*Tones Ambrosian*," and there is strong reason for supposing that these, although founded on the Greek "modes," are of Hebrew origin, many Jews having sought refuge at Antioch in those remote days. These were afterwards adopted by the Western Church, having been remodelled by Pope Gregory, and from them the modern Anglican Chant is derived. The "Antiphons" used at the commencement and close of each Psalm, during Vespers in the Romish Church, bear undoubted evidence of a Hebrew source, as they are almost identical with the "Musical Accents," called "Pharah," "Karne," &c., still sung before and after each verse of a Psalm by the Spanish and German Jews, many of which can be proved by traditional records to be the same melodies as were originally used in the Temple. In some of these, a kind of *reversed* recitative is observable, as many as 14 or 15 notes in *ad libitum* tempo, being sometimes apportioned to one syllable; but the Gregorian Chants proper, are really recitative—and although written without bars, and intended to be sung *senza tempo*, it will be found that a strong accent is always placed on the reciting notes.

It therefore seems that the present irregular construction of the modern Anglican Chant is authorized by ancient precedent, the double bar being introduced simply to mark the division of the verse at the colon, and the single bars, to assist the singers in attaining something like uniformity, in adapting the interspersed melodial notes to certain fixed syllables immediately preceding the close of each half of the verse, rather than to indicate the existence of anything like strict musical form.

In conclusion, there is one other point on which I fear I must disagree with Dr. Stainer. I cannot admit that the Psalms consist of "prose cut into slices;" on the contrary (to use the words of an esteemed essayist)—"There is no sacrifice of lyrical propriety or poetical method, for if there be poems strictly lyrical;—that is, whose spirit and sentiment move congenial with the movement of music, and which by their very nature call for the accompaniment of music—these Odes of a despised people are such."

Apologising for troubling you with so lengthy a communication, I am, Sir, yours faithfully,

FREDERIC ARCHER.

London, Jan. 16th, 1872.

* I have ventured to substitute E for G here in order to avoid a disagreeable "false relation."

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—In my article on the Rhythm of a Chant in your last number, I guarded myself against claiming any originality in the theory put forward. I am glad I did so, as I find that Professor Oakeley many years ago had followed out the same line of reasoning, and had written a Chant in the form I advocate. To him be the credit.

Yours, truly,
J. Stainer.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; therefore they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A Lover of Harmony.—*We cannot undertake to alter and amend accounts of country concerts. The notice forwarded did not contain the names of any of the artists mentioned by our correspondent, or we certainly should not have passed them over.*

E. A.—*Either Mr White*, 351, *Oxford Street, or Mr. Robinson*, 369, *Strand, could supply you with such works as you name.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Abbey Leix.—Mr. W. H. Elgar (Organist of the Church) gave his third concert at the Assembly Rooms, on Wednesday, the 17th ult., assisted by pupils and members of his glee class. The programme consisted of glees, duets, trios, and part-songs, all of which were well rendered, and fully merited the hearty applause which greeted them from a crowded audience.

Allerton, Bywater, Castleford.—A concert and reading took place in the National School, on Monday evening, the 22nd ult., before a crowded audience. The Rev. Mr. Winterbottom presided. The readers were the Rev. Mr. Gambles, Messrs. Wilkinson and Dickinson. The vocal portion consisted of glees, trios, and songs, sustained by the church choir, assisted by other friends. Especial mention may be made of the manner in which Messrs. Dickinson, Bellwood and Robinson sang their respective songs. Mrs. Winterbottom and Mr. M. Arnold (of Harrogate) presided alternately at the piano, the latter giving a fantasia, "The murmur of the stream," by W. Borrow, with much effect.

Adelaide.—The Adelaide Philharmonic Society gave the first concert of the third season on Thursday the 2nd November last. The programme was miscellaneous, and included several very effective vocal pieces, Shield's song "The Wolf," by Mr. L. Jagoe, "The return of May," by Mrs. G. T. Harris, and "Sweet sleep be thine, love," by Mr. Searle, being amongst the most prominent solos. A good selection of part-music was also excellently given; and mention must be made of Mr. R. B. White's artistic performance of Mendelssohn's first pianoforte concerto. The band consisted of more than twenty instrumentalists, and the chorus of about a hundred vocalists. Mr. E. Spiller was conductor, Mr. R. B. White, R.A.M., leader, and Mr. J. Shakespeare presided at the pianoforte.

Bath.—On Wednesday evening, the 17th ult., Miss Kate Tylee gave her first concert at the Assembly Rooms, assisted by the following distinguished artists—Madame Florence Lancia (vocalist), M. Sainton (violin), and Herr Daubert (violoncello). The programme consisted of a varied selection of classical music, from the works of some of the most eminent composers. Beethoven's Trio in C minor was the opening piece, performed by M. Sainton, Herr Daubert, and Miss Kate Tylee, which was exceedingly well rendered. Herr Daubert's violoncello solo, "Fantaisie sur Le Desir," was played in excellent style, and M. Sainton's "Fantaisie on Faust" was given with much animation, and heartily applauded. Madame Florence Lancia sang Rossini's "Una voce poco fa" and Gounod's "Serenade" with much feeling and refinement, the latter being unanimously encored, as was also Diodorato's song, "Good night, sweet mother." Miss Kate Tylee displayed much taste and delicacy of touch in her pianoforte solo, "Deux airs Russes," by Thalberg, and she was compelled to repeat the piece. Haydn's Trio in G major No. 1, by M. Sainton, Herr Daubert, and Miss Kate Tylee, concluded the programme. Mr. W. H. Cooke accompanied with considerable ability.——Sir Julius Benedict's *St. Peter* was performed with excellent effect by Mr Bianchi Taylor's choir on the 20th December, the concert being a complimentary one given by the members of the choir to their esteemed conductor. Miss E. Taylor (who was evidently suffering from a cold), Miss Howarth, and the Misses Brettelle, were thoroughly satisfactory in the parts allotted to them, and Miss Andrews sang "I mourn as a dove" with true devotional feeling, and received an encore. Mr. Moody in "O, house of Jacob," and Mr. Estens in "Though all men shall be offended," perfectly realised the intention of the composer, and the choruses were rendered with remarkable precision and energy. Mr. Bianchi Taylor was received with the heartiest applause on taking his seat at the desk.

Birkenhead.—On Friday the 22nd Dec., the Harmonic Society gave a concert, which was fully and fashionably attended. The principal vocalists were Madame Billinie Porter, Mr. George Wild, and Mr. T. J. Hughes, Mr. Lawson being leader of the band, Mr. Billinie Porter acting as accompanist, and Mr. E. Rogers conducting. The first part of the programme was sacred, and the second secular. Madame Billinie Porter's voice told effectively in Mendelssohn's two compositions, "I waited for the Lord," and "Hear my prayer." The "Ray of hope," which she sang in the second part (with violin *obbligato*, by Mr. Lawson), gave the greatest satisfaction, and was encored. Mr. George Wild sang with much care, and was recalled, and Mr. T. J. Hughes was rewarded by two encores. Mr. Lawson performed one of De Beriot's violin concertos, accompanied by Mr. Billinie Porter, which was enthusiastically received. The choir appears to have been well trained, and sang various choruses with great precision, showing the pains which must have been taken by the conductor.

Bolton.—On the 23rd ult. the Bolton Philharmonic Society gave the first of a series of concerts at the Temperance Hall. The principal vocalists were Miss Fallows, Mr. Henry Taylor, and Mr. Lovatt, all of whom were highly successful, not only in the miscellaneous part, but in Mr. W. H. Birch's Operetta, *The Merrie Men of Sherwood Forest*, which was given throughout with much spirit, and deservedly applauded by a large audience. The concert concluded with the National Anthem.

Bristol.—The Bristol Madrigal Society held its annual "Ladies' Night" on the 11th ult., when an excellent selection was rendered under the chairmanship of the President, Mr. John Hare, and the able direction of Mr. D. Rootham. The Society was assisted by gentlemen from the Cathedral of St. Paul's, London; Windsor, Cambridge, Wells, Exeter, Gloucester, and Hereford. The whole performance was given with the usual precision. Mr. J. D. Corfe's excellent arrangement of the National Anthem, with which the concert commenced, was very effectively rendered; and amongst the pieces most applauded may be named Marenzio's Madrigal, "When April, deck'd;" Reay's four-part song, "Sweet is the breath;" and Dowland's "Come again, sweet love." Pearsall's "Sir Patric Spens" has never been sung with more effect by this Society, of which that eminent composer was one of the founders.

Bruton.—Mr. Hayter, Organist of the Parish Church, gave his second annual concert on Monday, the 22nd ult. The orchestral music was performed by Messrs. Rumsey and Hayter, violins; Mr. Rumble, viola; Mr. Cox, violoncello; Mr. Palmer, flute; Mr. A. Cox, cornet; and Mr. J. Rumsey, piano; the vocal music being rendered by several talented amateurs of the neighbourhood. The performance was thoroughly successful, several pieces being encored.

Bury St. Edmunds.—A concert was given at the Athenæum Lecture Hall, on the 19th ult., under the able conductorship of Mr. Fearnside, organist of St. James's, for the benefit of his pupil, Mr. Deadman. The vocalists were Miss Fearnside, Mrs. Crockford, Mr. Atkinson, Mus. Bac., and Mr. Jay, and the concert-giver was also aided by the band of the Choral Society, under the leadership of Mr. Pratt. All the vocal pieces were very well rendered, Miss Fearnside receiving encores for both her songs, the same compliment being awarded to Mrs. Crockford for her rendering of "The last rose of summer," and also to several others. Mr. Deadman's pianoforte solo was excellently played, and Mr. Pratt's violin piece was warmly and deservedly applauded. Mr. Fearnside accompanied with much skill and judgment.

Canterbury.—Mr. Longhurst's new Oratorio, *David and Absalom*, was produced by the Canterbury Harmonic Union, under the direction of the composer, at the Canterbury Music Hall, on Tuesday, the 16th ult., with unequivocal success. The "Book of Words" has been carefully compiled from the Holy Scriptures by the Rev. Henry Geary, the story of course being taken from the Second Book of Samuel. The local papers give unqualified praise to the music, and characterise the work as one of the most scholarly that has been given to the public for many years. Miss Ellen Horne (Mrs. Paull) made a highly favourable impression upon her audience in the soprano music, the air in the first part, "If we confess our sins" (with a violin *obbligato*, exquisitely played by Mr. Willy), being a most finished piece of vocalisation; and the utmost effect was given to the contralto recitatives by Madame Poole, the air, "And David went up and wept," being also finely sung. Messrs. Kerr Gedge, Moulding, Rhodes, and Higgins, were thoroughly satisfactory in the music allotted to them, and Mr. Plant and Master Maxted rendered valuable aid in the quartetts. Mr. Longhurst was greeted with quite an ovation at the conclusion of the performance.

Caversham, Reading.—A concert was given in the School-room on Thursday, the 4th ult., by the members of the Caversham Parish Choir, assisted by some ladies of the parish and neighbourhood. The programme consisted of a good selection of

sacred and secular pieces, that in the evening being entirely secular. The choruses, especially "Oh, the sweet contentment," and "Hark, abroad the storm is roiling," were remarkably well sung, the latter being loudly re-demanded. The glee, "Where the bee sucks," and "The three chafers," from the "Orpheus" collection, were also effectively rendered. The solos were, "It's a way we have," "Good-bye, sweetheart," &c. Mr. Cooke, the organist and choir-master of the parish church, conducted, and the accompaniments were very ably played by Miss Noble, of Caversham Hill.

Cranleigh.—A very capital concert was given in the School-room, on Friday evening, the 5th ult. The principal performers were Miss Ellen Glanville, Messrs. Taylor, Wilkinson, Dyson, Lawrence, Goddard, and Kiddell. The very excellent singing of Miss Ellen Glanville, the only professional vocalist present, was thoroughly appreciated by a large audience. Great praise is due to Mr. T. H. Mousley for his able conductorship.

Derby.—The performance of the *Messiah* by the Choral Union, at the Drill Hall, on the 29th December, was thoroughly successful. Mrs. Bateman in "I know that my Redeemer liveth," Miss E. Gamble in "He was despised," Mrs. Crowther in "He shall feed His flock," and Mrs. Thompson in "Rejoice greatly," were highly effective; and the singing of Mr. C. H. Coulson in the whole of the tenor music was the theme of general admiration. Mr. Naylor must also be commended, especially for his rendering of "Why do the nations." The choruses were given with much decision, and the band, under the leadership of Mr. H. Farmer, was everything that could be desired. Mr. Woodward conducted, and Mr. Trimnell presided with much ability at the organ.

Douglas, Isle of Man.—The second quarter of Miss Wood's Choir and the Douglas Singing Class was inaugurated on Tuesday evening, the 16th ult., in the Wellington Hall, by a social tea meeting and concert. The entrance of Miss Wood was made the subject of a perfect ovation. The programme consisted of selections from Barnby's Cantata, *Rebekah*, with part-songs, solos, &c. The Cantata *Rebekah*, with which the concert opened, is a masterly composition, requiring more than ordinary talent to make it effective. Mr. S. J. Bamber having taken his place at the pianoforte, and Miss Wood the conductor's chair, the signal for commencement was given. Mr. Coffin, jun., took the part of Eliezer, and Miss Hutchinson that of Rebekah. The airs and recitatives were given by Mr. Coffin and Miss Hutchinson very effectively, and received the well-earned applause of the audience. Mr. Coffin sang with great self-possession and finish, and his *début* was thoroughly satisfactory. Miss Hutchinson possesses a powerful and flexible voice, and she was received throughout with rapturous applause. The choruses were given in a very creditable manner by the choir, fully testifying to the painstaking training it had received under Miss Wood's care. It is no slight testimony to Miss Wood's success as a teacher, that she has in so short a time brought her singing class and choir to such a state of discipline as to be able to come before the public, and to render creditably so difficult a piece of music. The second part was miscellaneous, and contained several vocal solos, well given by Mr. W. Kissack, Miss Muntz, Mr. Kerruish, Mr. Livesay, jun., and Mr. Coffin. Mr. Bamber ably presided at the pianoforte, and Miss Wood not only conducted the whole concert in a very efficient manner, but as efficiently acted as accompanist in several of the songs.

Dublin.—Four of the seven lights in the chancel of St. Bartholomew's Church have been recently filled with stained glass by Mr. O'Connor, of London, as a memorial to William Henry Owen, the first organist and choir-master of the Church, who was killed in the railway catastrophe at Abergele. In the opes above the four lights (which are in couplets) are introduced angels, with musical instruments, marking the object of the windows.

Dudley.—The annual sermons on behalf of the choir of the Parish Church were preached on Sunday, the 21st ult., by the Rev. Gilbert Bradley, M.A., Vicar of St. Edmunds, and the Rev. W. Reyner Cosens, M.A., Vicar of Dudley. The Rev. R. G. Wollaston sang the priest's part, and the Responses (Tallis) were well sung by the choir. The anthems selected for the occasion were, "O taste and see" (Goss) for the morning, and "Praise the Lord" (Goss) for the evening service, both of which were well rendered by the choir, under the direction of the choirmaster, Mr. G. H. Mainwaring. Mr. H. J. Blunden presided at the organ. The collections amounted to the handsome sum of £32.

Dundee.—The performance of Handel's *Messiah* on the 21st December, by the Tonic Sol-fa Association, at the Kinnaird Hall, was highly successful. The choruses were excellently given by a choir of about 100 voices, conducted with much intelligence and judgment by Mr. Frank Sharp. The solo vocalists were Miss Annie Edmonds, Miss Julia Elton, Mr. W. Parkinson, and Mr. Robert Hilton, all of whom were thoroughly efficient; Miss Edmonds in "I know that my Redeemer liveth," Miss Elton in "He was despised,' Mr. Parkinson in "Every valley," and Mr. Hilton in "For behold, darkness," producing a marked effect upon the audience. Mr. W. H. Richmond presided most ably at the organ.

Edinburgh.—Services were celebrated in St. Paul's Episcopal Church, York Place, on Christmas-day, at eleven and three o'clock, when large congregations attended. The church was most tastefully decorated with evergreens, presented and prepared by ladies and gentlemen of the congregation. The service in the afternoon was suitable to the pro-cathedral, being fully choral, with special anthem appropriate for the occasion. As it was known that the anthem was to consist of "There were shepherds," "Glory to God," and the "Hallelujah Chorus" from the *Messiah*, and that the "Magnificat" and "Nunc Dimittis" were to be sung to music composed by Professor Oakeley, some time before three o'clock the large church was crowded in every part, so that it was almost impossible to obtain even standing-room. Professor Oakeley was the organist, and had under his direction a choir of nearly seventy voices, composed of ladies and gentlemen belonging to the congregation. The "Magnificat" and "Nunc Dimittis" (in E flat) were originally composed for the choir of Canterbury Cathedral, but have been almost entirely rewritten, and have recently been issued in their present form as a second edition of the original service. They are characterised by breadth and dignity, are thoroughly devotional, and in strict accord with the traditions of the English Cathedral school. The choir rendered them with great enthusiasm, and in a style worthy of the high standard so long maintained by English cathedrals. The selections from the *Messiah* were also given with much fervour and artistic excellence; and the high degree of precision attained by the choir evinces very careful training on the part of the Rev. Mr. Douglas. The voluntaries played were the Pastoral Symphonies of Handel and Corelli, before the service, and after it "For unto us a Son is born," and "Moses and the children of Israel sang this new song, 'I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea'"—in the execution of which the capacities of the Messrs. Hamilton's fine organ were brilliantly displayed. It should be mentioned that the solos were sung by a lady member of the congregation in admirable taste, and with the quiet expression of deep devotional feeling.——The crowded attendance at Professor Oakeley's organ Recital, on the 18th ult., included a large number of students, who, with the general audience, seemed heartily to appreciate the musical treat furnished by the talented Professor. Instead of the usual brief verbal sketch of the compositions to be performed, the audience on this occasion was presented with a neatly-printed synopsis appended to the programme, comprising also a few bars of the leading theme of each work. The whole of the pieces, which were selected from the writings of the most classical composers, were admirably executed.

Exmouth, Devon.—Haydn's Oratorio, the *Creation*, was performed by the Exmouth Harmonic Society on the 22nd December. The band and chorus numbered forty performers. The principals were Miss A. Vinnicombe (soprano), Mr. Treham (tenor), and Mr. Parsons (bass). The work was given throughout with the greatest care, under the conductorship of Mr. W. Vinnicombe.

Finchampstead.—On Wednesday, the 10th ult., a concert was given at the School-room, by the choirs of Crowthorne and Finchampstead, under the able superintendence of Mr. Bishop, the choir-master of both places. The School-room was very well filled, the audience numbering 170. The performance was a most successful one, and gave great satisfaction, especially the following pieces:—"Glorious is Thy name," "Up, up, ye dames," "The three fishers," and "I come, quoth she, from the beautiful Rhine." "Cherry ripe" was also very nicely sung by a little boy, who had to be placed on a chair to be seen at all. The piece, however, which deserves the highest encomium, was a pianoforte solo, "Le Chant des Naiades," which was played with much effect by Miss Bishop. Both choir-master and choirs have every reason to be satisfied with the result, and it is hoped that their next concert will be as successful as their first.

Glasgow.—The Glasgow Choral Union gave a performance of the *Messiah* on the 28th December. The principals were Miss Banks, Miss Enriquez, Mr. E. Lloyd, and Mr. Winn. Mr. A. C. Mackenzie, of Edinburgh, was leader; Mr. J. Wood, of Huddersfield, solo trumpet; Mr. A. L. Peace, organist; and Mr. Lambeth, as usual, conductor. The choruses were given with marvellous precision and effect, especially the concluding numbers. The solos were rendered throughout in a most satisfactory manner; and a special word of praise is due to Mr. Wood for his admirable playing in "The trumpet shall sound."——On the 1st ult., two concerts were given by the Choral Union, at which the same artists appeared as on the 28th December. At the morning concert the principal items were Handel's Coronation Anthem, "Zadock the Priest," Gounod's *Gallia*, and the Mount Carmel scene from *Elijah*, The solos in *Gallia* were well rendered by Miss Banks, and the work seemed to make a deep impression on the audience. The programme at the evening concert was of a popular nature, and proved highly successful.

Grange.—The newly-formed Grange Musical Society gave its first concert on Tuesday, the 2nd ult. A very excellent miscellaneous programme was provided, amongst the most effective vocal pieces in which may be mentioned the "Yeoman's wedding song," by Mr. Smith, of the "Wandering Minstrels," the "Stirrup cup," by Mr. Winson, and several glees and trios. At the next concert it is probable that a complete Cantata or Oratorio may be performed.

Grantham.—The sixth concert of the Grantham Amateur Vocal Society was given on the 16th ult., in the Corn Exchange. The music in Weber's Opera *Oberon* was performed on the occasion, and, considering the very difficult nature of the work, the entertainment was undoubtedly a success. Miss Lloyd, Miss Norris, and Miss J. Brown sang in a very creditable manner, and Mr. Norris's fine voice was also heard to much advantage. Miss J. Brown sang "A lonely Arab maid,' and "Oh, Araby," with great taste; Miss F. Robbs gave the solo, "O, 'tis pleasant to float on the sea," in an effective style, and Mr. Norris rendered the parts allotted to him with much success. Miss Johnstone and Madame Sillen ably presided at the pianoforte during the evening. The Society is

certainly to be congratulated upon possessing such a conductor as Dr. Dixon, an artist who appears to spare neither time nor pains in order to raise his class to a state of the highest efficiency. The proceeds of the concert are to be devoted to a fund for the future improvement of the organ of the Parish Church.

GREENWICH.—On the 23rd ult., a concert, in connection with the "Greenwich Society for the acquisition and diffusion of useful knowledge," was given by the Standard Concert Party. Miss Sinclair and Madame Poole were enthusiastically encored in two songs, Mr. Stedman was similarly honoured for his excellent rendering of "Good-bye, sweetheart," and received much applause for Blumenthal's "Evening song," and Messrs. Hubbard and Limpus were also thoroughly successful in their vocal solos. Miss Adelaide Pullen (a pupil of Mr. Walter Macfarren) played with much effect her master's "Second Tarentelle" and Thalberg's "Mosé in Egitto," and was warmly and deservedly applauded. The accompanist was Mr. R. Limpus.

HALIFAX.—On the 12th ult. a performance of the *Messiah* was given in the Shed School-room, by the Haley Hill Choral Society, under the able conductorship of Mr. W. H. Whitaker. The concert on the whole was a creditable one, the choruses being given in a very spirited manner. The soprano vocalists were Mrs. Carter, Misses Blakey, Holdsworth, and Hanson; Mrs. Carter being very effective in "Rejoice greatly," and Miss Blakey singing "I know that my Redeemer liveth" with much feeling. The contralto was Mrs. Empsall. The bass solos were given by Messrs. Briggs and Knight with their usual success. Special reference may be made to Mr. J. Verney Binns, who sang the whole of the tenor solos in a very efficient manner, considering the fact of its being his first appearance in oratorio music.

HAMMERSMITH.—The third annual concert of the Hammersmith Choral Society took place at the West-End Lecture Hall on Friday evening, the 5th ult. The following choruses were very effectively rendered: "Sancta Maria" (*Dmorah*), "Et incarnatus" (Haydn's Third Mass), "To Thee, great Lord" (Mosé), "Sleep, gentle lady" and "Now tramp" (Bishop). Mr. H. M. Cadman sang "Pro Peccatis" (*Stabat Mater*) with much effect, Herr Volck was highly effective in Beethoven's "Adelaide;" Miss Greenwood was greatly applauded in her two songs, "Merrily over the snow" and "A song there was of early days," and a duet between this lady and Miss Pawsey, "We come from fairy bowers," was also warmly received. Mr S. Filby, of St. Paul's, Hammersmith, conducted with his accustomed ability.

HARROGATE.—On Wednesday evening, the 17th ult., a performance of sacred music was given in the Congregational Church, by the choir, assisted by several friends. The programme comprised the "Kyrie," "Gloria," "Qui tollis," and "Quoniam," from Mozart's Twelfth Mass; solos and chorus from Handel's *Samson*, Beethoven's "Hallelujah," &c. The principal vocalists were Miss Place, Miss Arnold, Messrs. Parker, Benson, and Calvert. Handel's celebrated Concerto No. 2, in B flat, for the organ, was played by Mr. M. Arnold in a highly creditable manner, and the concert was in every respect thoroughly successful.

HAWARDEN.—The members of the Hawarden Parish Choir gave an amateur concert on Monday evening, the 15th ult. kindly assisted by the Misses Gladstone, Mr. W. Gladstone, Mr Wade, Rev. A. Legge, Miss Nettleton, Mr. Wilkinson, &c. The concert was a great success, and was thoroughly appreciated by a large and fashionable audience. Miss Gladstone officiated as accompanist, and Mr. J. G. Smith conducted.

HIGHWORTH (WILTS).—The members of the Highworth Harmonic Society gave their first concert on New Year's Day. The programme consisted of two parts, sacred and secular. The choruses from the *Messiah* were sung with commendable accuracy and precision. In the second part of the programme, too, the careful training of the conductor, Mr. H. V. Fletcher, was very apparent, the glees and part-songs being given without accompaniment, in excellent tune and with good expression. A word of praise must be given to Miss Kitty Fletcher (of London), who sang "With verdure clad," and two or three other songs with much effect. Mr. Read, the organist of the Parish Church, and Mr. George Rivers presided at the harmonium and pianoforte, and accompanied with skill and judgment. We are glad to find that the funds of the Society were considerably augmented by this, the first concert, given by the members.

HUDDERSFIELD.—On Thursday evening, the 18th ult., a musical service, illustrative of the "Pilgrim's Progress," with adapted readings, was given in the Hillhouse Congregational Church, by scholars in connection with that place, numbering upwards of 300, under the able leadership of Mr. G. Gaunt. All the vocal pieces were very effectively rendered and much appreciated by a large audience. As the performance proved more successful than was anticipated, it is intended to repeat it in a short time. A collection was made for the purpose of liquidating the debt on the school.—ON Tuesday, the 23rd ult., a concert was given in the Assembly Rooms. The principal artists were Madlle. Liebhart, Madame Demeric-Lablache, Mr. Edward Lloyd, and Mr. Lander (vocalists), Madlle. Therese Liebe (solo violin), Herr J. Baht Sauviet (solo flute), and Mr. Edward Reyloff (solo pianist and accompanist). Madlle. Liebhart sang remarkably well, and the other vocalists also acquitted themselves in a most creditable and satisfactory manner. The greatest treat, however, appeared to be the performance on the flute by Herr J. Baht Sauviet, the manner in which he performed the most difficult variations upon the "Keel row" being really marvellous.

IPSWICH.—The concert of Mrs. Arthur Wykes Cole, which took place at the Public Hall, on the 5th ult., was fully and fashionably attended. The pianoforte performance of Mrs. Cole was the theme of universal admiration, her execution of Beethoven's Pastoral Sonata, and Thalberg's Fantasia on *Masmiello*, eliciting the most enthusiastic applause. Several pieces rendered to perfection by the Anemoic Union created a marked effect with the audience, and the clarionet solo by Mr Lazarus, on themes from *Der Freischütz*, was also an important feature in the instrumental selection. The vocalists were Mr. Sims Reeves (who sang his very best throughout the evening) and Madame Thaddeus Wells.

KILMARNOCK.—The erection of a fine organ, built by Messrs. Forster and Andrews, of Hull, in the Corn Exchange Hall, was an event which excited much interest, and reflected the utmost credit upon the many persons who exerted themselves to promote so laudable an object. The inaugural concert, given by the Philharmonic Society, took place on Friday, the 29th December, before a large audience. The programme was a highly attractive one, embracing recitals on the organ by Dr. Wm. Spark, of the Town Hall, Leeds, selections by the Society from Haydn's *Creation*, Mozart's Twelth Mass &c., and several vocal solos by Miss Margaretta Smyth, Miss Isa Andrew, Mr. David Kennedy, and Mr. Duncan Smyth. Dr. Spark's performance was listened to with the utmost interest, the qualities of the new instrument being displayed to the greatest advantage.

LANCASTER.—An instructive and interesting entertainment was given in the Music Hall, on Thursday evening, the 11th ult., to the members of the Athenæum, by Dr. Spark, the talented organist of the Town Hall and St. George's Church, Leeds, entitled "The Life and Compositions of Haydn." The lecturer treated his subject with great command; and the illustrations were as well selected as they were well rendered by Miss Kennedy, Miss Anyon, Madlle. Brousil (violin), Mr. Dodds, and Dr. Spark at the pianoforte. Madlle. Brousil's performance was one of the most conspicuous features in the programme, and she was received with enthusiastic applause. Dr. Spark, as pianist, was all that could be desired, displaying in every respect the same skill and judgment on the pianoforte as he is so well known to possess on the organ.

LEAMINGTON.—Mr. C. Sydney Vinning gave his second Pianoforte Recital, at the Regent Hotel Saloon, on the morning of the 18th ult., to a large and fashionable audience. The programme contained Beethoven's Sonata in C sharp minor, Mozart's Sonata in A minor, besides other works by Mendelssohn, Weber, Bennett, Schumann, &c. Mr. Vinning's playing was marked throughout with much taste and executive facility, and he was greatly applauded. The vocalist was Miss Rebecca Jewell, who gave a new song, "That dear song I loved the best," by Allan Hyde, "La dea del Lago," by Donizetti, and "Will he come," by Arthur Sullivan.

LEEDS.—The last of the Town Hall Popular Concerts for the year was given on the 30th December. The character of the entertainment and the reputation of the artists engaged, drew together a large audience, and altogether the concert was one of the most successful of the season. The vocalists were Miss Marie Rossetti, Mr. Geo. Perren, and Mr. Maybrick, who were assisted by the chorus of the Leeds Harmonic Union. Dr. Spark presided at the organ, and Mr. T. W. Dodds officiated as accompanist. The first part of the programme consisted of a selection from *La Sonnambula*, but it had to be varied in consequence of the absence, from indisposition, of Miss Haydon. The second part, which opened with a part-song for the Harmonic Union, was miscellaneous. Mr. Perren is well known in Leeds, and he needed no introduction to ensure him the hearty reception he met with. Miss Rossetti and Mr. Maybrick, who sang at these concerts for the first time, were warmly applauded. The same compliment was paid to Mr. Perren. These Saturday night concerts are thoroughly enjoyable as well as popular, and they cannot fail to have a beneficial influence on the public taste for music.——THE concert at the Town Hall on Saturday evening, the 13th ult., was unusually good. The Madrigal and Motet Society occupied the orchestra with about 250 voices, the solo vocalists being Miss Janet Haydon and Mr. George Perren; and, in addition to Dr. Spark, whose organ performances are always looked for with pleasure at these concerts, Mdlle. Bertha Brousil had been engaged as violinist. Amongst the most effective choruses were "The many rend the skies," the Serenade "Awake, love," Handel's Nightingale chorus, and "Ye banks and braes," as harmonised by Macfarren. Miss Haydon and Mr. Perren were both in good voice, and each received a hearty welcome, and contributed largely to the success of the entertainment. Mdlle. Brousil's violin playing was also highly effective. Another feature in the programme was Dr. Spark's performance of Lefebure Wely's effective organ solo introducing "A concert on a lake interrupted by a storm." The same organist has frequently played this piece, but never with more acceptance. The concluding portion of the work was repeated in answer to a hearty encore. Mr. T. W. Dodds accompanied the vocalists, and took the organ-seat while Dr. Spark conducted the choruses of the Madrigal Society.

LEIGH.—A Christmas musical entertainment was given in the National School-room, Church Street, on the 28th December. The programme consisted of recitals upon the organ by Mr. J. Charlton, the organist of the Parish Church, carol singing, and the performances by the hand-bell ringers. The organ recitals were excellent. Bach's Fantasia and Fugue in G minor, was not at all appreciated as it deserved to be, but Beethoven's Larghetto was well received. The carols were very ably sung, perhaps the most effective being the well known "God rest you, merry gentlemen."

The hand-bell ringers performed remarkably well, and were encored in the second part. The piece given in reply to the applause of the audience was the old song, "In my cottage near a wood." The proceeds of the concert will be given to some object connected with the church.

LISKEARD.—The Church School-room was well filled on the 4th ult., when the Choral Society gave a concert. The programme was divided into two parts, sacred and secular. In the choruses the Society showed careful training and much skill. Cooper's carol, "There were whisperings in the heavens," was well rendered, and the three carols which followed—"Sing of Maiden Mary," "The first Nowell," and "In dulce jubilo"—were sung with commendable steadiness and precision. The other choruses, which were of a secular character, were much appreciated and loudly applauded. Mr. Mellor, an amateur, from Plymouth, gave "Comfort ye my people" and "Every valley" with good effect; also "Come into the garden, Maud," "England yet," in which the chorus took part, and a duet with Mr. Löhr, which received well-merited approbation. Mr. Löhr sang Gounod's "There is a green hill far away" so pleasingly as to lead to a repetition of it; and no less successful was he in the "Wreck of the Hesperus." Mr. Thomas evinced a good knowledge of the flute; and Mr. Faull, who presided alternately at the piano during the evening with Mr. Löhr, performed a solo, in which he displayed much skill and taste. The concert was very successful, and reflected credit upon the members of the Society, and also upon Mr. Löhr.

LIVERPOOL.—On the morning and evening of Christmas-day concerts were given at St. James's Hall with much success. The artists engaged were Miss Marie Arthur, Miss Jessie Bond, Mr. C. Wilson, Mr. M'Connell, and Mr. Smith; the excellent trio from Chester Cathedral, Messrs. Orme, Halliday, and Bell; and Miss Monkhouse. The programme included selections from Handel, Haydn, Mendelssohn, Mozart, Cherubini; Rossini, &c. The quartett "God is a Spirit," in which the Chester trio were assisted by Miss Monkhouse, was given with much religious feeling. Haydn's air, "With verdure clad," and "Lo! here the gentle lark," were rendered by Miss Marie Arthur with refined taste, and elicited an enthusiastic encore. "The Nightingale" was sung by Miss Monkhouse with good effect. Mr. C. Wilson, in "Sound an alarm," was well received, and Mr. M'Connell, in the song "Redemptor mundi Deus," gained much applause. Miss Jessie Bond was rewarded with an encore for her clever rendering of "Auld Robin Gray;" and "Why do the nations rage?" by Mr. Bell, from Chester, was also a most creditable performance. The judicious combination of harmonium and pianoforte accompaniments greatly enhanced the pleasure of the audience. Mr. Brinley Richards' quartett, "God Bless the Prince of Wales," which closed the first part, provoked a storm of enthusiasm which instantly spread to every part of the hall.——THE first subscription concert of the year was given on the 23rd December; principal artists—Madlle. Titiens, Signor Vizzani, and Signor Borella. The first part was almost entirely devoted to the works of Mendelssohn. The "Ave Maria" (solo and chorus), the "Vintagers' Chorus" and the grand Finale of *Loreley*, and the "Isles of Fingal" Overture, being the chief features of this portion of the programme. Mendelssohn's part-song, "For the new year," was also given in the second part. The Sinfonia was Gade's fresh and beautiful work in B flat, op. 20. It is to be hoped that the compositions of this excellent writer may hereafter be more frequently heard in this room. The Overtures first and last in the selection were *Il Barbiere*, and Kreutzer's *Lodoiska*. Signori Vizzani and Borella gave the Buffo duet from *L'Elisir d'Amore*, "Ardir na forse il cielo," with great effect, and Mdlle. Titiens and Signor Vizzani were encored in Paer's Dolce dell' anima.——THE second classical concert of the series, on the plan of the London Monday Popular Concerts, took place in the Philharmonic Hall on the 17th ult., to a crowded audience; executants—first violin, Madame Norman-Neruda; second violin, Herr L. Ries; violin, Mr. Zerbini; violoncello, Signor Piatti; solo pianoforte, Mr. Charles Hallé; vocalist, Mr. Maybrick; accompanist, Mr. Zerbini. The programme stood thus—Part I. Quartet in E flat, No. 4, for strings (Mozart); song, Mr. Maybrick, "The Valley" (Gounod); Sonata in E minor, op. 90, for pianoforte alone (Beethoven). Part II. Trio in G major, violin, viola, and violoncello (Beethoven) op. 9; song, "A life that lives for you" (A. Sullivan); Sonata in B flat major, op. 45, for pianoforte and violoncello (Mendelssohn). The performance of all these pieces was, as might be expected, exceedingly fine. The last movement of Beethoven's trio, especially, was played with such brilliancy as to elicit a vociferous encore. Gounod's thoughtful song was also redemanded. Mr. Charles Hallé's rendering of Beethoven's Sonata was in every respect thoroughly artistic. The closing Duet Sonata of Mendelssohn played to perfection by Mr. Charles Hallé and Signor Piatti, was, unquestionably, the gem of the evening.

LYMINGTON.—On the 17th and 18th ult., the members of the Lymington Philharmonic Society gave two miscellaneous concerts at the Assembly Rooms, with much success. The first part of the programme consisted of a selection from the Opera *Martha*, the principal parts in which were ably sustained by Miss M. Klitz, Misses A. and S. Marshall, Miss H. Short, Messrs. Prince, Bright, W. Scott, Light, and the Rev. Ernest William Freeman. A miscellaneous selection formed the second part, in which all the vocalists named took part, with the addition of Mrs. Warren Peacocke. Mr. R. Augustus Klitz conducted with much skill, Mr. Fletcher led the band, and Miss L. Klitz presided at the harmonium.

MALVERN.—The musical portion of the Christmas services at the various places of worship in this locality has been particularly good this season. On Christmas-day, at the Priory Church, the Anthems, "While all things were in quiet silence" (Macfarren), and "Nazareth" (Gounod), were rendered with good musical expression. The service concluded with Mozart's "Glorious is Thy Name." The voluntaries by the clever musician, Mr. Haynes, were appropriate and well played. Trinity and Cowleigh churches were exquisitely decorated, and the singing at each was exceedingly good. At Newland Church the services were most appropriate and seasonable.

MANCHESTER.—The First Subscription Concert took place in the Stretford Town Hall, on Friday evening, the 29th December. The vocalists were Miss Thorley, and a party of glee singers from the Manchester Cathedral Choir. The instrumental soloists were M. Brossa (flute), whose performances were much appreciated and applauded, and Mr. Horton C. Allison (pianoforte), who played Beethoven's Twelfth Sonata (Op. 26, with the Funeral March), as well as two other solos, entirely from memory, viz. his own Tarantella in A minor, and Liszt's Grand Concert Paraphrase on Mendelssohn's "Wedding March," all of which were enthusiastically received, the last being encored. The audience was numerous and fashionable.

NEWCASTLE-ON-TYNE.—On Thursday, the 28th December, a farewell concert to the Rev. Charles Jupp, late senior curate of St. Nicholas Church, was given in the Mechanics' Hall. Mr. Jupp has made many friends during his curacy, not the least amongst them being the members of the choir of the church, who willingly gave their services on the occasion, under the able conductorship of their choir-master, Mr. W. J. Ions. The programme included a selection of glees and songs, the trio, "O Memory" (Leslie), sung by Miss A. Penman, Miss Leybourne, and Mr. Robson, being amongst the most effective. Several songs, duets, &c., were also given, all of which were enthusiastically applauded. The accompaniments to the vocal music were played by Mr. W. J. Ions with much taste, and the concert was in every respect a decided success.

PENZANCE.—On the 29th December Mendelssohn's *Elijah* was given by the Penzance Choral Society with marked success. The principal vocalists were Miss Vingoe, Mrs. Nunn, Mr. Sampson, and Mr. Robert Hilton. Miss Vingoe was highly effective in the soprano music, and Mrs. Nunn gave "O, rest in the Lord," with excellent expression, eliciting enthusiastic applause. Mr. Sampson sang the tenor solos with much ability, and Mr. Hilton gave a most intelligent reading of the part of the Prophet, the air, "It is enough," displaying his fine voice and style to the utmost advantage. In the duet with the Widow, too, his singing was admirable, and the applause of the audience amply testified that his efforts were thoroughly appreciated. The band was everything that could be desired; Mr. Nunn conducted with his accustomed skill and judgment, and Mr. R. White, jun., ably presided at the organ.

PLYMOUTH.—The Plymouth Vocal Association gave a Christmas concert at St. James's Hall on the 22nd December. "Sing of Maiden Mary," and "The first Nowell," were, perhaps, the best of the choruses in the first part. In the second division the music was livelier, and the singers acquitted themselves admirably in the tasks allotted to them, especially in their rendering of "The fisherman's good night." The soloists were Miss Blanche Cole, soprano; Mr. Rogers, tenor; and Mr. J. Lander, bass. The reception of Miss Cole was very flattering, and her "Let the bright Seraphim" fully aroused the enthusiasm of the audience. The trumpet *obbligato* was taken by Mr. Fly, who performed it in a masterly manner. In the second part Miss Cole's best solos were "Qui la voce" and "Far down a lonely valley." Mr. Rogers, who, as an amateur, has won golden opinions in Plymouth, fully sustained his popularity. Mr. Lander also deserves no small modicum of commendation. During the evening "God save the Queen" and "God bless the Prince of Wales" were sung by the choir, Miss Cole taking the solos. Mr. F. N. Löhr conducted, and also accompanied on the pianoforte, in which latter task he received valuable assistance from Mr. A. Faull.——THE second Subscription Concert of the Plymouth Amateur Vocal Association was given at St. James's Hall on the 24th ult. Spohr's Cantata, *God. Thou art great*, was excellently performed, the principal parts being admirably sustained by Madame Cora de Wilhorst, Miss Julia Elton, and Mr. H. St. George. Mr. Löhr's "Ave Maria" had also a highly effective rendering, Madame de Wilhorst singing the soprano solo with much success, and Mr. W. H. K. Wright giving the bass music with a thorough comprehension of the composer's meaning. The choruses were remarkably well sung; and Mr. Löhr was called on at the conclusion of the work to receive the congratulations of the listeners. A selection from the oratorios of Handel was afterwards given with thorough satisfaction to the audience. Mr. Löhr conducted the concert with his usual ability.

SALISBURY.—On Wednesday, the 10th ult., a large audience was attracted to the Assembly Rooms, the occasion being the performance of a well-chosen programme of vocal and instrumental music by several amateurs, in aid of the funds of the Shipwrecked Mariners' Society. All the pieces were well received, Miss Tyndale eliciting an encore for her rendering of an air by Donizetti, and Braga's Serenata, with viola *obbligato* by Mr. C. J. Read, being much and deservedly applauded. The concert was ably conducted by Mr. Aylward.

SCARBOROUGH.—A large audience was attracted to St. Mary's Church on Tuesday, the 26th December, by a very excellent Organ Recital, given by the organist, Mr. Naylor, Mus. Bac. The

programme was highly interesting, and included Mendelssohn's Organ Sonata in F minor, Bach's Prelude and Fugue in B minor, the Andante from Mozart's Fifth Quintett, Bach's Concerto in A minor, a pastoral movement by Kullak, the Gloria from Mozart's Fifteenth Mass, Best's arrangement of the "Hallelujah," from the *Mount of Olives*, and several other pieces, all of which were played in masterly style, and thoroughly enjoyed by the listeners. Two hymns were also given by the choir, both of which were carefully sung.——At All Saints' Church, Falsgrave, on the 29th December, a Carol concert took place in the School-room, the performance being conducted and accompanied by Mr. Naylor, Mus. Bac., who was aided in the presidency of the occasion by the Rev. B. K. Woodd. After a few remarks by Mr. Naylor upon the nature of the compositions, a good selection of Carols was given, the solo verses being sung respectively by Master Hilton Turner, Mr. Wilkins, B.A., and Mr. James Bland.

Stockport.—On Monday evening, the 15th ult., a concert was given at the Mechanics' Institution. The artists were Miss Bamber, Miss Catherine Pickering, Mr. G. O. Warburton, Mr. T. Brockbank, Mr. C. T. Smith, and Mr. C. W. Whitmore. The programme included three duets for two pianofortes, played by Messrs. C. T. Smith and C. W. Whitmore, and a pianoforte solo, "The last Rose of Summer" (Thalberg), performed by Mr. C. W. Whitmore, which was enthusiastically encored, but not repeated. Miss Bamber gained an encore for her singing of the "Voice from the ocean." Miss Catherine Pickering was recalled after the ballad "Clochette," and Mr. Warburton's song, "The Diver," was redemanded. Mr. Brockbank was also encored in "Hearts of Oak," Mr. C. T. Smith displayed taste and judgment as an accompanist, as well as in the duets with Mr. C. W. Whitmore.

Torquay.—The first of Mr. William Vinning's Pianoforte Recitals took place at the Bath Saloon on Saturday afternoon, the 30th December, when an excellent programme was provided. The "Sonata Appassionata" of Beethoven was given with much clearness and intelligence. Mendelssohn's Third Book of "*Lieder*," which includes the celebrated duet in A flat, was next played, and each "Song" was rendered with great truth of expression. The performance of a Fantasia on airs from *Faust*, by a pupil of Mr. Vinning, elicited deserved applause. The recital concluded with Chopin's "Ballade" in A flat, which was most effectively given.

Wellingborough.—On the 3rd ult. the Philharmonic Society repeated Handel's *Messiah* at the Corn Exchange, with Miss Packwood as soprano; Mrs. Warren, of Manchester, contralto; Mr. Duxbury, tenor; and Mr. W. Packwood, bass; and a band and chorus of sixty performers. Mrs. Warren acquitted herself to the thorough satisfaction of the audience, and the other soloists rendered the music entrusted to them in a highly creditable manner. The band and chorus were all that could be desired. Mr. W. R. Harrington conducted with much ability.

West Melton.—A glee club, recently formed, consisting of the choir of Brampton Church and two or three young men of the neighbourhood, gave a concert in the Infant School-room, on Friday evening, the 5th ult. The vicar, the Rev. Chas. Hayes, took the chair, and the glees, songs, &c., were very correctly performed, reflecting great credit upon the youthful vocalists, as well as on their young conductor, Mr. Frank Wade, the organist. A dialogue duet, sung by Miss Hewitt and Master F. Thompson, was much applauded, and received an encore, as did also a song given by Mr. John Scholey, a pupil-teacher at the Brampton School. A song sung by Master F. Wade also deserves especial mention. Mr. W. W. Pearson, the composer, being in the neighbourhood, sang "The Village Blacksmith," and performed a fantasia on the harmonium. The National Anthem was sung at the conclusion by the choir, and joined in with hearty good will by those present.

Witham.—An evening concert was given on Tuesday, the 16th ult., at the Literary Institution, under the direction of Mr. Edwin Gray, assisted by Miss Adelaide Bliss, Miss Marienne Potter, and Mr. Farquharson. The concert was an entire success, and gave much pleasure to a crowded and appreciative audience. A song, written for the occasion by Mr. Gray, was most cordially received.

Wolverhampton.—On Monday, the 15th ult., the first concert of the St. Matthew's Choral Society was given in St. Matthew's School-room. The chair was taken by the Rev. J. E. Gladstone, B.A., vicar of the parish. The room was quite full, and the proceeds, after deducting expenses, which amounted to nearly £10, were handed over to the South Staffordshire Hospital. Great praise was due to the band for the efficient manner in which the pieces were performed, Mr. J. Morton being the leader, and Mr. William Beach conductor. Songs, glees, and duets were sung, and among the vocalists who added much to the pleasure of the evening were Miss Wootton, Miss Jeavons, Mrs. E. B. Beardmore, Mrs. Nicklass, Mr. A. Beards, Mr. C. Hodgkiss, &c. Recitations were given between the musical pieces. A vote of thanks was accorded unanimously to the vicar for his kindness in taking the chair on the occasion; and the vicar, in reply, thanked the performers and congratulated them upon their success. The concert concluded with the National Anthem.

Worcester.—The second concert of the St. Clement's Choir for the present season was given at the Old School-room on Monday evening, the 8th ult., when an excellent programme was performed in such a manner as to elicit much applause from a large audience. During the past two seasons this Society (under the able direction of Mr. H. Gummery) has given selections from Crotch's too much neglected *Palestine*, *The Messiah*, *Creation*, *Elijah*, *St. Paul*, *The Hymn of Praise*, with smaller portions of other oratorios, and also many secular concerts. On the 8th ult. the programme included the Operetta "The Merrie Men of Sherwood," which was very well performed. The encores were accorded to Miss Stockley in "Sweet pretty bird," (flute obbligato by Mr. Hadley); to Mr. Stoyle in the Bacchanalian song, "With a ho, hi, ho!" to Mr. Gummery for his very spirited delivery of the song "To arms," to the song and duet "Through weal and woe" by Mr. Gummery and Miss Stockley, and to the joyous Finale, "We'll trip it merrily." The choir was, as usual, assisted by the Misses Grainger, Mrs. Evans, Mr. Hadley, Mr. J. Baxter, and Mr. Haywood, organist of St. George's Church. Miss Doward presided at the pianoforte with her accustomed skill.

Organ Appointments.—Mr. W. Reeve, to St. Peter's Church, Mile End.——Miss Woodward, (Organist of S. James', Kennington, London), to the Parish Church of Knighton, Radnorshire.——Mr. Walter Hay Sangster, Mus. Bac. New Coll., Oxon., Organist and Choirmaster to St. Michael's Church, Star Street, Paddington.——Mr. J. E. Webster, Organist and Choirmaster to the Parish Church, Northam, Bideford.——Mr. Edgar James, to St. Phillip's, Friar's Mount, Bethnal Green.——Mr. Cedric Bucknall, (Pupil and Assistant of Mr. W. H. Monk, of King's College), Organist and Rector Chori at Southwell Minster. —— Mr. Edwin Aspa, Organist and Choirmaster to St. Mary's Church, Warwick.

Choir Appointments.—Mr. James Greenwood, Lay Vicar to Wells Cathedral.——Mr. Paul Jerrard, (Organist of St. Paul's, Lorrimore Square, Walworth), also appointed Choir Director to Christchurch, Turnham Green.

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THE MUSICAL TIMES,
And Singing Class Circular.
MARCH 1, 1872.

ORATORIOS IN CHURCH.

By G. A. Macfarren.

What is an oratorio? Originally, a musical composition to be performed in the oratory.

What is an oratory? A place set apart for prayer in a private dwelling; a portion of a church appropriated to special uses—such as that of the meetings instituted in Rome by S Filippo Neri, where oratorios were performed, which took their defining title from that of the place wherein they were heard.

What is a church? "The Lord's house;" a building dedicated to public worship and to religious edification.

Since some churches include an oratory, and since the oratory gave rise and definition to the oratorio, it is at least anomalous that certain well-meaning and thoughtful persons should publicly protest against the performance of oratorios in ecclesiastical buildings. The history of the development of this grand class of musical composition, and of its influence, furnishes argument against the protest; let me glance at the history and hint at the argument.

When the Christian world was convulsed by the Reformation, Neri sought, and not vainly, to effect reforms within the Roman Church, and meet thus some of the objections that were too truly urged against its administration. With this view, he instituted in Rome, in 1540, the oratory meetings which have given immortality to his name, and which won for him canonization. These were assemblies wherein the clergy intermixed with the laity, held free discussion with them on moral and religious subjects, and edified them with discourses that were as impressive as attractive. After these meetings had continued for sixteen years, their great founder deemed it expedient to employ some means of strengthening the inducement to public attendance, and of enforcing the effect of his teaching. He accordingly added music to his scheme, and engaged the most eminent composers of that brilliant epoch to write works, and the best-esteemed singers to perform them. These works were, at first, a series of hymns interspersed through a discourse or narration, and illustrating its chief incidents and arguments. Among the subjects so treated were Job and his friends, Gabriel and the Virgin, the Incarnation, and the Prodigal Son. Among the musicians who wrote these first oratorios were Animuccia, Nanino and Palestrina.

The popularity of the oratory meetings was always on the increase, when, in the last decade of the sixteenth century, Cavalieri gave a new form to the musical works that were composed for and presented at them. He produced an allegorical representation of the contest throughout life between the soul and the body, in which he employed the recently-invented style of recitative, that had proved itself capable of expressing words more deeply than could spoken declamation; and, further, the work was cast in a dramatic mould, the personages were dressed in appropriate costumes, and it had the accessories of scenery and action.

Here, then, was the origination of the two forms of oratorio, the didactic and the dramatic, the former comprising much of narration. Both have been largely extended, and the two have been in some sort combined; the theatrical element, which was at first, and in Italy at least, for a very long time found necessary for imprinting a distinct idea on popular perception, has of late dropped out of the scheme; but even in England, where there has always been repugnance to the association of the stage with scriptural subjects, the dramatic and the didactic or narrative oratorio are each familiar.

The definition, oratorio, seems not to have been employed until 1630, when Balducci, the Italian poet, applied it to two of his sacred works for ecclesiastical use, and recorded in it the practice of the oratory, which had then been more than seventy years established.

In course of long time, the oratorio in Italy assumed a more and more secular character than it had originally borne—nay, it became distinctly an opera upon a Biblical subject. On this account its performance was discontinued in the church, but permitted during Lent in the theatres, the solemn season when the presentation of ordinary dramas was not allowed. Among the best known specimens of the oratorio thus modified, in times approaching our own, are the "Sacrifizio d'Abramo" of Cimarosa, the "Mosé in Egitto" of Rossini, and the "Nabucodonosor" of Verdi.

In Germany the oratorio dates from the time of Luther. It was one of his great aims to conserve and perpetuate all that he deemed good and pure in Roman use; hence, many choral tunes of Roman origin are associated with his name; hence, too, the recital of the story of the Passion at Eastertide, with all possible earnestness, solemnity, and vitality of effect. How early in the Primitive Church the practice began of thus commemorating the main event in Christian story I cannot say; but there is certainty that it comes to us from a remote age, and that it is continued in the metropolitan church of the Roman see. The form of this recitation is, that the narrative portions of the Evangelist referring to Passiontide are allotted to one singer, and the speeches, short or long, of the several personages are allotted each to a particular singer, who interrupts the narrator at the points where such words occur, those of the multitude—whether disciples, populace, Jewish priests, or Roman soldiers—being in like manner assigned to the full choir. In Luther's time, it is true, this recital was given in his own country in a simpler form than it is and always has been in St. Peter's church, it being limited to two priests, one to fulfil the part of the Evangelist, the other to personify the several individuals; likely, too, it was given with even cruder music than the so-called Gregorian chant. The limited means at the disposal of the Reformer are a sufficient, as they are the only explanation of this extreme simplicity; it is well enough authenticated, that he deemed the periodical recitation of highest value, and he bequeathed special injunctions that its grandeur should from time to time be amplified as the musical art progressed, and as the Church obtained more command of executive efficiency. It was his desire to keep before the popular mind the identity of the new with the old form of Christianity, which would best be evidenced by the retention of such uses as were of true value in the teaching of sacred history and sacred doctrine.

According to the great Martin's injunction, age after age brought into being further and further elaborations of the setting of the Passion text as it stands in each of the four Gospels. In process of time, original poems came to be written on the same theme for the annual celebration, which had more or less merit as they departed less or more from the phraseology of Scripture. Of all the musicians who set these—and they are all famous in the art history of Germany—the name dearest to us is that of Handel. A distinguishing feature in them all is the copious inclusion of the choral tunes of the Lutheran Church, with always some verse of the hymn to which each belongs that refers to the incident or sentiment in illustration of which it is introduced, and thus they in some sort resemble in construction the musical works written for S. Filippo Neri's oratory.

The culmination of this gradual ascent in character and importance of the oratorio for Holy Week was in Bach's setting of two, if not three, of the Biblical versions of the Passion, those of St. Matthew and St. John, and perhaps, also, of St. Luke. These, like the works that preceded them, contain each a large selection of the choral tunes, and likewise some airs, duets, and choruses set to verses by a modern hand, which comment on the sacred text.

The immediate incentive to the composition of these remarkable works, of which the "Matthew Passion" is the author's masterpiece, was the great attraction to Dresden of the recently-instituted Romanist Service, supported by all the talent of the Italian opera company in the Saxon capital, then numbering many of the most renowned singers—all Italians—among its members. The Elector, when he accepted the crown of Poland, abjured the Lutheran Church for that of Rome, and invested the communion of his adoption with the utmost brilliancy within his royal reach. All the world, it is said, certainly all the German world, rushed to Dresden. In the apprehension

that where they went to hear the singing they might remain to take part in the praying, Solomon Deyling, one of the most distinguished divines of the Lutheran Church, devised a counter attraction, to hold them within the embrace of that loving mother. Bach was engaged to set the Passion for performance on Good Friday, and the great works we have are the result. We may fear that the high purpose miscarried, for this is sadly implied by the non-performance of the marvellous setting of the Matthew Passion from the occasion of its first production, in Leipzig, in 1729, till that of its revival by Mendelssohn, in Berlin, in 1829. As wonderful as the beauty of the work is its sleep of a hundred years, since it needed but to be reproduced to be at once recognised as the greatest work of the greatest master, and men are now atoning in some degree for a century's neglect, by making themselves at one with the beauties of the composition and with the lessons it teaches.

Bach wrote other oratorios for other appointed Church festivals—Christmas and Whitsuntide for example—and these are coming into present knowledge.

Other musicians, from Graun to Mendelssohn, have treated other Scripture subjects in oratorios that are freely, perhaps, but obviously, framed upon the Bach model. Spohr, Schneider, and some others have written oratorios, didactic and dramatic, to Scriptural texts and modern, wherein they have rejected the ancient German form. The majority of these refer not to particular occasions, but, though they are not rarely given in concert rooms, they are performed also in churches at festivals and peculiar celebrations.

The above account refers to North or Reformed Germany. In the South, where the older communion still prevails, the oratorio is mainly represented by such works as the "Creation" and the "Seasons" of Haydn, and the "Mount of Olives" of Beethoven, which were, indeed, not written for Church use. They are more or less secular in character, sometimes in their subject, sometimes in the text which embodies this, sometimes in their musical structure. For the most part, then, though not inadmissible, they are not wholly desirable for church use, and their performance within the sacred precincts is the exception rather than the rule.

In England, the oratorio was introduced by Handel. This, truly, was in a somewhat secular form, and for the entirely secular purpose of diverting the company gathered in the magnificent mansion of the Duke of Chandos. Racine's tragedy of "Esther" was freely translated, with great abridgment, into English. This Handel set to music; and it was first performed privately at Cannons, there is reason to suppose with action, August 29, 1720. It was twice given, also privately, in London, in 1731. A public performance, in the chief concert room of the day, was announced in 1732, which the composer anticipated, though he could not prevent, by the advertisement of a performance of the work on his own account, at the King's Theatre, on the 2nd of May. Popular repugnance to the presentation of a Biblical story on the stage of a theatre was then so strong, that the advertisement in question bears the air of apology in every line. "By His Majesty's command," it begins—a justification which would silence if not overturn every objection, and which shows that George II. approved of the class of composition. Observe also the following most significant postscript:—"N.B. There will be no acting on the stage,"—a guarantee of the untheatrical nature of the exhibition—"but the house will be fitted up in a decent manner for the audience;" to describe this manner and certify its decency would be prolix, but what ensues is of consequence as referring to the serious, if not churchlike, appearance wherewith the theatre was invested: "The music to be disposed after the manner of the Coronation Service." Now, be it remembered, the story of "Esther" is considered sacred, because of the book in which it is found, but has nothing in its nature or incidents to warrant the consideration; and remember, too, that the poem on which this oratorio is founded has no pretension to be anything other than a drama. Mystified by the prevarications shown above, and sanctioned by the royal example the world went in vast numbers to witness the "Oratorio in English," and it had complete success.

Such was the first introduction of the Oratorio in England. To meet general dislike to the association of sacred themes with secular surroundings, the performance of such works was for the most part restricted to the Wednesdays and Fridays in Lent, when the law forbade all theatrical representations. There was then no large concert room in London, so Handel engaged Covent Garden Theatre for the Lenten Season of many successive years; and, though he occasionally gave performances elsewhere, it was there chiefly that his great works were produced and repeated. There, after it had been successfully given in Dublin, his "Messiah" was first heard in London, March 23, 1743. This oratorio has done and still does far more than any other, more even than any work of other arts, more I believe than any literary essays or spoken discourses, to popularise throughout England the Scriptural texts which most strongly bear upon the Christian story; and it has thus been of infinite consequence in the dissemination of Christian lore, in making familiar to every one, of every rank and station, of every sect, of every degree of education and ignorance, the revered words whereon is based the whole of the Church's teaching. Aversion was so strong, however, from the supposed profanation of this holiest of themes, that it was deemed indecorous to announce the work by the title to which it had been written, and under which it had been given in Ireland; and it was accordingly advertised as "A Sacred Oratorio," a name that Handel reserved for this one work alone. In spite of this evasion, the repugnance of the London world was so strong against the public presentation of the "Messiah," that though its name was withheld, its success was indifferent. It was heard but thrice, and that coldly, in the year of its production, and once in 1745; then it lay by for four years, and was brought forward again as the "Messiah," in 1749, but with no happier result. In 1750, when the composer opened the organ he had presented to the chapel of the Foundling Hospital, the "Messiah" was reproduced in that building, when, for the first time, it was felt to be in its natural and legitimate home. All prejudice against it was dispelled, crowds thronged to witness its performance, and from that notable 1st of May, all England has acknowledged the equal importance to Christianity and to art of this glorious monument to its author's genius. Now, when we hear the "Messiah" texts, as they occur incidentally in the Daily Service, they fall upon our ear as quotations from the oratorio; for all that is most significant has been so happily chosen and has been so effectively brought together in this work, that is is a complete epitome of the subject, and we hear the sacred words in association with the notes of Handel so frequently, that it is all but impossible to part either from other in our recollection or in the impression they make.

With the charitable purpose of assisting the widows and orphans of the clergy, the choirs of Worcester, Hereford, and Gloucester have gathered together annually for nearly 150 years, and of late have invited the co-operation of their fellow musicians from other districts, to give musical performances alternately in their three cathedrals. The original object of these meetings has been worthily fulfilled; but the world is a good world, much as it is sometimes scandalised, and the English people have been ever and are still eminently free-handed whenever a deserving claim excites their generosity; so, though charity was the original object, very far other, while not less important, results have sprung from these cathedral festivals. Thousands of persons are yearly brought together to witness the performance of the noblest works in sacred art, on a grander scale and with a nearer approach to perfection than is elsewhere to be heard, save under exceptional and somewhat analogous circumstances. The grandeur of the works themselves and of their presentation is enormously enhanced by the site where they take place; the gorgeous effect of sound within those superb buildings, the associations wherewith they are invested, and the scene they present, all swell the solemnity of the occasion and aid in the impression of the hour and its lasting influence. People receive thus the highest moral education in the refinement of their taste and the nurture of their intellect, and the highest religious education in the implanting in their hearts of the Church's principles with such healthful adjuncts that they may not easily be eradicated. I have met with devout men and trivial, learned and uninstructed, some who have sought edification and some mere amusement, who have

all concurred in the admission that they have been far more deeply impressed by oratorios when they have heard them in these holy piles than on any other occasion, and a deep impression is the seed of an ever-green memory. See, then, what good has been wrought by these festivals upon their visitors. Folks could have practised the virtue of charity and benefitted their hearts thereby, as they have done and constantly do, without going to hear music in a country cathedral; but they could not have quickened their sense of the beautiful, could not have enlarged their understanding, could not have obtained so strong an insight into Scripture history and doctrine, by any other means as by hearing works of high art, and by experiencing their most powerful comment on the themes they illustrate, and hearing and experiencing these under the most favourable circumstances for strengthening their impression. The Three-Choir Festivals have been written against and preached against with vigour and talent that would have carried any other purpose than their suppression; but the will of the people has been firm in their support, will, springing from conviction of their value; and when a most corrupting power, the power of money, was recently brought into the field against the most effective means of moral and religious edification, the people arose, united, and expressed their goodwill and their strong will by meeting the enemy with his own weapon, and paid him out of his opposition.

Come nearer home. A Londoner may refer with better authority to events within his own experience than to those in remote counties. Not to dwell upon the Commemoration of Handel in Westminster Abbey, and its several repetitions, which in honouring the master expanded his influence; not upon the Westminster Festival of 1834, of which I well remember the effect, I will advert to the recent celebration of Maundy Thursday in that same holy edifice, and revert with an intense feeling of gratitude. What is dearest to an Englishman's veneration is concentred in Westminster Abbey. It would be redundant here to recapitulate history in order to remind a reader of the countless stimulants to this gravest frame of mind, in recollection of the progress of our religion, the development of our state, and the advancement of our arts, all of which belong to this locality above every other in the country. So stimulated, an immense multitude assembled to celebrate the solemnest of the Church's fast or festivals. The occasion was one for elevating the musical art to the highest dignity it can hold before mankind, the dignity of opening our best and strongest feelings and of satisfying them. The "Passion" of Sebastian Bach has no element of popular effect, makes no appeal to vulgar appreciation, but aims ever at the most exalted expression of the purest ideas, and aims not in vain. In that vast area, one felt by sympathy—and sympathy's language is the universal silent speech that can never be misinterpreted—that a single emotion conjoined the thousands of hearts which beat there as with one pulse, and that all were for the time translated out of their ordinary selves into a nobler state of being. The devout silence, the implicit attention, the earnest reverence, made the many as an individual, and prepared each member of that wide-extending unity for the reception of impressions that could come to him through no other means. I had heard the oratorio in secular buildings under less but under very advantageous circumstances; I had been penetrated—who could help it—by the prodigous technical beauties of the work; but I was till then a stranger to its enormous power upon the feelings, and this, I am certain, was made known to me by the time, the place, and the companionship. The sermon had its due share in the solemnity, expounding the event that was celebrated, its effect upon mankind, and the lofty nature of the work which in the most irresistible of art forms displayed this event for our contemplation. The priest's final benediction was received with such meekness of manner as proved devoutest spirit; and the mighty throng dispersed—mighty in the sum of good feeling with which the whole mass was infused—dispersed, as reverently as the most sanguine wishes could have desired, or the most vivid imagination could have pictured; not a word of levity was to be heard, not an expression but of wonder at the great scene which had closed.

Think not that this effect which I must call sublime, for no lesser word can describe it, was due alone to the number of the executants and of the audience. It has been my happy fortune to witness also the renowned service in St. Paul's, wherein the school children sustain the most prominent part. It was, indeed, a happy fortune to hear the beautiful and unique effect of those thousands of childrens' voices, but one would rather forget the surroundings of the occasion. Because I know not the reasons for its choice, I will not discuss the worthlessness of portions of the music performed, but will say only that there was little in the whole selection, and there was no work of sufficient extent to be greatly impressive, that could strengthen one's conviction or enlarge one's perception of any fact or doctrine. Well, there was charity in abundance, which was elicited with admirable tact by the plate-holders, as I have since heard one of them describe and boast. There was plenty of talking, which went on during, but was not pertinent to, the Service; there was profusion, too, of corporeal refreshment, which, in my simplicity, I fancied would have been better in place, together with the gossip that went on around me, outside than within the building; and, lastly, the exodus of the congregation was that of a host of people, who had come to a notable show, and had nothing to do but to get away from it and to discuss the pretty looks and quaint costumes of the youthful performers. Pretty much of the same irreverent spirit has been observed among persons who enter a cathedral as anthem time draws near, and exeunt directly this most attractive portion of the music is ended. It is hard to guess what may be the cause of such unfitness to the season and the place in the conduct of many who are present. The case was quite otherwise at Westminster, and I believe that this was because the solemn nature of the occasion had been previously made known to all who were to participate in it, and that thus prepared, they came, they heard, and they departed in a condition of mind to derive edification from all that they witnessed.

I rejoice to learn, and better churchmen than I should rejoice all the more, that the Special Service of Maundy Thursday, which, though last year it shocked some who, I fear regarded it askance, exalted and edified thousands, is to be repeated in the Abbey at the coming season. It is a like matter for rejoicing, that the same principle which prompts the Dean of Westminster is shared by others of the clergy, and that a similar celebration of Eastertide will also be held in a smaller arena and on a smaller scale, but with the same earnest desire which stimulates Dean Stanley thus to solemnise the occasion by placing it and the lessons it yields in the light of art before the public. This allusion is to a Special Service to be held on Easter Wednesday in the church of St. John the Evangelist, Waterloo Road, which is to include the portions of Handel's "Messiah" that refer to the Passion and its results, and these are to be executed by solo singers, chorus and orchestra. The neighbourhood is peopled by what are commonly called the lowest classes—men of bad education or none, and of debasing occupation, but often of bright intelligence which needs development; and the invitation of such a populace to the hearing of such a work, may be the first step in a course of instruction that may have most glorious results.

The history of the Western Church, in all its divisions and sections, warrants such most hearty rejoicing. It may be matter of regret that reform and dissent have split the one Catholic Church into so many distinctions as now separate men who call themselves Christians; but it makes some amends for this possible evil that there is one point whereupon all classes are of accord, or, at least, all have been. It has been shown above, that, under the authority of the Pope, there has been from time immemorial a yearly celebration of the Passion by a musical recitation of its Gospel record, and that the oratorio, as an art form, was invented for the use of the Church, and its performance for very long restricted to ecclesiastical buildings. It has been shown that in the Lutheran Church the musical presentation of the Passion story emanated from the founder, and that the oratorio in Germany is evolved from this germ. It has been shown that in the Church of England the strongest antipathy to the treatment of sacred subject in secular localities long prevailed among the people; that they first accepted the greatest work which has been written for them, and the one which best illustrates its subject, when it was given in a sacred edifice; that the performance of oratorios in churches has elsewhere

worked good in the people's heart and that the last incident in the account—the Abbey service of 1871—is pregnant with important consequences. Lastly, let it be recollected, that though some members of the Calvinistic Church recoil from all kinds of music within the tabernacle, and all kinds of dramatic representations beyond its walls, Calvin himself most strongly urged the use of music in Divine Service, and the employment of the drama as an instrument of religious teaching, sanctioning especially the performance of a drama with this tendency in Geneva, that took place on Sunday evenings in 1546. It is matter more for marvel than for discussion that churchmen should now differ on a topic whereon Romanists, Lutherans, Anglicans and Calvinists have been of one mind and have given one example; let men profit by the example where they can, and hope that the unanimity which may result thence may be as manifest in time to come as it seems to have been in the past.

Every sect and denomination of Christians holds some tenet or right that is repulsive to members of other sects, who are excluded, therefore, from participating in, or even witnessing, its Service. There is no rite in the execution of an oratorio, and though a musical commentary on Scripture texts is the most forcible and penetrating of sermons, it involves no special tenet, nor can it present the subject under any aspect that can be less acceptable to one sect than to every other. Hence, all classes of men of every shade and degree of devoutness, who would shun another's place of worship on every other occasion, might meet in general brotherhood to hear and to draw edification from the works of art which broadly illustrate the universal creed. Great liberality of spirit has been evinced of late in the officiation of Anglican divines in Presbyterian churches, and this cannot be effectless in breaking down the barriers of rancorous feeling that, from Covenanting times, has parted one denomination from another; but here promises to be a ground whereon all may assemble, and where, finding themselves united with their fellows in one common purpose, they may forget distinction, free themselves from prejudice, and share in a general advantage.

In the days when England was "merrie," engagements were made and events were chronicled, not according to the almanac, but to the feasts and fasts of the Church; Englishmen leased their tenements from the feast of Christ, or of Our Lady, or of St. John the Baptist, or of St. Michael; they installed their Lords Mayor and hired their servants at Martinmas; and they recorded the grandest achievement of their darling hero, the battle of Agincourt, as having been won on St. Crispin's Day. Men have forgotten the names of half the saints in the calendar, and they know not the dates which are consecrated to the memory of half the others. Some of these may be lost, it is true, and we suffer no material injury; but it would surely be to the furtherance of Christianity were those occasions to be specially pointed which are designed to commemorate the chief features of our creed and the main actors in the history which is the basis of our religion. It is no original conceit of mine that a musical setting is a powerful exponent, nay, the most powerful, of a dramatic story, and of every word of the text in which such story is embodied. The hearing of great musical works, efficiently rendered, tends to elevate mens' minds; the mind, so elevated, is open to best impressions from the performance of such works, and would learn more thence than from spoken homilies, they would learn to image the situations which were depicted, to feel the sentiments that were expressed, and to understand in their utmost purport the words that were uttered; it would be then a glorious celebration of the Church festivals, were there to be given on each of them, or on as many as convenient circumstances would allow, the performance of an oratorio appropriate to the season in every one of our cathedrals, and in so many of our parochial churches as possessed the means of producing such or less ambitious works decently, if not in full perfection.

There exist compositions already, which the judgment of critics and the feeling of the populace have set apart as classical, to illustrate all the chief seasons of the English Church. Spohr's "Last Judgment," and Schumann's "Advent Hymn," are appropriate to the opening of the Church's year and Mendelssohn's "Hymn of Praise," celebrating the lightening of our darkness, would also be as seasonable to Advent; Handel's "Messiah" is appropriate to Christmas, as are the five short oratorios of Bach that are designed for performance on the five days of that period; portions of Mendelssohn's fragment of "Christus" are apt to the feast of Epiphany; Mendelssohn's "St. Paul" befits the feast of that saint's Conversion; the "Dies Iræ," from Mozart's "Requiem," the concise setting of the same hymn from Cherubini's, the whole of the "German Requiem" of Brahms, are suitable for Lent, and, more than all, Handel's "Israel in Egypt" would gloriously symbolise this preparation for the Passover; the many settings, by Bach and others, of the several versions of the Passion, and Spohr's "Crucifixion," are expressly fitted for Holy Week; the typical representation of the Ascension is embodied in Mendelssohn's "Elijah"; Bach's "Whitsuntide Oratorio" has its own peculiar occasion; and it would be easy to swell such a list as this were there the least likelihood of its being required for selection.

I am aware of the objections to such performances on the score of the indecorous conduct of persons who meet to witness them. On the same score the Daily Service should be closed, for that is repeatedly, if not constantly, profaned by gross indecorum. I thoroughly believe that the unseemly behaviour against which complaint is made at our country festivals, is a result of the unfit preparation of the auditory, by those whose province it should be to show them better. There was no indecorum in the Abbey last Maundy Thursday, but there has been indecorum at the Morning Service assisted by the school-children in St. Paul's, whence we see that people will imbibe effervescent drinks and relax themselves in general chatter over their daily prayers for the want of better direction, but will give their whole hearts to the noble teaching of an oratorio when they come right-minded to receive its lesson.

Again it is argued that an orchestra for the executants and seats for the hearers cannot be erected without carpenters, whose presence is an abomination in the sight of the Dean and Chapter. Let then cathedrals fall to the ground, for it is of far less importance to keep them in habitable repair as homes of a dead Service, than to put them in order for the worthy solemnization of those festivals which should be the gathering occasion for whole counties, whereat men of all religious persuasions might meet.

Lastly, a point is to be raised, whereupon however deep and earnest my professional concern, it cannot probably affect the interest of musicians until a future generation. Not to enlarge upon the claims of Englishmen to the respect which they deny one another in all the departments of secular music, I am sure of general concurrence in the statement that our country has shone conspicuously in its composers for the Church. Turn to the Elizabethan era; to that of Gibbons and his contemporaries; to that great epoch of the Restoration, when Purcell was surrounded by a host of writers whose glory is only pale by reason of his excessive brightness; and even to the time of the House of Hanover's accession, when Croft, and Greene and others, resisted the blight which that dynasty and the Italian Opera cast upon secular art, and maintained the glory of our ecclesiastical school. I believe in a great future for English music; I think that the Church may be its field; and I know that, except the opportunities be greatly widened for oratorio performances, there can be no use for the grandest class of musical works, nor fair scope for the exercise of musical genius in their composition. It would be a mighty and a glorious task for those who are to come, were they to be called upon to supplement the repertory of masterpieces to which allusion has been made, and to be assured that kindred excellence to these would be a guarantee for the presentation of such newly created works on the occasions to which they were appropriate. These works would have a preference over productions of elder times in their being written in the technical idiom of the age in which they were produced, and in the expressing the feelings of that age and of the generation to which they were addressed. To men who love their art, to men who love their religion, to men who love their country, this should not be a trifling argument; let me hope at least that it may weigh with others which have been adduced in the consideration of persons who examine the important question as to the propriety of the presentation of Oratorios in Church.

CRYSTAL PALACE.

The Concert on the 10th ult. was in the highest degree interesting, for not only was Dr. Ferdinand Hiller the solo pianist, but the occasion was selected for the first performance in this country of his "Symphonische Phantasie," a work already well known in Germany. On a single hearing it would be impossible to do more than record the favourable impression produced upon us by listening to a composition of such pretension. The prevalence of the minor key is, we presume, intentional, for there can be little doubt that few Germans of the present day write without the definite idea of embodying in music a continuous chain of thought; and, therefore, in the absence of any published "argument," we can only imagine that the brilliant last movement is designed to express the final release from a train of vague and agitated feelings, the indications of which in the early part of the work are too vividly coloured to be doubtful. Although somewhat partaking of the form of a Symphony, there is no break between the movements, and this perhaps invests the composition with a certain heaviness which is slightly detrimental to the due enjoyment of the many beauties with which it abounds. The instrumentation is charming, the orchestra being handled with a mastery which commands the attention throughout, and the rich scoring of the Finale, in which the brass instruments are most judiciously used, elicited a storm of applause from the general audience, with which the composer, who conducted the Symphony, must assuredly have felt flattered. Dr. Hiller's performance of Mozart's Pianoforte Concerto in A was a marvel of delicacy and executive power, and his cadenza showed not only his perfect command of the instrument in every conceivable form of passage, but his reverence for the composer whose work he was interpreting, for throughout this brilliant improvisation Dr. Hiller was always secondary to Mozart. Two little pieces, written expressly for this Concert by Dr. Hiller, a Ghazel and Waltz—the former expressive of a form of verse found in Persian poetry—were afterwards played by the composer, and received with that applause which trifles so elegant and refined can scarcely fail to command. The vocalists were Madame Lemmens-Sherrington and Signor Agnesi.

On the 17th ult. the chief feature in the Concert was the exquisite performance of Beethoven's Concerto in G, by Madame Schumann. Rubinstein's "Don Quixote," called in the programme a "Humoreske," for orchestra, was a welcome novelty. It is a clever but, as its title implies, an eccentric work, and one, we think, that deserves a second hearing.

THE ORATORIO CONCERTS.

At the fifth Subscription Concert, on Tuesday, the 6th ult., Mendelssohn's "Lobgesang," and Rossini's "Stabat Mater," attracted a large audience. Unfortunately, both Madame Rudersdorff and Mr. Sims Reeves were indisposed, and the whole of the trying soprano music was undertaken by Miss Annie Sinclair, whilst the tenor parts were entrusted to Mr. Raynham. Much as we have always admired Miss Sinclair, we scarcely gave her the credit of being able so successfully to acquit herself of a duty so arduous as that which fell to her share on this occasion; but chances like these have sometimes made the fortune of young vocalists, and we are bound to say that her brilliant and thoroughly deserved success makes us entertain the most sanguine hopes that one more accomplished and conscientious artist is added to our list of Oratorio singers. In the "Lobgesang" her rendering of the soprano solo in the opening chorus, of the duet (with Miss Julia Sydney), "I waited for the Lord," and of the exquisite phrase, with the long sustained high A, leading into the chorus, "The night is departing," proved not only the possession of a pure and sympathetic voice, but of a true perception of the real meaning of the author; and in the "Stabat Mater" her singing of the duet, "Quis est homo" (with Madame Fernandez), and the air with chorus, "Inflammatus," elicited applause so loud and continuous as to leave no doubt of the marked effect she had created upon an audience already predisposed to receive any vocalists with apathy who had replaced two deservedly popular favourites. In the "Stabat Mater," too, a highly satisfactory impression was made by Madame Fernandez, who, both in the duet "Quis est homo," and the solo "Fac ut portem," displayed a fine and carefully-trained voice, and an irreproachable style. Mr. Raynham sang with much earnestness in both works, and although his task was indeed a hard one, he won the warmest marks of approbation, the air "He counteth all your sorrows," in the "Lobgesang," especially deserving commendation. Mr. Whitney's "Pro peccatis," in the "Stabat Mater," was a very effective performance of an exceedingly trying solo; and in the "Eia, Mater," his fine voice and musicianlike feeling were shown to great advantage. The singing of the Choir throughout the evening was uniformly excellent, the whole of the choruses in the "Lobgesang," more particularly, being given with a finer effect than we have ever yet heard; and invidious, therefore, as it may appear to name any one for special praise, we cannot help expressing our unqualified admiration of the perfect rendering both of the unaccompanied and accompanied parts of the chorale, "Let all men praise the Lord:" finer chorus singing than this we venture to say has never been heard in England." In the "Stabat Mater," too, the care with which all the choral portions of the "Eia, Mater," were sung, and the marvellous manner in which the varied gradations of tone were preserved, without the slightest variation in the pitch, cannot be too much praised. The orchestra played the instrumental movements of the "Lobgesang" with remarkable delicacy and precision, and the accompaniments were given with a generous reservation of power which we should be glad to find more generally observed.

On the 20th ult. the sixth Concert took place, when Bach's Passion Music (S. Matthew) was performed, the solo vocalists being Madame Cora de Wilhorst, Miss Julia Sydney, Miss Julia Elton, Mr. Edward Lloyd, Mr. Thurley Beale and Herr Stockhausen. The principal soprano solos received a most careful rendering from Madame de Wilhorst, the beautiful air, "Break and die," especially being sung with much devotional feeling, and the small portion assigned to Miss Sydney in the second part being also most satisfactorily given. Miss Julia Elton sang throughout the work with that earnest care which she uniformly bestows upon the music allotted to her; but her greatest effect was created in the pathetic air, "Have mercy upon me, O Lord" (with the excellent violin *obbligato* of Herr Pollitzer), into which she threw a depth of expression which spoke to the hearts of all. No praise can be too great for Mr. Lloyd; his advance during the short time he has been before the public is extraordinary. To sing the exacting tenor part in the Passion music even correctly shows no mean artistic power; but to enchain the attention of the audience by the fervour of his delivery of every passage whilst grappling with the obvious difficulties of the music, evinces the possession of a faculty which cannot fail to place him in the foremost rank of his profession. His singing elicited the warmest demonstrations of approval throughout; and, although all was so good, it would be impossible to pass over without special praise the Recitative, "Now Peter sat without in the palace," the last line of which—"And he went out and wept bitterly"—was a model of pathetic vocalisation. Herr Stockhausen gave the most intellectual reading to the fine bass solos which fell to his share, and helped materially the success of the work. His rendering of the air, "'Twas in the cool of eventide," was deservedly rewarded with enthusiastic applause. The choruses were given with a decision and a minute attention to the gradations of tone which can only be possible when familiarity with the work has ensured confidence. The chorales, especially, were simply perfect, the *pianos* being sung with such an equal balance in all the parts as to make the words as distinctly heard as if they were uttered by one voice. The chorus "Have lightnings and thunders," evoked a storm of applause which only subsided when all hope of its being repeated had been given over; and much as we and many others would have liked to hear this fine piece again, we cannot but applaud the conductor for his steady determination to resist encores. Mr. Joseph Barnby held his choir well under command the whole evening; Dr. Stainer acted as accompanist of several of the Recitatives at the pianoforte most judiciously, and Mr. F. A. W. Docker presided with his usual skill at the organ.

ROYAL ACADEMY OF MUSIC.

At the Students' evening Concert, on the 15th ult., Dr. Ferdinand Hiller was present, and expressed himself in the highest terms of admiration upon the performance of the pupils. On the Doctor's entrance, accompanied by Sir Sterndale Bennett, he was warmly greeted, and a few appropriate and feeling words addressed to the young students by Sir Sterndale proved that he was glad of the opportunity of showing that the reception of so eminent an artist in this country could be as spontaneously enthusiastic as that which was accorded to himself, through Dr. Hiller, a few months ago at Bonn. Amongst the pianists who especially distinguished themselves during the evening may be mentioned Miss Conolly and Miss Troup, who performed Men-

delssohn and Moscheles' duet for two pianofortes on "Preciosa" with so much brilliant executive power and refinement of touch as to elicit the most enthusiastic applause; Miss Baglehole, who played a prelude and air with variations by Handel, from memory, so excellently as fully to justify her claim to the silver medal which she wore; Miss Waite, who gave with much classical feeling Dussek's Sonata in E flat, for pianoforte and violin (with Mr. Parker); Miss Chapman, who performed with much fluency Bach's Prelude and Fugue in C sharp major; and Mr. Parker, whose rendering of two Studies showed much command of the instrument and facility of execution. The principal solo vocalists were Miss Goode, who displayed a pleasing and well trained voice in a showy song by Gounod; Mr. Guy, who is now rapidly making his way outside the Academy; Mr. Howells (the Potter Exhibitioner); Mr. Wadmore, a really good bass; and Miss Lyon, who gave with much musical feeling a charming song by Mr. T. M. Mudie. Favourable mention must be made of a part-song, "Autumn," by Mr. Eaton Faning (student), which was excellently sung and deservedly applauded. Mr. Walter Fitton accompanied the vocal music with much care and judgment.

MR. HENRY LESLIE'S CONCERTS.

On Friday, the 9th ult., Mr. Leslie commenced the season with a programme generally well selected to display the best qualities of his choir. Mr. Henry Holmes's Cantata, "Praise ye the Lord," we have already spoken of on its production at one of the Three-Choir Festivals, and although its execution on the present occasion was excellent, it failed to produce much effect. Wilbye's "Sweet honey-sucking bees," and Morley's "Fire, fire!" were exquisitely given; and amongst the best of the modern school were the concert-giver's Madrigal, "My love is fair," Mendelssohn's "Hunter's farewell," Sir Julius Benedict's "Rise, sleep no more," and Sir Sterndale Bennett's "Sweet stream." Miss Edith Wynne, Madame Patey and Mr. Mass gave several songs with their usual success; but solo vocalists can be heard anywhere, and we cannot but emphatically repeat our conviction that Mr. Leslie's choir should be the main attraction at these Concerts.

Mr. Henry Leslie delivered an interesting lecture on the "Social Influence of Music" at the Royal Institution, on Friday, the 23rd ult. After dwelling at length upon the excellent effects which have resulted from the establishment of the various musical societies both in the metropolis and the provinces, he said—"In the grants made by Parliament for the year ending March 31st, 1872, the total amount voted was £233,179. The following are items in the account:

Schools of Science of Art	£57,830
School of Mines and Geological Museum ...	10,403
College of Chemistry	680
Royal College of Science (Dublin)	6,913
Edinburgh Museum	8,824

In the face of the above figures, it may well be asked why music does not receive a like support? And why a system which works so well in other arts could not, with equally good results be applied to music? The principal demand of musicians is, that in the metropolis a national institution should be established, which should be the heart of musical England; which should enable all who desire to follow music as a profession, to obtain a thorough theoretical and practical education; and which should have, as its governing body, such an array of our best men, that a musical degree conferred by it would be the greatest honour a musician could obtain. With such a central institution, purely elementary musical education might be left to the local school boards, and to such academies as might be formed by municipal authorities or by individuals. But how is such a central institution to be formed? Without the slightest trouble. For one exists with complete organization, ready at a moment's notice to be utilized—and that institution is the Royal Academy of Music; established in 1822, it has done much to elevate the standard of music in this country. It continued in flourishing circumstances until 1847, when it possessed £10,000 in Government securities. From this prosperous condition it gradually declined until 1868, when, in March, the committee of noblemen and gentlemen who managed the institution, and who had done their best, willingly giving up their time in its interests, resigned their functions, all the investments having been absorbed in the general expenditure, and a balance on the wrong side being left as a legacy to the future directors. In this dire extremity, without a management and with a debt of £200 weighing heavily upon them, the professors of the Institution came to the rescue, Sir W. S. Bennett retaining the post of Principal, to which he had been appointed in 1866. They cleared off the debt, and closed the proceedings of 1869 with a balance of £650 in hand, and an increase of twenty-five pupils. But to do this, the professors took only 45 per cent. of their usual fees, thus virtually making the Academy a present of the remaining 55 per cent. In continuous prosperity have affairs progressed up to the present time, when the students number 144, and the balance in hand is some £2000. There is no intention of hoarding this balance, for the greater part of it will be immediately applied to the restoration of those scholarships which had become extinct under the former committee, in consequence of the application of the funds set apart for them to the general requirements. Comment is needless. An institution that has been restored by the energy and self-abnegation of its professors, when the working of it had failed in the hands of men of the highest social position, cannot but be deemed worthy of national support. To a limited extent the Academy has received that support, for a grant of £500 from Government was made to it in 1864, and was continued for 1865, '6, and '7. In 1868 it was withdrawn, but, thanks to Mr. Gladstone (and the earnest thanks of all musicians are due to him for that timely help), the grant was renewed in 1869, and has since then been continued. The Academy, having its certificated pupils in every town of any consideration, might be of considerable use to school boards in supplying examiners where musical education has been established. If Government would only assist the development of the Academy by help (which might be given on the principle of proportion to results) and active official recognition by the appointment of its representatives on the acting committee, a national institution might be established which would be of immense service to art, a great stimulus to musical education, and which would elevate the taste of the great body of the people through the length and breadth of the kingdom.

The Anniversary Festival of the Royal Society of Musicians will take place at Willis's Rooms, on Friday the 5th April, His Royal Highness the Duke of Edinburgh in the chair. Several of the most eminent artists have already promised to assist in the musical department.

The Pianoforte Recitals of Miss Clara Gottschalk, the first of which was given on the 10th ult., at St. George's Hall, have an interest apart from most performances of the kind from the fact of her devoting the chief part of the programme to the works of her late brother, L. M. Gottschalk. Her playing thoroughly realised the many attractive qualities of these compositions, which we trust may shortly become better known in this country. The "Slumber Song" may especially be cited as an excellent piece. Miss Gottschalk also performed a duet for two pianofortes, with Mr. W. Carter, which was much applauded. The vocalists were Miss Katharine Poyntz and Mr. Maybrick.

The Monthly Popular Concerts at the Angell-Town Institution, Brixton, under the skilful direction of Mr. Ridley Prentice, have been progressing during the past month with great and deserved success. The programmes have been carefully selected; and Mr. Prentice's performance of some of the best classical pianoforte works has been thoroughly appreciated. These concerts have done much towards the musical education of the residents in this locality; and we sincerely trust that the spirited director may receive sufficient encouragement to enable him to renew his praiseworthy efforts in the future.

The six lectures on the Clavecin and Pianoforte given by Herr Pauer at the South Kensington Museum, are likely to prove highly interesting; for although in his remarks upon art and artists his foreign accent is somewhat an obstacle to the due appreciation of his discourse, he speaks with his fingers so eloquently in the universal language of music as amply to make amends for this defect. Selections from the works of Scarlatti, Couperin, Rameau, Johann Kuhnau, and Matheson were given at the first lecture on the 5th ult., and the following Monday was devoted to Handel and Bach.

We have received the following official notice of the arrangements respecting new musical publications for the International Exhibition of 1872:—Her Majesty's Commissioners will appoint a Committee to select for performance in the Royal Albert Hall new Compositions of merit which may have been published before the 1st March, 1872. Accordingly, Her Majesty's Commissioners are desirous of receiving from the Musical Academies and Schools of the

EXETER HALL.

The Oratorio Concerts.

FOURTH SEASON, 1871-2.

THE SEVENTH SUBSCRIPTION CONCERT

ON

TUESDAY, MARCH 5, 1872.

HANDEL'S

ISRAEL IN EGYPT.

MADAME LEMMENS-SHERRINGTON,
MISS HELEN D'ALTON,
MR. SIMS REEVES,
MR. WHITNEY,
AND
HERR STOCKHAUSEN.

CONDUCTOR - - - MR. BARNBY.

EXETER HALL.

The Oratorio Concerts.

FOURTH SEASON, 1871-2.

THE EIGHTH SUBSCRIPTION CONCERT

ON

TUESDAY, MARCH 19, 1872.

HANDEL'S

MESSIAH.

MADAME LEMMENS-SHERRINGTON.
MISS JULIA ELTON.
MR. SIMS REEVES.
MR. WHITNEY.

CONDUCTOR - - - MR. BARNBY.

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HANOVER SQUARE.

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WILL BE GIVEN ON

FRIDAY, MARCH 22, 1872.

WHEN

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HERR STOCKHAUSEN.

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CONDUCTOR - - - MR. BARNBY.

Stalls, 21s., Reserved Seats, 10s. 6d., at Novello's, 1, Berners-street; and at the Rooms.

CHAMBER CONCERTS of MODERN MUSIC, Queen's Concert Rooms, Hanover-square.—The first concert, on Friday, March 1. Quartet, Op. 41, No. 2, R. Schumann; song, "Adina," Schubert; quartet in G minor, Op. 25, Johannes Brahms; song, "White or Red," H. Smart; Novelletten, Op. 29, Niels W. Gade. Executants—Messrs. Wiener, Amor, Zerbini, Daubert, and Cohnen; vocalist, Miss Sophie Ferrari. Numbered stalls, 5s.; admission, 2s.; at Novello's, 1, Berners-street, W., and at the Hanover Square Rooms.

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Sixtieth Season, 1872.—Conductor, Mr. W. G. CUSINS.—The CONCERTS of the Philharmonic Society will take place during the ensuing season at St. James's-hall, on Wednesday evening, March 20, and on Monday evenings

April 15	May 13	June 10
April 29	May 27	June 24

and July 8. Commencing at 8 o'clock.

Terms of subscription for the eight Concerts:—Stalls, three guineas; reserved balcony seats, two guineas; area or balcony, unreserved, one guinea; at Lamborn Cock and Co.'s, 62 and 63, New Bond-street; Austin's ticket-office, St. James's-hall. Also at Chappell's; Mitchell's; R. Ollivier's; Keith, Prowse, and Co.'s; and A. Hay's.

By order, STANLEY LUCAS, Sec.

"JONAH:" A Sacred Cantata, by Carissimi (A.D. 1580—1670), will be performed for the first time in England at MR. HENRY LESLIE'S CONCERT, March 15th. The Vocal Score (from engraved plates), just published in octavo, 3s. net; chorus parts, folio size, soprano, 2s.; alto, 2s; tenor, 2s.; bass, 2s. 3d.
Lamborn Cock & Co., 63, New Bond-street; and Cramer, Wood & Co.

THE First Performance in London of Mr. W. G. CUSINS'S ORATORIO "GIDEON" (composed for the Gloucester Festival of September, 1871), will take place on Thursday evening, March 14th, 1872, at St. James's Hall. Full Band and Chorus. Published in Vocal Score (from engraved plates), 8vo., paper cover, 4s. nett.; bound in cloth, 6s. nett; chorus parts, soprano, 2s. 6d.; alto, 2s. 6d.; tenor, 3s. 3d.; bass, 3s. 3d.
Lamborn Cock and Co., 63, New Bond-street; and Cramer, Wood & Co.

THE SPECIAL LOAN EXHIBITION of MUSICAL INSTRUMENTS made before 1800, together with Drawings and Casts of Ancient Instruments will be opened at the South Kensington Museum in the month of June, 1872.
It is requested that any information bearing on the subject may be communicated by possessors of instruments, and others, to the Secretary of the Musical Instruments Exhibition Committee, South Kensington Museum, London, W.

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No. 84.—Fugue (in G minor), Mozart; Marche Triomphalo, Moscheles; Fantasia, from the Sixth Quartet, Haydn.
No. 85.—Allegretto, with Variations and Finale Fugato from the Sixth Quartet, Haydn; Allegretto (G minor), C. Mayer; Pastoral Chorus, from the Opera of "Alcina," Handel.
No. 86.—Allegretto, from the Second Quartet, Haydn; Andante Cantabile, E flat major (Op. 3), Weber; Largo Cantabile, from the Fifth Quartet, Haydn.
No. 87.—Overture, D major (Op. 15), Spohr.
No. 88.—Prelude and Air with Variations, from the "Suites de Pièces," Handel; Andante (G major), "Rosamunde," Schubert; Serenade, Stephen Heller.
No. 89.—Andante, from the Twelfth Symphony, Mozart; Prelude and Fugue (G minor), Bach; Finale (Notturno, Op. 34), Spohr.
No. 90.—Chorus, "Thou shalt make me hear of joy and gladness" (51st Psalm), Handel; Evening Music, Allegretto Scherzoso (Op. 99), R. Schumann. London: Novello, Ewer and Co.

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EASTER ANTHEM.

St. Mark xvi. 6; 1 Cor. xv. 57; 2 Cor. v. 16.

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Largo. *f* *Allegro.* *f*

TREBLE. He is ris - en! . . . Thanks be to God, who

ALTO. He is ris - en! . . . Thanks be to God, who

TENOR (8ve. lower). He is ris - en! . . . Thanks be to God, who

BASS. He is ris - en! . . . Thanks be to God, who

Largo. ♩ = 63. *Allegro.* ♩ = 116.

ACCOMP. *f* *f*

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

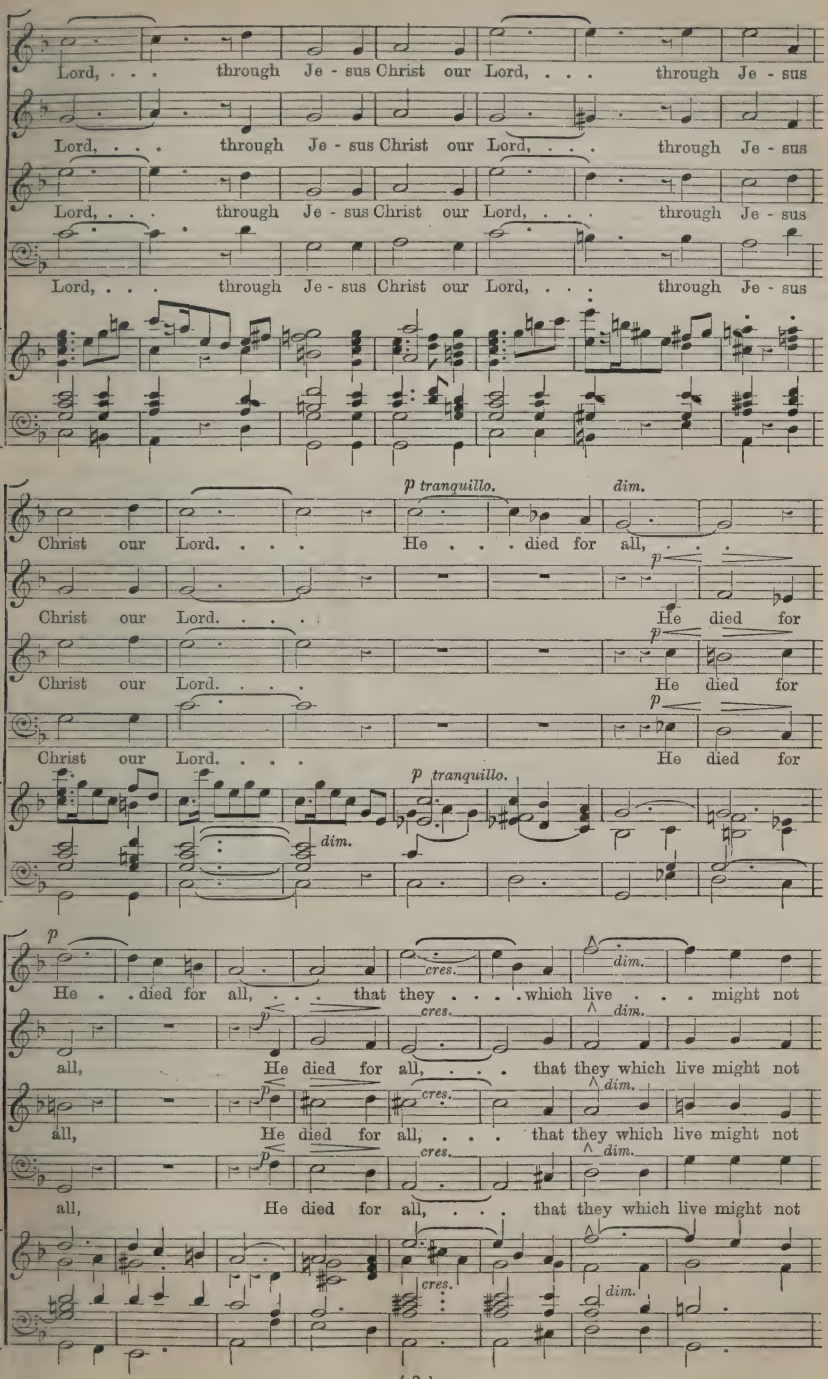
giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, who giv - eth us the vic - to-ry, through Je - sus Christ our

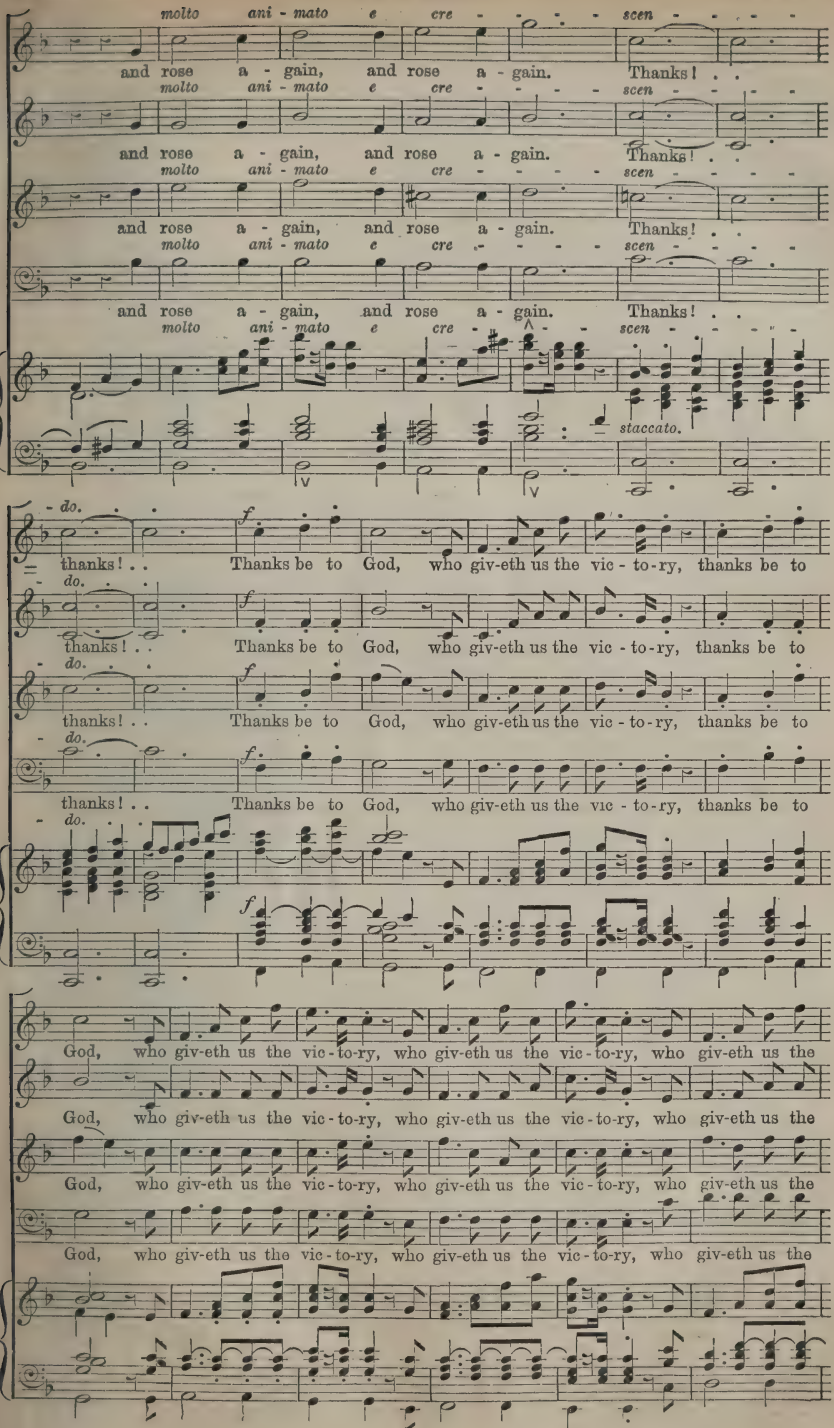
giv - eth us the vic - to - ry, who giv - eth us the vic - to-ry, through Je - sus Christ our

giv - eth us the vic - to - ry, who giv - eth us the vic - to-ry, through Je - sus Christ our

giv - eth us the vic - to - ry, who giv - eth us the vic - to-ry, through Je - sus Christ our


Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus
Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus
Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus
Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus
p tranquillo. dim.
Christ our Lord. . . . He . . . died for all, . . .
Christ our Lord. . . . He died for
Christ our Lord. . . . He died for
Christ our Lord. . . . He died for
p tranquillo.
dim.
p
He . . died for all, . . . that they . . . . which live . . . might not
all, He died for all, . . . that they which live might not
all, He died for all, . . . that they which live might not
all, He died for all, . . . that they which live might not
cres.
dim.

hence-forth live un - to them-selves, but . . . un - to Him, to Him who died for them,
hence-forth live un - to them-selves, but . . . un - to Him, to Him who died for them,
hence-forth live un - to them-selves, but . . . un - to Him, to Him who died for them,
hence-forth live un - to them-selves, but . . . un - to Him, to Him who died for them,
and rose . . . . . a - gain . . . . . that they which live might not
that they which live . . . . might not hence-forth live . . .
that they which live . . . . might not hence-forth live . . .
that they which live . . . . might not hence-forth live . . .
hence - forth live un - to themselves, but . . . un - to Him, to Him who died for them,
un- to them - selves, ... but . . . un - to Him, to Him who died for them,
un - to them - selves, ... but . . . un - to Him, to Him who died for them,
un - to them - selves, ... but . . . un - to Him, to Him who died for them,


molto ani - mato e cre - - - - scen - - - -
and rose a - gain, and rose a - gain. Thanks! . .
molto ani - mato e cre - - - - scen - - - -
and rose a - gain, and rose a - gain. Thanks! . .
molto ani - mato e cre - - - - scen - - - -
and rose a - gain, and rose a - gain. Thanks! . .
molto ani - mato e cre - - - - scen - - - -
and rose a - gain, and rose a - gain. Thanks! . .
molto ani - mato e cre - - - - scen - - - -
staccato.
do.
thanks! . . Thanks be to God, who giv-eth us the vic - to-ry, thanks be to
do.
thanks! . . Thanks be to God, who giv-eth us the vic - to-ry, thanks be to
do.
thanks! . . Thanks be to God, who giv-eth us the vic - to-ry, thanks be to
do.
thanks! . . Thanks be to God, who giv-eth us the vic - to-ry, thanks be to
do.
God, who giv-eth us the vic - to-ry, who giv-eth us the vic - to-ry, who giv-eth us the
God, who giv-eth us the vic - to-ry, who giv-eth us the vic - to-ry, who giv-eth us the
God, who giv-eth us the vic - to-ry, who giv-eth us the vic - to-ry, who giv-eth us the
God, who giv-eth us the vic - to-ry, who giv-eth us the vic - to-ry, who giv-eth us the

vic-to-ry, through Je-sus Christ our Lord, . . . through Je-sus Christ our
vic-to-ry, through Je-sus Christ our Lord, . . . through Je-sus Christ our
vic-to-ry, through Je-sus Christ our Lord, . . . through Je-sus Christ our
vic-to-ry, through Je-sus Christ our Lord, . . . through Je-sus Christ our
Lord. He is ris-en! He is ris-en! He is ris-en! He is
Lord. He is ris-en! He is ris-en! He is ris-en! He is
Lord. He is ris-en! He is ris-en! He is ris-en! He is
Lord. He is ris-en! He is ris-en! He is ris-en! He is
ris-en! He is ris-en! He is ris-en! Al-le-
poco. accell.
ris-en! He is ris-en! He is ris-en! Al-le-
poco. accell.
ris-en! He is ris-en! He is ris-en! Al-le-
poco. accell.
ris-en! He is ris-en! He is ris-en! Al-le-
poco. accell.
cre-scen-

- lu - jah, Al - - - - le - lu - - jah, Al - le -
- lu - jah, Al - - - - le - lu - - jah, Al - le -
- lu - jah, Al - - - - le - lu - - jah, Al - le -
- lu - jah, Al - - - - le - lu - - jah, Al - le -
- - do.
a tempo.
rall.
1st time.
2nd time.
Maestoso.
- lu - - jah. He is - jah, . . . A - - - men, . . .
- lu - - jah. He is - jah, . . . A - - - men, . . .
- lu - - jah. He is - jah, . . . A - - - men, . . .
- lu - - jah. He is - jah, . . . A - - - men, . . .
Maestoso.
a tempo.
rall.
cres. e rall.
Allegro.
A - - men.
A - - men.
A - - men.
A - - men.
Allegro.
rall.

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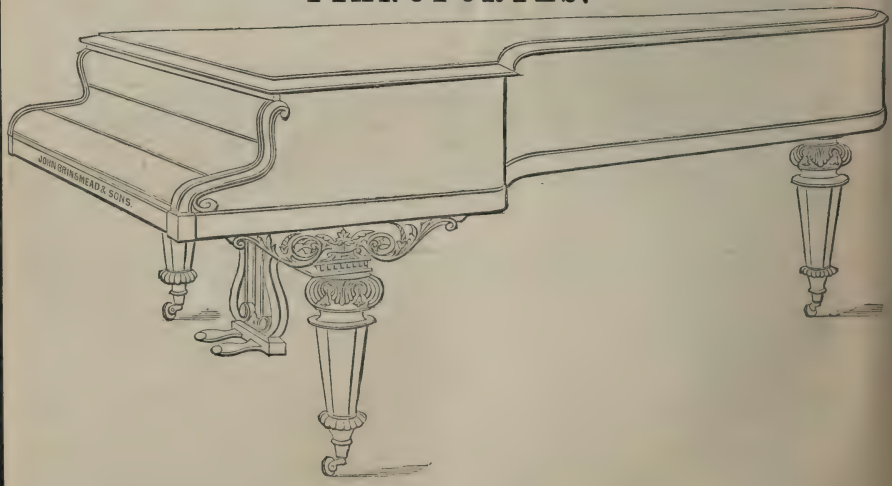

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United Kingdom and of Foreign Countries the names of Musical Compositions of all kinds, which are considered by them of sufficient merit to be worthy of performance in the Royal Albert Hall during the International Exhibition of 1872. The works should be the productions of living composers, published before the 1st March, 1872, and may be of a vocal or instrumental character—such as Oratorios, Cantatas, Sonatas, Overtures, Glees, Songs, Dance Music, &c.—Henry Y. D. Scott, Major-General, Secretary.—Kensington Gore, Jan. 25th, 1872.

The Musical and Literary Entertainments held in the Pimlico Rooms every Monday evening, under the energetic management of Mr. J. Baucutt, have been very attractive during the past month. On the 12th ult., the vocalists were Miss Woodward and Mr. Levisohn. Their songs were much applauded, and the Misses Hardy and Giles played several solos on the pianoforte very creditably; the accompaniments were performed by Mr. W. D Sumner.

On Thursday the 8th ult., the Peckham Choral Society, in connection with the Mutual Improvement Society, gave a concert at the Collyer Memorial Rooms, to a large audience. The programme was in two parts, sacred and secular. The choruses, considering the class was established only in October last, were well rendered. Amongst the soloists may be mentioned Miss Statham and Miss Williams, both of whom received encores. A pianoforte solo by Mr. A. F. C. Duffelle (organist of St. Mary's Church, and Professor of Music to the Royal Naval School), was exceedingly well played and re-demanded. Mr. F. W. Fry accompanied in his usual able manner, and Mr. Harland conducted with much care and judgment.

Mr. R. Sutton Swaby (organist of the Pro Cathedral, Kensington) gave a Recital on the new organ for Trinity Church, Trinidad, at the factory of the builder, August Gern, Boundary Road, Notting Hill, on the 16th ult. The programme was varied and well selected, and the instrument was greatly admired.

Mr. Henry Lahee delivered a lecture on the Life of Schubert, at the Literary Institution, Chelsea, on the 2nd ult. Vocal and instrumental illustrations from the composer's works were given by Miss Sophie Ferrari, Miss Nott, Mr. Trelawney Cobham and Mr. Wallworth, and also by Mr. Lahee and one of his pupils. The lecture and the illustrations were received with much favour by a numerous and appreciative audience.

We are requested to state that Mr. Hamilton Clarke has resigned his office of organist to the New Parish Church at Kensington, on being appointed to S. Peter's, Onslow Gardens, to succeed Mr. Arthur Sullivan, who retires.

By a Boston paper we learn that a concert was given by the members of the Dolby company at Bridgeport, on Monday, the 15th January, and the next morning they were presented with the following address:—"In the name and on behalf of the English residents in the city of Bridgeport, Conn., U.S.A., I esteem it a privilege to tender you our hearty congratulations upon the artistic success you have achieved during your short sojourn in this country, a success which has engendered in our breasts feelings of real pleasure and national pride. In a musical sense we have much to thank you for; in the inimitable rendering of those gems of melody, those much-prized glees and madrigals, you have done much to elevate and improve the musical taste of this community. May favourable breezes waft you in safety to your much-loved native land, and may the good ship 'plough the deep' without encountering any 'storm,' and when, amid the endearments of home, reminiscences of your travels loom up in your minds, rest assured your presence in Bridgeport was an oasis in our pilgrimage on earth. That you, one and all, may continue to 'climb the mountain' of fame, is the earnest desire of yours very sincerely, William Tomlin, Director of Bridgeport Choral Association.—To Messrs. Santley, Patey and Cummings, and Miss E. Wynne and Madame Patey." January, 1872.

Miss Arabella Warren gave a concert at Ladbroke Hall, Notting Hill, on the 12th ult., which was well attended. The principal features in the programme (besides the singing of the concert-giver) were Handel's "Ruddier than the cherry," given with much success by Mr. T. Ainsworth; Mr. Frank Elmore's "Woodman's Son," sung by the composer; and Arthur Sullivan's "Looking back," by Miss Sydney. Miss Arabella Warren took part in the "Magic wove scarf" (with Messrs. Elmore and Ainsworth); in Rossini's duet, "Giorno d'orrore" (with Madame Angus Weldon), and in Garrett's "Good night"; and also sang Ferrari's "Vieni, vieni," the "Angels' whisper," and Molloy's Irish ballad, "Thady O'Flinn," the two last songs being encored. Mr. Frewer was the pianist of the evening, and, besides accompanying the vocalists, played with much effect a selection from "Oberon," a Rondo by Chopin, and Weber's "Rondo Brillant." Miss Warren may be congratulated on the complete success of the excellent programme she had provided for her friends.

The Annual Musical Festival at Brighton (the third of its kind projected and carried out by Mr. Kuhe) has been thoroughly and deservedly successful. The playing of Madame Schumann created a marked effect, and at the conclusion of her performance she was unanimously recalled and overwhelmed with applause. Amongst the solo instrumentalists we must also mention Mr. Carrodus (violin), Mr. H. Chipp and Mr. E. Howell (violoncello), Mr. R. Taylor (organ), Mr. Lockwood (harp), and Mr. Kuhe and Herr Ganz (pianoforte). The orchestral works included Beethoven's Symphony in C minor, Mendelssohn's Italian Symphony, Mozart's Symphony in G minor, &c. A selection from the works of M. Gounod, conducted by the composer, was an interesting feature, and this included his spirited Saltarello (which was vociferously encored) and his *Messe Solennelle*, which was well given throughout, the choruses being sung by the Brighton Sacred Harmonic Society. One of the important attractions of the Festival was Sir Julius Benedict's Oratorio, "St. Peter," the principal parts in which were admirably sustained by Madame Cora de Wilhorst, Miss Alice Fairman, Mr. Vernon Rigby and Herr Stockhausen. Madame de Wilhorst elicited an enthusiastic encore for her rendering of the air, "The Lord hath His way in the whirlwind," and Miss Alice Fairman received a similar compliment for her intelligent reading of the beautiful air, "O thou afflicted." The choruses were given with much energy and precision, and the work (which was conducted by Sir Julius Benedict) was evidently thoroughly appreciated. In addition to the vocalists already named, Mrs. Weldon, Miss Julia Elton, Miss Blanche Cole, Madlle. Angele, Madame Rudersdorff, Madame Lemmens-Sherrington, Madlle. Natalie Carola, Messrs. Nelson Varley, G. Perren, Lewis Thomas, &c., have contributed their valuable services during the festival, all of whom have been warmly received. It would be impossible to give a list of all the works performed, but we may mention Gounod's "Lamentations of Jeremiah" ("Gallia"); Mendelssohn's "Lobgesang," Rossini's "Stabat Mater," and Mozart's Twelfth Mass, as amongst the most important. Messrs. Kingsbury and Taylor have rendered efficient aid both with the baton and at the organ.

Madame Schumann gave the first of two pianoforte recitals on the 22nd ult., at St. James's Hall, before a numerous and thoroughly appreciative audience. The programme opened with Schubert's excellent Sonata in A minor, every movement of which she played not only with finished executive power but with the truest conception of the composer's intention. In Beethoven's variations in C minor (Op. 35) she thoroughly enlisted the sympathies of her hearers, and received the warmest applause at the conclusion of her performance. Amongst the smaller compositions included in the selection, Brahms's arrangement of Gluck's "Gavotte" created quite a sensation, and was most enthusiastically redemanded. The delicacy of feeling Madame Schumann threw into this charming little piece delighted every listener; and we can scarcely doubt that the effect will be to make amateur pianists strive their utmost to re-produce so graceful a realisation of a graceful work. The selection of the "Kreisleriana" was also received with unqualified pleasure. The vocalist was Madlle. Anna Regan, who gave a most intellectual rendering of some of Schumann's songs, two of which were unanimously encored. Sir Julius Benedict accompaniedwith his usual care and judgment.

The decease of Mr. H. F. Chorley, which occurred on Friday, the 16th ult., removes from us a musical critic who, whatever might be thought of his opinions, at least wrote with an honest conviction of the truth of the principles he advocated, and endeavoured to uphold the dignity and independence of an office which, for thirty-five years, he worthily filled. The "Athenæum" certainly, under his musical guidance, obtained a character for consistent criticism of which it had a right to be proud; and his name will not be easily forgotten, even by those who differed from him in his earnestly expressed strictures upon art and artists. Mr. Chorley wrote the *libretti* of "St. Cecilia" and the "May

Queen," the former for Sir Julius Benedict and the latter for Sir Sterndale Bennett; and he also selected the texts for Sir Julius Benedict's Oratorio "St. Peter," and furnished many other composers with words for music. Amongst his works on the art may be mentioned "Modern German Music," "Music and Manners in France and Germany," "Thirty years of Musical Recollections," &c., all of which have obtained a wide and deserved popularity.

The date of the Worcester Musical Festival is fixed for the 10th September and three following days, and amongst the works to be performed Bach's Passion Music (S. Matthew) will be included. The increasing popularity of this sublime composition is a hopeful sign of the progress of musical culture in this country.

We are authorized to state that, on Tuesday in Holy-week (March 26th), a special service will be held in Westminster Abbey, in which Bach's Passion (S. Matthew) will be included. The music will be sung by 250 choristers, and accompanied by a full orchestra, with organ. A sermon will be preached by the Dean.

The "Johannes-Passion," of Bach, will, we understand, be heard for the first time in this country, on Friday, March 22nd, at a morning concert, to be given at the Hanover Square Rooms, for the purpose of raising a fund for the restoration of the Church of St. Anne, Soho. The principal artists will be Madame Cora de Wilhorst, Madame Bentham-Fernandez and Herr Stockhausen. The important tenor music will be undertaken by Mr. Arthur Wade, whose vocal qualifications are well known to musical amateurs. The work will be produced under the direction of Mr. Joseph Barnby.

At the Beethoven Rooms, on Wednesday, the 14th ult., a complimentary concert was given to Mr. John Gill, at which the following distinguished artists gave their valuable aid:—Mdme. Florence Lancia, Mr. Trelawney Cobham, Signor Ciabatta, Mr. Wadmore, Mr. Henry Guy, and Herr Ganz. The late choir-boys of St. James's, Westmorland Street, also assisted. Between the parts of the concert a presentation of a very beautiful and massive silver tea service was made to Mr. Gill by Captain and Mrs. Coster, on the part of the congregation of that church. The teapot bore the following inscription:—"Presented to John Birch Gill, Esq., by members of the congregation of St. James's, Westmorland Street, on his retirement from the choir, as a mark of their esteem and regard." Mr. Gill returned thanks in an appropriate speech.

Miss Cooper, organist of Christ Church, Hampstead, has had a handsome and valuable gold chain and locket, with monogram engraved thereon, presented to her by the Vicar, Rev. E. H. Bickersteth, and members of the congregation, in token of their appreciation of her musical abilities. Miss Cooper is the eldest daughter of the well-known organist, Mr. J. T. Cooper.

We make the following interesting extract from Walcott's "Traditions and Customs of Cathedrals":—"The Committee appointed by the House of Lords (1643) acquaint us, in one of their captious exceptions with the first notice of what are technically called Services, alleging it to be an innovation in discipline, the 'singing the Te Deum in prose after a Cathedral church way in divers parochial churches, where the people have no skill in such music;' whilst they recommend that the 'musick used in God's holy service in Cathedral and collegiate churches be framed with less curiosity, that it may be more edifying and more intelligible, and that no hymns or anthems be used where ditties are framed by private persons, but such as are contained in the sacred canonical Scriptures, or in our Liturgy of prayers, or have publick allowance.' In the Synod of Westminster, 1562-3, the motion to remove 'strains of skill, musical performances, and playing on organs' out of Cathedrals was lost in the Lower house of Convocation by one vote only. Owing to the want of 'able ministers' in the reign of Elizabeth, it was, in 1584, seriously proposed to Parliament, 'that every dean and chapter of every Cathedral and collegiate church that did pay yearly wages to singing men and choristers and musicians in their churches, should pay the same in yearly pensions to such pastors as were resident on their benefices which should be found to want sufficient sustentation of living.' Yet in 1559 the royal Injunctions commanded that 'no alteration be made of such assignments of living as heretofore hath been appointed to the use of singing or music in the church, but that the same do remain.' Fuller says it was reported of the Puritan Bishop of Carlisle, Dr. Barnabas Potter, that 'organs would blow him out of the church.' There appears to have been great laxity in the choirmen who, at Canterbury absented themselves 'every third week,' and at Chichester were required to 'carry themselves in a respectful manner to the residentiaries,' who were reminded to maintain 'the meetings and hospitable invitations kept quarterly for the choir,' or give in lieu 'money by way of perdition' and as a 'benevolence.' The organ was silenced where it had not been destroyed during the Usurpation; and it is curious to read this entry in the diary of a man of middle age, November 4, 1660: 'To the Abbey, where the first time that ever I heard the organs in a Cathedral.'"

A Special service appropriate to the season will be held at the church of St. John the Evangelist, Waterloo Road, on Easter Wednesday, when the second and third parts of the "Messiah" will be performed by a band and chorus of more than 200. The principal singers will be Miss Harmon, Miss Forsey Brion, Miss Barnett, Mr. Wallace Wells and Mr. Walter Reeves; Mr. Walter Fitton will officiate at the organ, and the whole will be under the direction of the organist of the church, Mr. R. Forsey Brion. The service will be open to the public, and no tickets will be required for admission.

Mr. Willem Coenen announces "Three Chamber Concerts of Modern Music," at the Hanover Square Rooms, the programmes of which are, we perceive, limited to the works of German composers. Whether a more extended repertory would not be desirable is, we think, a question worth debating; but the experience of past seasons convinces us that the present series will be well worthy the attention of the lovers of chamber music. The instrumentalists are Messrs. Wiener and Amor (violin), Messrs. Zerbini and Hann (viola), Messrs. Daubert and Vieuxtemps (violoncello), and Messrs. Carl Reinecke and Willem Coenen (pianoforte); and the vocalists Miss Sophie Ferrari and M. Fontanier; conductor, Mr. J. B. Zerbini.

On the 21st ult., the Concordia Choral Society gave the sixth evening concert, at the Concert Hall, Store Street, under the able direction of Mr. J. C. Merrick, the conductor. The soloists were Miss Annie Edmonds (who was suffering from a severe cold, and consequently did not sustain the whole of the part assigned her), Miss Banks (*vice* Miss Edmonds), Miss Annie M. Lennox, Mr. Albert James, and Mr. G. J. Lachner. Miss R. E. Merrick and Miss Stevenson presided at the pianoforte, Mr. A. Merrick at the harmonium, Mr. S. R. Webb was solo violinist, and the chorus numbered about 100 voices. The first part consisted of selections from the works of Handel, Mendelssohn, and Gounod; and the second of part-songs, solos, &c., all of which were warmly received, several being encored. A duet, "Guillaume Tell," was exceedingly well rendered by Mr. S. R. Webb (violin) and Mr. J. C. Merrick (pianoforte). The concert commenced with "God bless the Prince of Wales," and concluded with Horsley's "National Thanksgiving Hymn" for the recovery of H. R. H. the Prince of Wales, the audience standing during the performance of both pieces.

Reviews.

Novello, Ewer and Co.

Tannhäuser, and the Tournament of Song at Wartburg. Romantic Opera, in Three Acts. Composed by Richard Wagner. Edited and translated into English by Natalia Macfarren.

At length the public of this country is likely to become acquainted with the operatic works of a composer who, considering how little is here known of him, has certainly caused an amount of controversy almost unexampled in the history of art. The "music of the future" has been a convenient phrase by which to designate the compositions of a man who, refusing to be bound by the tacit laws which have regulated the productions of the creative artists who have preceded him, has devoted his life to the practical working of a theory in operatic art, the truth of which the result alone can prove. That this result has fully demonstrated, at least in the land of his birth, the falsity of the idea that his compositions, if worth anything, can only be appreciated by future generations, is now beyond a doubt, for his popularity at the present moment is such that not only are his operas played at all the principal lyrical establishments, but a theatre is about to be specially constructed in which his novel artistic theories shall be fairly and fully carried out. Whatever, therefore, may be thought of the peculiar tenets enunciated in his literary works, and gradually developed in

his operas, Herr Wagner is a man whose power can no longer be ignored; and slow as the English people are to admit any notions which run counter to those in which they have been cradled, we are beginning already to feel our way in the "music of the future," and to recieve in infinitessimal doses the most palatable and presentable specimens of a style of art which, if we may credit reports, is rapidly revolutionising musical Germany. That the mind of a man, however, cannot be judged by the presentation of scraps from his works is too manifest a truth to be disputed; and here, then, as a sign of the times—or rather, perhaps, in anticipation of the times—is the entire opera of "Tannhäuser," not in an expensive form only accessible to the luxurious few, but in the cheap octavo edition which has already popularised the many immortal creations of the lyrical composers which, until recently, were comparatively unknown, save by the few favourite extracts constantly reproduced by public and private vocalists. No "skimming over" the music of "Tannhäuser" will give the slightest idea of the grandeur and completeness of the opera. It appeals to the student as a whole work, and as a whole work only can it be truly judged. It cannot be cut into fragments for the concert-room, for the parts are so linked together that they do not bear criticism when disunited; even the March, with which English audiences are now tolerably familiar, fine as it unquestionably is alone, has a wonderfully increased effect in the opera, where, opening the scene called the "Tournament of Song," it accompanies the procession of Guests, Pages, Knights, Nobles and Ladies, until, the stage being filled, it bursts into a grand chorus, the second subject being used for a choir of ladies, and the climax being wrought up with brilliant dramatic power. It would be impossible here to enter into a detailed analysis of this remarkable work—and indeed so thoroughly is the music written to the varied action of the drama, that it is only upon the stage that we have a right to criticise it—but we cannot help pointing to the scene between *Venus* and *Tannhäuser*, at the opening of the opera, into which the charming chorus of Sirens is so beautifully interwoven; the scene in which *Tannhäuser* first beholds *Elisabeth* after his release from the "Hill of Venus," the whole of the "Tournament of Song," and the concluding portion of the last act, especially where the funeral train of *Elisabeth* is first seen, as instances of that faculty of colouring by sound which, according to Herr Wagner, it should be the mission of the highest composers to cultivate. In the "Editor's note," at the beginning of the work, a list is given of the instruments required in the orchestra, and also of those on the stage; and we are glad to find that the English names of these, where English names exist, have invariably been used for the indications of the scoring. The edition has been collated with the full score, from which all directions, metronome marks, &c., have been inserted; and we need scarcely say that in every respect the translation from the original German is excellent. That this representative work of a composer, respecting whose place in the world of art such a division of opinion exists, will be most extensively circulated cannot admit of a doubt; and now that a publisher has been found with sufficient spirit to print the opera in this country, we may indulge a hope that a manager may be found with sufficient spirit to produce it.

Original Compositions for the Organ. By J. Baptiste Calkin.

This is the sixth book of a series that claims general attention. Its contents are a Festal March and a piece entitled "Hommage à Mendelssohn," which latter the author describes as a "Three-part Song without Words." The main merit of both pieces is their admirable fitness for the instrument to which they are appropriated; with moderate difficulty to the player, some of the best effects of the organ are herein to be produced; there is rich fulness in the distribution of the manual parts, and the problem of writing for the pedals is solved with the expertness of one who is thoroughly familiar with the materials at his command. Another matter for praise is the marked character and the tunefulness of each piece; and they may be confidently recommended to young players, and to those who wish to make a pleasant impression on a not very profound audience. The March is most spirited, the prominent bass passage, that introduces the key of F in a third strain, has an excellently fresh effect; the trio, in A minor, contrasts well with the principal matter. After the recommencement of the March, in its primal key of C, there is a digression to E flat, in substitution for a change to a more nearly related key which stands in the original March, that makes a good surprise, and the *Da Capo* is prolonged by a brilliant coda. The "Song without Words" fulfils the author's definition, by being a continuous melody harmonised in three parts within the compass of as many female voices, which is assigned to the oboe stop on the swell; while an accompaniment of quicker notes in arpeggio for another manual, with the detached notes for the pedals, lightens and relieves the sustained notes of this cantilena.

A rule of rhythm, little understood by some musicians and totally ignored by others, prompts a remark on the compositions under notice, which must be taken as it is meant—namely, in no captious spirit, but in the hope to elucidate, it may be, a matter that is of more importance than many writers suppose. A rythmical period should close on the first note of a bar, unless the penultimate harmony be superseded, when the final note is delayed till the second of the bar. There are a very few exceptions from this otherwise universal law, and they, rightly regarded, all tend to confirm, nay, to illustrate, the principle involved. The works of ancient and modern German, Italian, French, and English writers furnish abundant exemplification of what is here enunciated; there also are many instances, it must be admitted, of the disregard of the rule by the best writers; still, the shortcomings of a saint are no warrant for the peccadilloes of one who has not the screen of boundless charity for his sins, and a great man's error justifies not the wilful wandering of a writer who has less claim to critical deference. Now, as the close of a phrase is required by rule to fall on the beginning of a bar, the opening of the same phrase must be so placed as to accommodate the requirement, and this seems to compel that the division of the bars throughout the phrase be counted backwards from the final note, when the fragment of a bar which remains after such division must initiate the melody. According to this, both of Mr. Calkin's pieces should open on the third crotchet of a bar, in order that their principal closes might fall upon the first. Then, in the March, the first three phrases would close on the first instead of the third crotchet of the bar, the fourth phrase would need a prefix of two bars, and the entire of the second strain would have its cadences in agreement with natural accent; and in the other piece the first eight phrases would terminate on the first of a bar, and the expansion of a rhythm, which brings the strain to its lawful close on the strong accent, might be rendered more definite, and, therefore, satisfactory. The author seems to have had an indistinct notion that the final note should be the first of a bar, for thus he closes each piece; but the rule applies throughout a composition, and not merely to the concluding cadence, and the extension of some period by half a bar, in order to bring about the nominally correct termination, is the worst evil of an unclear perception of the law, since one cannot hear bar lines, nor tell, by listening, where they are drawn, but one may be fully aware of a half-bar too much or too little in a phrase. The subject needs a far longer disquisition to make it thoroughly intelligible than is here offered, and which goes as far as would here be seemly. It is one of sufficient importance, however, to deserve the attention of critics and composers, and if it has not been often advanced, there is the more reason for touching on it, though lightly, at present.

Gloria in Excelsis. Three Settings for Male Voices. By E. T. Chipp.

These pieces we may suppose to have been written during the deanship of Dr. Harvey Goodwin, at Ely, and will take the liberty to assume that the particular form in which they are cast may have been suggested to his intelligent and skilful organist by that accomplished divine. The ground for such supposition is the dedication of the series to this functionary in his present capacity of Bishop of Carlisle. The assumption implies no want of merit in the composer, who, if he had given technical embodiment to the conceptions of another man, has therein well proved his musicianship, and, no less, the pliability of his invention; while the idea he has rendered is that of one who is known to feel strongly the power of music in church service, and has written to excellent purpose on some points connected with its use. The treatment of the Communion Service is a task of extreme difficulty to the musician. Among the reasons for this are the imperative necessity for rendering it solemn to the utmost; the discrepancy, in some places, between the extreme joyousness of the words, which seems to prompt the loudest and grandest utterance of the song of glory, and the reverential spirit of the auditory, which demands the meekest, stillest, devoutest expression in whatever would enlist its sympathy; again, the objection entertained by many thoughtful persons to the participation in the office of anyone who has not received confirmation, which excludes boys' voices from the score; and, further, the ever present restriction to brevity, which, if not an obstacle, is a severe

hindrance to the development of musical form in church composition. Dr. Chipp wears these fetters rather as ornaments than trammels, for they have guided him to the production of music that is pertinent to its situation and novel in its effect. Many passages are set for all the voices in unison, accompanied by the harmony of the organ; others are set in vocal harmony, which is sometimes, effectively, without any accompaniment; and others, again, are set in chanting form, with many syllables to an undivided note, to separate which, for declamation, rests with the singers or choir-master. Here are the elements of broad variety in the effect, and the three settings are well enough distinguished from each other. The first is in A flat; it aims little at melodious charm, depending more upon the impressiveness of its harmony; this, as in the other two compositions, is entirely modern in character, having none of the affectation of remote ages that disfigures some recent church music with antiquated chords and progressions, which are inopportune in association with peculiarities of the present time; but it has few of such chromatic discords as impart a secular air to church music, and are employed too freely, perhaps, by latest musicians. No. 2 is in D; this is the setting which has our preference, and it would not be difficult to give reasons for the predilection, but somewhat tiresome to readers who have not the music side by side with the remarks. No. 3 is in E; the supposition that has been ventured as to the date of the production screens this piece from the charge of having fallen on the track of another setting of the same hymn, wherein the rendering of one long passage is identical with that now before us. It is the entire course of deprecations, beginning with the words, "O Lord, the only begotten," and closing with the last time of "Have mercy upon us," which is set, sentence by sentence, to a monotone, each a semitone higher than the preceding, while the change of key upon each is rendered clear and emphatic by the harmony of the organ. A like very striking climax, set to the same portion of the text, is to be found in a Gloria by Mr. R. Forsey Brion, which came within our reach some time before Dr. Chipp's work, but was probably written since the dean became a bishop. The series is commended to any establishment in which the Communion office is celebrated with chorus.

Gavotte, by C. W. Gluck; arranged for the pianoforte, and dedicated to Madame Clara Schumann, by Johannes Brahms.

This Gavotte, which Madame Schumann has latterly made so popular by her exquisite playing, is likely to command an extensive sale; for, apart from its attractive character, it is by no means so difficult as it sounds, and indeed as it looks upon paper. The three lines which occasionally appear are only used for the sake of showing the parts more clearly; and amateur pianists will be glad to find that if they are not frightened by a few extensions, the piece is perfectly within their reach. The Gavotte occurs in Gluck's opera "Iphigenia in Aulis," and this very excellent arrangement by Brahms is the one always played by Madame Schumann.

Ave Maria for solo and chorus, by Frederic N. Löhr. Op. 17.

This is not—as are many vocal pieces that bear the same title—a composition to a secular poem, which, more or less sentimentally, more or less metaphorically, refers to the well known adjuration of the Roman Church, or to persons in the act of offering up the same; but it is a setting of the veritable Hymn to the Virgin, obviously designed for devotional use. True, the title-page states it to have been written for a vocal association which is conducted by the author; but we incline to look beyond the statement, and still suppose that the church was in the heart of the writer, and that his ambition will be satisfied only if his music be adopted in the service of some ecclesiastical establishment. It is unpretentious in respect of elaboration, but is for the most part melodious, and, consequently, pleasing in effect. We are sorry for some instances of careless writing, such as the two fifths, $\frac{A}{D}\ \frac{D}{G}$, between the soprano voice and the bass, in the 10th bar of page 6, and the worse 8ths, C D, between the same parts in the next bar. The composer's principles differ from our own, or he would never write the diminished triad of the leading note freely as a concord with this sensitive or leading note doubled in the extreme parts, as he does at the top of page 8; but these are days of novelty and daring, and we must condemn no man's principles. The hymn opens with an Andante wherein some phrases for mezzo-soprano solo are intermixed with some for the chorus. This movement recurs after another in a different key and measure, in which a solo bass has a prominent share, beginning at the words "Sancta Maria;" and the whole closes with a brief amplification of the Andante. The hymn is orchestrated with evident knowledge of the capabilities of the instruments to which it is assigned, for we will consider the low D for the double basses—a tone below the most desirable 4th string of German use—as an oversight, or as being written to be played an eighth higher; best composers have sometimes trusted in like manner to the discretion of double-bass players. The instrumentation is generally clear, and the voices will have a charming effect where they are sometimes left without accompaniment.

Maud. Romance for the Pianoforte.

Illusions. ("Where the Golden Corn is Bending"). Song. Words by Adelaide Anne Procter.

Composed by Frederic N. Löhr.

Mr. Löhr's Romance has but little pretension, and perhaps on that account may prove more acceptable to those unambitious pianists who desire to please rather than to astonish their listeners. A simple but extremely melodious theme, illustrative of Tennyson's words, beginning "She is singing in the meadow," is gracefully treated, the second part, in the subdominant, being played with the right hand, the left crossing it for the accompaniment. There is nothing novel in the piece, and no variety is attempted on the recurrence of the subject, but the melody is, perhaps, sufficiently interesting to re-appear without adornment. The song very fairly illustrates Miss Procter's words, and the accompaniment, running almost throughout with the voice, is written with commendable care. The effect of the short recitative before the final *allegro* is to us somewhat patchy, but every phrase in the song is vocal, and this is no small recommendation to singers who do not wish for pianoforte pieces with a voice accompaniment.

Lesbia on her Sparrow. Song. The Words by William Cartwright. The Music composed by Robert C. Edwards.

The words of this song would scarcely inspire any musical feeling with the most accomplished vocal writer, and we can hardly wonder, therefore, that Mr. Edwards, who is new to us, should have failed to produce any very satisfactory result with the materials entrusted to him. Apart from the want of a defined melody, however, there is an absolute crudeness about the harmonies, which is the more apparent from the obvious attempt which is made to imitate the style of the old song writers.

Esmeralda. Morceau caractéristique, pour Piano. Par Wilhelm Schulthes.

An animated little composition, which demands much command of the instrument from pianists who desire to execute it with the effect intended by the composer. The subjects are extremely elegant, and the passages lie well under a practised hand. There is much freshness in the change to the tonic major for the conclusion of the piece.

Hommage à Mendelssohn. Three-part Song, without Words; for two performers on the Pianoforte. By J. Baptiste Calkin.

This graceful trifle requires not any association with the name of Mendelssohn to recommend it to the notice of pianists who have acquired the difficult art of giving unaffected expression to a pure and elegant melody. It is strictly, as the title denotes, a three-part song, the *secondo* accompanying throughout in *arpeggios*. We have rarely met with a piece which more thoroughly proves our oft-repeated assertion that the small works of an accomplished musician are infinitely superior to the large works of a pretender. Harmonium players will be glad to learn that this duet is also published arranged for that instrument in conjunction with the pianoforte.

Cramer, Wood and Co.

The Land of the Setting Sun. Duettino, for Mezzo-Soprano and Tenor. Words by Frederick Enoch; Music by Henry Smart.

The title-page of this Duettino will sufficiently explain its character; and the name of its composer will be an ample guarantee of its intrinsic worth. The melody, in $\frac{6}{8}$ rhythm, flows throughout with the utmost grace and elegance, and the accompaniments are, as might be expected, those which only an accomplished musician could supply. The solos are pretty equally divided between the two singers; and where the voices unite, each part is, as it should be, a melody in itself.

The Young Mountaineer. Song. Written by J. Denis Coyne. Composed by Alberto Randegger.

Bass singers have so few good songs especially written for them in the present day that we are glad to be able to direct

their attention to this excellent composition. A bold symphony, commencing with an effective pedal bass, leads to a highly characteristic subject, the pianoforte, with but few exceptions, moving with the voice throughout. The feeling of the words is well expressed; and an unexpected enharmonic change, on the words "Perfum'd by odours," gives much piquancy to the melody. There are no unnecessary difficulties, either in the voice part or the accompaniment, to prevent this song achieving the popularity it deserves.

This Rose. Song. Poetry by Lord Byron.
Perdita's Song.
Are other Eyes. Poetry by L. E. L.
Composed by Charles Salaman.

When we say that Mr. Salaman's vocal compositions appeal exclusively to cultivated artists—be they professional or amateur—we presume that we are paying him the highest compliment he can desire, for assuredly he knows more of the state of the musical market in this country than to imagine that the multitude of young ladies who worship Claribel will go into raptures over such refined and legitimate music as we find in the three songs before us. With the exception of Mr. Salaman's charming setting of Shelley's serenade, "I arise from dreams of thee" (which first drew our attention to his compositions) we are inclined to think that No. 1 of the group of vocal pieces forwarded to us for review—"This Rose," the poetry from Byron's "Bride of Abydos,"—is the best song he has yet written. Opening in E major with delicate *staccato* chords, ending on the dominant of C sharp minor, the voice commences with much effect in the original key, the symphony being now carried on as an accompaniment. To the words, "What! not receive my foolish flow'r!" we have an unexpected and most appropriate change from the major to the minor chord of B; and a beautiful and smooth chain of modulation—through F sharp minor, E minor, and G minor—conducts us eventually to a close in B major; the passionate phrase, in E minor, "Oh, Selim dear," afterwards bursting forth with much dramatic feeling. An effective point, too, is a return to the original placid melody, with the *staccato* quaver accompaniment, which is continued to the conclusion of the song. We need scarcely say that for the due expression of this poetical little vocal piece the pianist and singer must be thoroughly in sympathy. "Perdita's Song" has a melodious and appropriate theme in G minor, with a quiet and unobtrusive accompaniment throughout. The change to the tonic major is exceedingly happy, and gives additional effect to the recurrence of the minor for the expression of the final phrase. The varied shades of feeling are well reflected in the poetry of L. E. L., and we can conscientiously recommend the song "Are other eyes" to vocalists who can give the requisite meaning to the words. Here again good use is made of the alteration from major to minor; and there is sufficient point in the pianoforte part to keep the attention alive to the end. These three songs are an excellent addition to our stock of sterling modern vocal music.

Boosey and Co.

Mandel's System of Music. Part 5.

The perusal of the fifth and concluding Part of this elaborate work gives us an opportunity of again bearing testimony to the zeal and earnestness of the author; and if, in reviewing the earlier portions of the book, we have felt it our duty to comment upon what appeared to us a want of arrangement in the materials, it is only because the materials are so good that we should wish them to be placed before the public in the best possible manner. The fifth Part treats of "Composition," and, as the "System," is intended chiefly for the use of military band-masters, this section is principally confined to an explanation of "the theory and practice of inventing a melody, together with its accompaniment, or in other words, to the composition of simple music." The rules for the construction of the various kinds of dances and marches are very clearly laid down, and several excellent examples of sections and periods are given, the whole subject, indeed, being handled with that skill which can only be acquired by many years of practical experience. The dedication of the book to His Royal Highness the Duke of Cambridge is extremely appropriate; and in the copy of the letter addressed to the Duke the author explains that the work is especially intended for the use of the students at Kneller Hall; but the title, "Mandel's System of Music," does not indicate this in the slightest degree; and as the fifth Part is said to treat of "composition," most persons would imagine that the System is designed for instruction in the higher branches of the art.

Wood and Co.

The Village Blacksmith. Weiss's Song, for the Piano.
Rigoletto. Quatuor, de l'Opéra de Verdi, pour Piano. By Wilhelm Kuhe.

Without stopping to enquire why one of these arrangements is "for" and the other "pour" piano, we may say that both do much credit to the skill of Herr Kuhe, who certainly has the art of adapting melodies and writing graceful music for the instrument which he professes. The "Village Blacksmith" makes a tolerably good pianoforte piece, and the popularity of the theme is certain to render it acceptable to an audience. The melodious Quatuor in "Rigoletto" is very elegantly treated. Pianists of even moderate acquirements may produce much effect with this composition, for the subjects, although pleasingly embellished, are never obscured by passages merely written for show.

A. Hammond and Co.

Prière à la Madonne. Mélodie Sérieuse.
Floü-floü. Mazurka de Salon.
Perles et Diamants. Valse Brillante.
Glöckchen. Mazurka.
Pearls of Dew.
Le Papillon. Mazurka de Concert.
Composed by Gustav Lange (of Berlin).

Whatever copyright may exist in the materials of which modern "drawing-room music" is composed, it is certain that there can be no property in the titles, for "Perles et Diamants" and "Le Papillon," by other composers, are already to be found in the portfolios of innumerable young ladies "home for the holidays," to say nothing of many of the other names which Herr Gustav Lange has selected for his pieces. No. 1 on our list has a graceful but not very striking theme, the "Poco piu mosso," in the relative minor, being chiefly remarkable for an accompaniment in semiquavers on the holding notes of the melody, a device which is again resorted to, with no very great success, on the return to the first subject. No. 2 is an effective Mazurka, making no excessive demand upon the powers of a pianist, and No. 3 is a brilliant and well-written waltz, the theme being sufficiently elegant and melodious to make even the most enthusiastic dancers pause and listen. No. 4 is the most pleasing of all the dance pieces; the melody is extremely catching, and there is sufficient of the "Glöckchen" character to justify the title of the Mazurka. No. 5 (supposing that Pearls of Dew can be represented by sound) may be pronounced a success. A sparkling little subject, tripping along in demisemiquavers, is followed by a bold melody in the subdominant. After some brilliant triplet passages, the first theme re-appears with alterations, and an effective *coda* concludes the piece. No. 6 has scarcely as much originality as the Mazurkas already noticed, but it may be made attractive by a player who can command sufficient variety of touch and rhythmical feeling. Without laying claim to any higher object than successfully hitting the taste of the hour, these six pieces, by a composer who is new to us, sufficiently evidence the possession of a refined musical mind and a power of expressing graceful thoughts without affectation. We may perhaps at some future time welcome Herr Gustav Lange (who dates from the land of high and noble thought) in some works of more artistic importance.

William Morley.

The Dear Old Home. Ballad. Written by George Hodder.
Dew, when Night has passed away. Song. Poetry by W. P. Ross.
Composed by G. A. Macfarren.

The first of these compositions is as pure a specimen of an English ballad as can be desired by any vocalist. The melody is simple, and the accompaniments in thorough keeping with the feeling of the words, which, without laying any claim to high poetry, are exceedingly well adapted for music. The second is a charmingly plaintive little song in G minor, the delicate and sympathetic accompaniment to which will demand the touch of an artist to give it due expression. It is most carefully harmonised throughout; and amongst the many points of interest, we may mention the use of the minor second of the scale, which, especially in the sixth bar of the melody, gives much pathos to the phrase. We can conscientiously recommend both these songs to vocalists in search of novelty.

Original Correspondence.

ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Your correspondent could scarcely have read with any great care the whole of my letter on the above subject. I distinctly said that I quite agree with you in your expression of regret and surprise that, in some cases, excellent musicians should be required to render so much service at so small a payment. But as "An Observer" had written an appeal to the Clergy on the subject, complaining that those who hold the position of organist should be obliged to make up their time by "teaching the pianoforte, or writing brilliant fantasias on popular airs," and that they were required to attend "three Services on Sunday, and in some cases"—not in all therefore—"daily Service, at eighty pounds a year," I really thought there was another side to the question. My reply was, in brief: 1. That when an organist is paid at the same rate for church duty as for secular work, he has no ground of complaint. 2. That my observation leads me to believe that the majority of organists do receive such a salary. 3. That, in very many instances, organists do not discharge their duties in such a manner as to induce their clergy to interest themselves in procuring for them higher stipends.

"A sometime Country Organist" endeavours to disprove my general statement that the majority of organists are paid at the same rate for church duty as for secular work by showing that he himself did not at one time receive such payment. On this point, therefore, I shall be obliged to remind him that he, being only one in number, does not constitute a majority. He disputes, however, the principle of payment I laid down, and seems to think that an organist should be paid at a similar rate to that which he would charge for a concert performance. Does he mean to assert that the pieces an organist plays in service cost him anything like the practice, study, and excitement that a concert performance would? May it not be said with too much truth, that, whereas, if a professor is to appear on the concert platform he will devote hours upon hours to the piece he is to perform; many of them will often enter upon their Sunday duties with little more than a passing thought as to what they are to play, and will go on from Sunday to Sunday with hardly any organ practice. Of course there are laudable exceptions; but I am sure that I have heard organists play voluntaries, anthems, and even hymn tunes in so slovenly, bungling, and meaningless a style, that had any honest criticism, such as would have followed a secular performance, been inserted in the papers, it must have gone far to ruin the professional prospects of the performer. At the same time I do not say that an organist need to practice so much for his Sunday duties as he would for a secular performance. There is a certain amount of routine in the work; moreover, a brilliant display of execution is not at all required: indeed it may be an objection in the Service of the Church. If a man has once mastered the difficulties of organ playing and has acquired a true organ spirit (by which I mean something very different from that thin, frivolous style one often hears), a very little special practice will enable him to discharge his duties in a manner worthy of the instrument and the occasion. But with respect to many organists, the fact is they have never been properly trained, have never, or only for a very brief period, been under competent organ instruction, have never gone through that process of organ practice which is essential to a mastery of the instrument. Consequently they may be heard pulling out and putting in their stops in just the wrong order and at just the wrong place; arranging their organs in a topsy-turvey manner, and playing on the king of instruments as if it were some light, frolicsome piece of goods—a clarionet, flute, violin, or piano,—to the confusion of all sober thought and reverence.

As to the question of position, I do think that most organists find it more than a little advantageous, and I shall require different proof from any which has as yet been brought forward before I withdraw my assertion; for there is much evidence that, as a rule, those professors of music who hold the position of organist are most successful, *cæteris paribus*, in obtaining a position in the profession. As to the test which your correspondent gives as a sample of what is usually required, I can only be guided by my own experience, and I beg to express my firm and deliberate opinion that a large proportion of organists would have failed to pass creditably even such a moderate standard. Did your space admit of it, I could give you a particular account of my experiences in this way; and could furnish you with instances of the lamest and vilest harmonic progressions, the silliest freaks of playing that it is possible to conceive, and could give you the names of the churches where I had from time to time to endure them. But even where these gross violations of musical rule do not take place—"deeds to make heaven weep"—one is often saddened by finding other faults almost as bad. Sometimes an able organist shows but too little regard for the sacredness of his work. His voluntaries are unsuitable if not secular, and his extemporaneous pieces are often conceived in an irreverent spirit; and these are faults which the most ordinary players may avoid, which exact no extra practice to shun, and for which not even the cleverest execution can make amends. What is wanted, I say, is not a clever performance, but a religious one; and this, I am persuaded, would be looked for in vain in very many cases.

"A sometime Country Organist" concludes with some fine specimens of the *tu quoque* style of argument, which I shall not waste your space by discussing, if only you will permit me to say, that if he is in the habit of defending himself in that manner, I should not be astonished to hear that his vicar thought *him* a "horrid man."

With a "Fellow of the College of Organists" I am in greater sympathy. But as I have laid down the principle upon which, I think, as a rule, organists' salaries might be reckoned, I think it is too bad of him to ask me to work his sum for him. If he will reckon the number of hours per week he is employed—call them so many one-hour pupils at a guinea a quarter—I think he will find it come to about £45 a year; and as I have no doubt he is a good organist, I should think he quite deserves it. But both your correspondents think that my complaint of the prevailing style of organ playing is but a reiteration of their complaint. Well, Sir, I have the impression that when any one wants his wages raised he feels it to be incumbent upon him first of all to discharge his duties in the best possible manner; and that if a clerk were to ask for an advance in his salary when his books were in disorder his master would tell him that he must first give greater proof of his worth. I am glad to see that "A Fellow of the College of Organists" gives his brother professionals a hint which, if they will take it, will go a great way towards remedying not only the evil of low stipends, but also that of incompetent organists. For my part I should like to see our Cathedrals taking their proper place as centres of knowledge in church music. Could it not be made the duty of the precentor, or organist of every Cathedral to give periodical lectures on church music in the larger towns of the diocese, to which the organist, choirmaster, &c., of the district should be invited? Let there be examinations in the Cathedral city with reasonable fees, and in different—say, three—grades of proficiency. Then let there be an Organists' List—as there are now Clergy Lists—in which it shall appear what examinations an organist has passed, so that an organist's merits may be more quickly and evidently seen than is at present the case. The position of organist is becoming a more and more responsible one as the church's work goes on, and I for one should be as earnest in assisting competent men as I am in censuring the incompetent.

I remain, your constant reader,

Clericus.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Would Mr. Archer favour your readers by working out the proposition, incidentally stated in his letter, respecting the origin of the "Antiphon," and its identity with the "musical accents" of the Spanish and German Jews? Many believe that—not only the antiphonal method, but—some of the very melodies now used by the Church have been handed down from the Temple; but I suppose that positive proof of this is hardly attainable. If, however, there is really the identity suggested by your correspondent, it is at least an interesting and suggestive fact, both ritually and musically. These "musical accents," thus sung before and after each verse of a psalm, are new to me; and I should be particularly obliged by either further information on the subject, or reference to some work that I could procure and study for myself.

I am aware that a custom has prevailed, among the Hebrew post-biblical poets, of interweaving with their own stanzas the *ipsissima verba* of Scripture texts; somewhat after the fashion (if I rightly understand it) in which, in the ancient Church Services, at Matins the *Venite exultemus* is broken up, by the introduction of the "invitatory" antiphon. This, however, can hardly be what Mr. Archer refers to. And indeed the date of the earliest of these poets is, I imagine, long subsequent to the introduction into the Christian liturgy

of the "antiphon"—say, the latter half of the eleventh century, during which period lived and sang Gabirol, the first, and perhaps the very best, of the Spanish Hebrew poets.

I am, Sir, yours obediently,

Lacy H. Rumsey.

Brent Pelham, Feb. 8, 1872.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; therefore they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Musicus.—*The passages mentioned should be played in groups of four even semiquavers, precisely as written by our correspondent.*

H. W.—*Address your enquiry to Messrs. Cramer, Wood and Co., Regent Street.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Bath.—The fourth concert of Mr. Bianchi Taylor's choir for the season took place on Tuesday evening, the 13th ult., when an admirable performance of *Acis and Galatea* was given. Miss Ida Brettelle sang Galatea's part very skilfully, the recitative "Ye verdant plains," and the airs "Hush, ye pretty warbling choir," and "Heart, the seat of soft delight," being beautifully rendered. Mr. J. Moody was *Acis*. His "Love sounds the alarm" was very good. Mr. A. Smith sang carefully and well the music allotted to *Damon*, particularly "Stay, shepherd, stay," and "Shepherd, what art thou pursuing?" Mr. Lewis Thomas (who was formerly a pupil of Mr. Taylor) was warmly received. The applause awarded to his recitative, "I rage, I melt, I burn," and "O, ruddier than the cherry" was unanimous, and he was compelled to repeat it. The choruses were sung with fine effect, more especially "Wretched lovers." The second part of the concert was made up of a well-chosen miscellaneous selection, which was commenced with a capital new part-song composed by Mr. Taylor, entitled "Yuletide." "God save the Queen" brought the very pleasant concert to a close, and Mr. Bianchi Taylor must have been pleased with the results of his assiduous efforts to bring the society to such a state of readiness that works of the character and difficulty of those performed this season could have been so successfully produced. The small and well-chosen band, under the direction of Mr. Owen, was highly effective. and Mr. Brownell at the pianoforte, performed his onerous duties with skill and tact.

Birkenhead.—On the 20th ult. the Birkenhead Cambrian Choral Society gave a performance of Haydn's Oratorio the *Creation*, at the Queen's (late Workman's) Hall, which was a decided success. The principal artists were Madame Billinie Porter, Mr. H. T. Bywater, and Mr. T. J. Hughes, with a band (led by Mr. H. Lawson) and chorus numbering about 90. Mrs. Porter sang the airs "With verdure clad" and "On mighty pens" with a power and expression that well merited the loud applause which she received. Mr. Bywater showed much intelligence in his singing, and Mr. Hughes interpreted all his music in a highly efficient manner. The choruses were given with great precision, and the band was thoroughly efficient. Several of the choruses were encored. Mr. W. Parry, as conductor, contributed in a large measure to the success of the performance.

Bodmin.—On the 26th January the Bodmin Philharmonic Society performed Handel's *Messiah*, at the Guildhall, with decided success. The principal vocalists were Miss A. Liddell, Miss Oliver, Miss A. Coom, the Rev. C. J. Dickenson, Messrs. J. Rowe and Stokes, who acquitted themselves with much credit, and were received with marked favour. The choruses, under the able direction of Mr. J. Heie, Mus. Bac., Oxon, were admirably rendered, and the band, led by Mr. Pardew, was thoroughly efficient.

Brixton.—The Somerleyton Opera Company gave four amateur performances of Rossini's *Il Barbiere di Siviglia* on the evenings of the 22nd, 24th, 25th, and 27th January, with satisfactory results, Mr. Kosmuth Hudson sustaining the character of Count Almaviva, and Miss Maas that of Rosina. Mr. M. Hall appeared as Figaro, and Miss Kitty Maas as Bertha. The other parts were well filled. The opera must have been excellently rehearsed; for, unlike most amateur theatrical displays, the arrangements were most perfect and satisfactory throughout.

Bursley.—The Staffordshire Potteries Tonic Sol-fa Choristers gave their second Oratorio concert of the season on the 5th ult., in the Town Hall. Hadyn's *Creation* was performed for the second time, assisted by the Liebhart party, with the usual complement of instrumentalists from Manchester; Mr. Seymour leading, Herr Sauvlet taking principal flute, and Mr. H. Walker presiding at the organ. The vocal solos were given throughout with excellent effect by Madame Liebhart, Mr. Lloyd, and Mr. Lander. The singing of the choir elicited frequent applause, and has since been spoken of in terms of warm commendation by the local press. Herr Sauvlet's playing of a flute solo, with orchestral accompaniments, was received with enthusiastic approbation, followed by an irresistible encore. Mr. Powell occupied his accustomed place as conductor. The hall was crowded.

Cheshunt.—The seventh annual concert of the Cheshunt Choral Association took place on Tuesday evening, the 30th January. The programme included several choruses from the *Messiah* and *Judas Maccabæus*, a selection of glees, &c. The singing showed an improvement which reflects much credit on the conductor, Mr. C. Archer. The vocalists were Miss Hensman and Mr. R. Morley; instrumentalists, Mrs. Emmett (piano) and Mr. Trotter (violin). Mr. Cecil Burch presided at the pianoforte, and played his own fantasia on the tune "Rockingham," which was re-demanded. The concert was a decided success.

Chester.—Mr. Chas. E. Horsley's Liverpool Ballad and Madrigal Company, consisting of Miss Marie Arthur, Miss Nicholls, Mr. C. Wilson, and Mr. T. J. Hughes (assisted by the band of the 14th Regiment), gave a concert on Saturday evening, the 17th ult. Miss Marie Arthur and Mr. T. J. Hughes were rewarded with enthusiastic encores, and Mr. Horsley's Thanksgiving Hymn, "God save the Prince of Wales" (the words of which were composed by a Liverpool gentleman, Mr. C. T. Wilkinson), was most loyally received by a very large audience.

Church Aston, Newport, Shropshire.—On the 6th ult. a concert was given by the choir, assisted by several ladies of the parish, to celebrate the opening of the new school-room. The principal vocalists were Mrs. Liddle, Mrs. Pooler, Mr. Taylor, and Mr. Tenby; the instrumental portion being well sustained by Mrs. Ventris and Miss L. Ashdowne. Several glees were creditably sung by the choir; and the solo singing of Mrs. Liddle, Mrs. Pooler, and Mr. Taylor, deserves special commendation. The concert was decidedly successful, and great credit is due to Mr. Taylor, the choirmaster, for his careful training.

Cobham, Surrey.—Mr. H. P. G. Brooke's choral class, consisting of 60 members, gave the first concert of the season on the 30th January. Several part-songs were included in the programme, the most admired being Mendelssonn's "For the New Year," and vocal solos by the Rev. Trotter, Miss Shepherd, Miss Cordelia Molesworth, Mrs. Rowland Smith, Messrs. G. Smith, T. Jones, and G. Jupp were favourably received. Mr. Brooke performed a pianoforte solo with much success, and also took part in two duets. The singing of the choir throughout the evening reflected the utmost credit upon the training of Mr. Brooke.

Devizes.—On Thursday evening, the 25th January, the Choral Society gave a miscellaneous concert at the Town Hall. The programme, consisting of glees, part-songs, &c., was received with much applause by a large audience. Balfe's trio, "I'm not the Queen," and Horn's "Cherry ripe," were among the encores. An efficient band performed the overture to *Figaro* and Paer's "Agnese." Miss Davies and Mr. Sly presided at the pianoforte, Mr. W. Price at the harmonium, and Mr. Shaul led the Band. Mr. J. T. Abraham conducted as usual.——A Concert was given by the members of the Choral Society on the following Wednesday, at the Workmen's Hall, Market Lavington, when the same programme, with a few exceptions, was provided.

Dudley.—On Tuesday evening, the 30th January, the Rev. W. Reyner Cosens, M.A., read, with much effect, selections from Shakespeare's tragedy *Macbeth*. Locke's music was ably rendered during the reading, by the Parish Church Choir, under the direction of Mr. G. H. Mainwaring, choirmaster, who also sang the part of *Hecate*. The entertainment was given in aid of the funds of the Mechanics' Institute. Mr. Blunden presided at the pianoforte.——On the 6th ult., Mr. Stephen Garland recited, with considerable success, Sir Walter Scott's poem "The Lady of the Lake." The vocal illustrations were admirably given by Miss Isabella Glennie, Miss Cozens, Mr. Stephen Garland, and Mr G. H. Mainwaring, the latter gentleman receiving an enthusiastic encore for his song, "Friend of the Brave."

Ealing.—The Ealing Church Choir Association gave a highly successful performance of Sullivan's *Prodigal Son*, on the 8th ult., at the handsome new School-room adjoining Christ Church. The principal vocalists were Mrs. Coleby, Miss Beddow, Messrs. Folkard, Lockyer, White, and Bridges. all of whom sang the music allotted to them with much effect, Miss Beddow eliciting an encore for the solo "O, that thou hadst hearkened to my commandments," and Mr. White receiving a similar compliment for his rendering of the air, "Come, ye children." The choruses were given with commendable precision and delicacy by a choir of sixty voices, under the careful direction of the Rev. J. Summerhayes. A miscellaneous selection followed, in which several part-songs were effectively sung; and in addition to solos by the vocalists already named, Benedict's "Rock me to sleep," by Mrs. South, and Levey's "Esmeralda," by Miss Hailey, were so well given as to be unanimously re-demanded. Mr. Vallack received warm and deserved applause for his performance of one of De Beriot's airs with variations on the violin; and a pianoforte trio by Czerny, on airs from *Norma*, was played by Miss Lunn and the Misses Bennett with so much decision and refined executive power as to evoke the most enthusiastic demonstrations of approval. Mr. F. Shepheard presided, with much ability, at the pianoforte. The concert, which was given on behalf of the Building Fund of the St. John's School, Ealing Dean, was extremely well attended.

Edinburgh.—The thirty-second Reid Commemoration Concert took place in the Music-hall on the 13th ult., which, as is invariably the case at these annual celebrations, was filled from floor to ceiling, the back seats of the orchestra being crowded with eager and attentive listeners. Since the appointment of Professor Oakeley to the Chair of Music, he has striven hard to rescue these concerts from the miserable state to which they had dwindled, and to render them worthy of the event they were designed to celebrate. For these exertions he deserves the thanks of every well-wisher to the cause of musical progress in Edinburgh. The artists engaged were Mdme. Louise Kapp, Mdlle. Sophie Loewe, and Herr Stockhausen, as vocalists; Mdme. Norman-Neruda, as solo violinist; Mr. Hallé officiating in the double capacity of solo pianist and conductor. After the introduction, pastorale, minuet, and march composed by the munificent founder of the Musi-

Chair, the overture to *Der Freischütz* was finely played. Mendelssohn's Concerto in G minor was charmingly performed by Mr. Hallé, who was enthusiastically recalled. The accompaniments of the orchestra, under the conducting of Mr. C. A. Seymour, were characterised by the usual refinement and delicacy. Herr Stockhausen gave Mozart's air from *Le Nozze di Figaro* in the most artistic manner, and Mdme. Louise Kapp sang the scena from *Der Freischütz* with much effect. Of the manner in which Beethoven's Symphony in F (No. 8), was played, it is only necessary to say that it was in every way worthy of the composition. Similar commendation will apply to the other performances of the band—more especially in the sparkling "Scherzo," by Glinka, and the overture to *Tannhäuser*. Mdlle. Loewe sang an air from *Roberto* very tastefully, and was recalled. The chief honours of the evening were, however, heaped on Mdme. Norman-Neruda. Her appearance was greeted with the most enthusiastic applause; and on the conclusion of her performance of Spohr's "Adagio," she was overwhelmed with *bravos*. Professor Oakeley may justly be congratulated on the complete success which has attended his labours.

Gawthorpe.—On Shrove Tuesday, a tea party and concert took place in the National School. The solo vocalists were Mrs. Barras, Mr. Hargreaves, Mr. Baines, Mr. Overend, and Mr. Geo. Jubb. The encores were accorded to Mrs. Barras and Mr. Baines for their songs, and also for the duet, "When a little farm we keep." A pianoforte duet by Mr. Oxley and his pupil, Miss Asquith, was played with much taste and executive facility, and Mr. J. W. Oxley (organist of the Parish Church) displayed great delicacy of touch in a pianoforte solo, which was re-demanded. Mr. Oxley officiated as accompanist.

Golcar.—On the 20th ult. the members of the Golcar Choral Society gave a musical festival in the Baptist Chapel. The orchestra was full and effective, numbering about 120 performers, vocal and instrumental, selected from the numerous choral societies in the neighbourhood. Mr. Hy. Pearson most ably conducted, and Mr. J. E. Pearson presided at the organ. The band was led by Mr. Alfred Pearson. The first part consisted of selections from *Judas Maccabæus*, the principal soloists being Mrs. Stockdale, who sang "From mighty kings" in a highly satisfactory manner, and Miss Veevers and Mrs. Dyson were equally successful in their duet, "O lovely peace." Mr. Bramley was much applauded in "Sound an alarm," and the trio, "Disdainful of danger," by Messrs. H. Taylor, W. Mellor and G. Mellor, was admirably executed. The whole of the choruses were sung with the utmost precision, especially "Welcome," "Hail Judea," and "Sing unto God." Mr. J. E. Pearson, in Mendelssohn's Sonata, No. 4, B flat major, showed himself a perfect master of the organ. In the selections from the *Creation*, which formed the second part, Miss Kaye, Miss M'Gowan and Mr. Bramley sustained the solos with much effect. Only £17 13s. was collected, a very small sum, considering that nearly 2,000 persons were present.

Huddersfield.—On Tuesday, the 6th ult., the members of the surpliced choir in connexion with St. Paul's Church gave a very excellent concert of miscellaneous music in the School-room in aid of their annual excursion to the sea-side. Between the parts of the programme, two testimonials were presented to Mr. Joseph Taylor, head-master of the school. One consisted of a very handsome timepiece (subscribed for by the managers of the school), and the other of a purse of money (subscribed for by past and present scholars and teachers). Mr. Taylor thanked the subscribers in suitable terms.——On Friday, the 9th ult. a concert (under distinguished patronage) in aid of the enlargement of the Huddersfield Infirmary, was given in the Assembly Rooms. The principal vocalists were Miss Deansfield, Miss Nuseley, Mr. H. B. Kaye, Mr. T. W. Hanson, and Mr. Garner, assisted by an efficient chorus of select voices from the various choirs of the town. Mr. H. Hartley was the accompanist, and Mr. Garner conducted. The programme was varied and well selected. The glees given by the choir were rendered in a highly satisfactory manner. The National Anthem brought the proceedings to a close.——The Huddersfield Choral Society gave the 145th concert (being the 3rd for this season) at the Assembly Rooms, on Friday evening, the 16th ult., before a large audience. *Judas Maccabæus* was the work chosen for performance. The solo vocalists were Miss Emsall, Miss Hargreaves (of Leeds), Mr. Sutcliffe (of York), and Mr. Garner. The band and chorus comprised about 120 performers, excellently led by Mr. R. S. Burton. Mr. Hartley presided at the pianoforte. The performance was thoroughly successful.

Kenilworth.—On Tuesday evening, the 13th ult., the members of the Kenilworth Musical Society gave their second concert. The part-songs were sung with great care, and reflected considerable credit upon the conductor, Mr. Trickett, as well as upon the performers. Mr. Sutton sang "I'm a Roamer" and "Hear me, gentle Maritana," with much taste, and Mr. Mason's rendering of Blumenthal's "Requital" was also exceedingly good. Miss Sutton met with her usual reception, her second song, "I'll follow thee," being encored. The duet, 'The Bells of St. Mary," was very well given by Miss Blackwell and Miss Emery. The solos (pianoforte) by Mr. Trickett were greatly admired. The room was filled by a fashionable audience, and the concert was a complete success.

Knaresborough.—On Tuesday evening, the 6th ult., a bazaar and concert took place in the Town-hall, before a crowded audience, the proceeds, which amounted to nearly £100, being handed over to the Parish Church Restoration Fund. The vocal portion consisted of part-songs, glees, &c., which were very well rendered by the Parish Church Choir. The National Anthem was sung at the conclusion, and joined in by all present. Mr. J. W. Oxley (organist and instructor of the Parish Church Choir), presided at the piano and harmonium with his accustomed skill.

Leeds.—Miss Hargreaves's concert was given on the 7th ult., at the Victoria Hall, under distinguished patronage, and attracted a large audience. "Lo, here the gentle lark" (Bishop), was well sung by Mdlle. Rita (with flute *obbligato* by M. de Jong), and had a recall; "Tom Bowling" and "Come into the garden, Maud," were given by Mr. G. Perren with much effect (the latter being encored), and Mendelssohn's "May Bells" was excellently rendered by Mdlle. Rita and Miss Hargreaves. The first part ended with a trio, for piano, flute, and violoncello, by Mr. T. W. Dodds, M. de Jong, and Herr Brousil. Certainly the gem of the evening was the masterly flute playing of M. de Jong. Mr. T. W. Dodds, the pianist, conducted with great taste and judgment.

Leek.—The members of the Leek Amateur Musical Society, conducted by Mr. Powell, gave their fifteenth concert on the 12th ult., in the Temperance Hall. Mr. W. H. Birch's Operetta, *Eveleen, the Rose of the Vale*, occupied the first part of the programme; Miss Shute, Mr. Disbley, and Mr. Beckett, of the Society, singing the solo music, and the accompaniments being played by Miss A. Milner, at the pianoforte and a small band, led by Mr. Lockett. The Operetta was sung in good style throughout, and was received with warm applause, and frequent encores. The second part was miscellaneous, and included vocal solos by Mr. G. C. Warburton, of Manchester, and some part-songs.

Liverpool.—The Second Subscription Concert of the Philharmonic Society took place on the 6th ult.; principal artists—Madame Lemmens and Herr Jules Stockhausen; solo pianoforte, Dr. Ferdinand Hiller. The overtures were that to *Gustave*, by Auber, and that to Schiller's *Demetrius*, by Dr. F. Hiller, the latter an interesting and characteristic work, conducted by its composer. The Sinfonia was Beethoven's in B flat, No. 4. Dr. F. Hiller played with the utmost delicacy and artistic expression Mozart's Pianoforte Concerto in D minor, and three charming short pieces of his own. "Schummerlied," "Zur Guitarre," and "Walzer" (MS.). Madame Lemmens sang with her usual brilliancy; and Herr Stockhausen gave with great refinement two songs by Schumann and Schubert, and the scena, "Wo berg' ich mich," from *Euryanthe*. The choral members sang with much effect the "Hunting Chorus," from Haydn's *Seasons*; "O the pleasures of the plains," from *Acis and Galatea*, and a part-song by Henry Smart, "Wind thy horn." The concert concluded with Mendelssohn's Wedding March.——The third concert, on the plan of the London Monday Popular Concerts, was given in the Philharmonic Society's Hall, on the 7th ult.: executants—Madame Arabella Goddard, Herr Straus, MM. Ries, Zerbini, Percival, Jennings, Paquis, Kleigl and Piatti; vocalist, Miss Eleanor Armstrong; accompanist, Mr. Zerbini. The programme consisted of Spohr's Quartet, in D minor (Op. 74, No. 3), for strings; Mozart's "Dove sono;" Dussek's Pianoforte Sonata, in C minor (No. 3, Op. 35); Haydn's Quartet for Strings, in C major (No. 3, Op. 33)—the last movement vehemently encored; Pacini's cavatina, "Il soave e bel contento;" and Hummel's Grand Septett. The concert was a perfect success, but the septett was the finest performance of the whole.——Miss Lawson's third promenade concert was given in St. George's Hall, on the 8th ult. The band was complete, and attracted a large audience. The instrumental department was confided to the band of the 8th (King's) Regiment of the Line, which, although not quite equal to those of some of the regiments of the Guards, plays well; its execution of the operatic selections, dance music, &c., being such as to completely satisfy the audience. The vocal music was on the whole satisfactory; that contributed by Madame Billinie Porter being particularly so. Her voice completely filled the spacious hall, but we should have preferred to hear her in something more worthy of her talents than Bishop's "Ray of hope," which has been needlessly resuscitated from oblivion. Mr. Alfred Brown, a local artist, who is rapidly gaining favour with the public, sang some pleasing baritone songs in an intelligent, though as yet not absolutely finished, style.

Manchester.—Mr. Horton C. Allison gave a pianoforte recital in the Memorial Hall on Tuesday evening, the 6th ult., before a numerous audience, with very decided success. Mr. Allison played Beethoven's sonata (No. 12, op. 26), a prelude and scherzo by Mendelssohn, and selections from the pianoforte works of Bach, Schubert, Liszt, Chopin, Henselt, and Wollenhaupt, all of which were performed entirely from memory. Mr. Allison's own compositions formed an interesting feature in the programme, and included several novelties, viz., a new song, "Lovely flowers," five of his "Melodious Studies," "The sea song;" and two of his well-known piano pieces, viz., "La fleur de lis" and "Tarantella," in A minor, and the song "Again the woods." The vocal music was ably rendered by Miss Jessie Bond, who produced a most favourable impression.——On the 7th ult. Dr. Ferdinand Hiller gave a pianoforte recital, at the Town Hall, before a large and highly appreciative audience. The whole of the compositions performed, with the exception of a Rondo by Mozart, were by Dr. Hiller, and included a Sonata, the "Operetta without words" (in which he was ably assisted by Mr. Hecht), besides several smaller pieces, the concert concluding with an improvisation, in which the theme of a song which had just been given was taken as a subject. That Dr. Hiller's performance was masterly throughout the evening need scarcely be told, and the warm applause with which his efforts were greeted must have convinced him how thoroughly his eminent artistic qualities are recognised in this country.——The interest of Mr. Hallé's concert, on the 8th ult., was materially increased by the presence of Dr. Ferdinand Hiller, who remained in Manchester expressly to conduct his own overture, *Demetrius*, and Schumann's Pianoforte Concerto, in A minor, which latter work was finely played by Mr. Hallé, and received with marked favour. Dr. Hiller's new overture is strikingly picturesque, the subjects being extremely exciting, and the instrumentation, as might be expected, masterly throughout. The symphony was Beethoven's, in A (No. 7), which was magnificently performed, and Mendelssohn's overture, *Ruy Blas*, was also included in the programme. Signor Agnesi was the vocalist.

Market Drayton.—The members of the Market Drayton Musical Union gave their second concert this season on the 25th January, to a fashionable and thoroughly appreciative audience. The part-songs and glees, "O, hush thee, my babie" (Sullivan), "By Celia's Arbour" (Horsley), "The Sands o' Dee" (Macfarren), the ballad dialogue, in ten parts, "Sir Patrick Spens" (Pearsall), and "Sweet and low" (Barnby), by their precision and light and shade, reflected great credit on the efficient and careful training of the conductor, Sidney H. Williams, Mus. Bac., Oxon. Mozart's trio for piano, clarionet, and

violin (by Miss Smith, the Rev. J. Robinson, and Mr. J. P. Collett), his sonata, allegro, tema, and variations, for piano and violin (by Messrs. S. H. Williams and J. P. Collett), and Sainton's solo for violin, "Souvenir de la Fille du Regiment" (by Mr. J. P. Collett), elicited rapturous applause. The concert terminated with the chorus, "To Rome's immortal leader" (Mozart).

Melbourne.—The Melbourne Philharmonic Society gave an excellent performance of Handel's *Israel in Egypt* on Tuesday, the 28th November. Macfarren's wind-parts were used, and the effect, in conjunction with a good orchestra, was such as to rouse a large assemblage in the Town-hall to great enthusiasm. By this concert, the Philharmonic Society has materially advanced itself in popular esteem. The best known of the double choruses were encored, and the audience was profoundly impressed with the sublimity of the music. The orchestra and chorus numbered about 300 performers, and was conducted by Mr. David Lee.

Nottingham.—The first musical festival in this town, organised by Mr. Pyatt, was given on the morning and evening of the 2nd ult., with a success which justifies the hope that it may be the forerunner of a series of annual or triennial festivals such as those which are held in Birmingham. Sir Michael Costa's Oratorio *Eli* (conducted by the composer), was the work selected for performance in the morning, the principal parts being sustained by Madame Lemmens-Sherrington, Mdlle. D'Alton, Mr. Vernon Rigby (in place of Mr. Sims Reeves, who was unfortunately indisposed), Mr. H. Pyatt, and Mr. Lewis Thomas, all of whom were thoroughly effective in the music allotted to them. The choruses were remarkably well given throughout. The Orchestra, led by Mr. H. Farmer, was everything that could be desired (the "March of the Israelites" being unanimously encored, and the organ part was most artistically played by Mr. George Essex. Much credit is due to Mr. F. M. Ward for the manner in which he has conducted the choral rehearsals for this work. In the evening a miscellaneous concert took place, in which all the above-mentioned vocalists appeared.

Oxford.—On the occasion of the marriage of Mr. W. H. Allchin, Mus. Bac., organist of St. Mary-the-Virgin, that gentleman was presented with a testimonial by the congregation and the choir. On Sunday, the 11th ult., at the conclusion of the morning service, several of the parishioners and others withdrew into the chancel, when the Vicar, in their names, presented Mr. Allchin with a velvet purse containing twenty-five sovereigns, accompanying the gift with a letter. The Rev. J. W. Burgon explained that the amount was not to be regarded as the measure of the appreciation entertained of Mr. Allchin's professional ability and service, but only as a token of the esteem and good will of the contributors. No pains had been taken to make up a large sum. The little purse of gold had been a spontaneous offering. Mr. Allchin was requested to purchase for himself out of the money some small object which might be a permanent memorial of the present occasion. Mr. E. Ryman Hall, in the name of the choir (the boys being drawn up in two ranks to witness the presentation), next presented to Mr. Allchin a handsomely-bound Bible containing an appropriate inscription. Mr. Hall in a short speech paid a graceful tribute to the zeal and ability with which Mr. Allchin had out of rough material constructed a very efficient parish choir. Mr. and Mrs. Allchin received the congratulations of all present, and the ceremony was over.

Parkstone, Dorset.—An amateur concert, in aid of the funds of the Working Men's Institute, was given on Shrove Tuesday, at St. Peter's School-room. The overtures to *Egmont* and *William Tell*, and a trio by Corelli, were amongst the instrumental pieces performed by Messrs. T. R. Saunders, W. W. Aldridge, G. Conway, Mrs. Wheeler Aldridge, and Miss Aldridge, all of which were played with very fair precision. The vocal portion was well sustained by Miss Aldridge, Mrs. Gosham, Mr. W. Aldridge, and the Rev. E. Coombes. Bishop's duet, "As it fell," by Miss Aldridge and Mrs. Gosham, deservedly received an encore, as did also one by Mrs. Gosham and Mr. Aldridge. The concert was well attended.

Pendleton.—Handel's Oratorio, the *Messiah*, was performed in the Town-hall on the 19th ult., before a numerous audience. The principal parts were sustained by the members of the London Vocal Quartette, viz. Madame Gilardoni, Madame Poole, Mr. C. Phillips, and Mr. George Mellor. The chorus consisted of about 120 voices, and there was a highly efficient band. The solos were excellently given throughout. The Oratorio was under the conductorship of M. De Pini.

Sheffield.—On Wednesday, the 7th ult., a miscellaneous concert was given by Dr. Spark, of Leeds, in the Music Hall, Surrey-street, which was but thinly attended, although the audience appeared to appreciate the excellent manner in which the programme, which included several of our best national songs, was rendered. The artists were Mdlle. Bertha Brousil (violin), Miss Emma Kennedy (soprano), Miss Annie Anyon (contralto), and Mr. Dodds (bass). Dr. Spark accompanied all the songs with his usual ability.——On the 12th ult. the members of the Sheffield Tonic Sol-fa Choral Society gave a concert in the Music Hall, Surrey-street. The solo vocalists were Miss Twigg, Mr. A. Kenningham (tenor, of St. Andrew's, Wells-street, London), and Mr. J. Thurley Beale (bass, St. Andrew's, London, and pupil of Mr. Joseph Barnby). The programme was opened by the choir with the part-song entitled "The Lass of Richmond Hill," which was received with prolonged applause. Amongst the pieces which called forth the greatest marks of approval were "I'm a roamer," by Mr. J. T. Beale, and "The Maid of Cashmere," and "Why are you wandering here, I pray?" by Miss Twigg. Mr. Robinson gave a trumpet solo, and Mr. George Mellor, who also fulfilled the duties of accompanist, a pianoforte solo, both of which were well received. "The soldiers' chorus" (from *Faust*) was rendered in a manner which called forth a most enthusiastic encore. The choir was under the conductorship of Mr. Samuel Hadfield, to whom great credit is due for the satisfactory manner in which the various choruses were sung, and under whose tuition the society is making very favourable progress.

Southampton.—The congregation of St. Deny's Church has recently purchased an organ, built by T. S. Jones, of Brompton: and on the 28th January, opening services were held. The choir (surpliced) numbered about 30. At the morning service the Rev. Basil Wilberforce (son of the Bishop of Winchester) preached an eloquent sermon from the subject of Mary Magdalen's anointing of Our Saviour, and His reproof of those who cavilled at her offering,—"Let her alone, she hath done what she could." At evensong the Rev. Dr. Cary, Rural Dean of Southampton, preached a practical sermon on ecclesiastical music. The offertories (for the organ fund) amounted to £10 2s. 9d. The honorary organist of this church, Mr. Frank Sellwood, has recently received a testimonial, consisting of a handsome morocco purse, bearing an appropriate inscription in gilt letters, and containing £17, as a slight acknowledgment from the congregation of his diligence and zeal in the discharge of his self-imposed duties. According to the local newspapers, the services at this church are models of rubrical propriety without extreme in either direction, and the choir is spoken of as having attained to a high degree of efficiency.

Wakefield.—An entertainment, consisting of music and readings, took place in the large dining-hall of the West Riding Asylum on Monday evening, the 12th ult., when upwards of 800 patients, of both sexes, were present, and appeared thoroughly to enjoy the performance provided for them. The vocalists were Miss Scott, Messrs. Bracey, Cairns, Smith, Smithies, and Moore, all of whom were highly successful. The readings were most ably supported by Mrs. Tattersall, Messrs. Norbury and Pigott. "God bless the Prince of Wales" was given at the commencement, and was joined in by the patients, and the National Anthem concluded the evening. Mr. Brook was an able accompanist.

Walsall.—On Tuesday evening, the 30th January, the members of the Philharmonic Society held their annual meeting at the George Hotel, Mr. Edward Russell in the chair. The secretary's report proved that the society is in a flourishing condition, the number of members showing a considerable increase upon that of former years. The financial position of the association is also highly satisfactory. Mr. George Gill, who retires from the office of secretary, was warmly thanked by the members for the zeal he had always manifested in fulfilling the duties of his office.

Watlington, Norfolk.—On Friday, the 9th ult., a miscellaneous concert was given in aid of the church fund, under the direction of Mr. S. G. Street, of Lynn, assisted by a select party of vocalists. The principal features of the evening were the songs "O, fair dove! O, fond dove!" sung by Mrs. Walters, "Esmeralda," by Miss Dennis, "The white squall," by Mr. Rutter, "The pilgrim of love," by Mr. C. Smith, and two pianoforte duets by Beethoven, played by Miss R. G. and Mr. S. G. Street. Several part-songs by the church choir were effectively rendered and well received. Miss Street, organist of the parish church, accompanied throughout the evening, and Mr. S. G. Street conducted.

Winchester.—On Wednesday evening, the 7th ult., St. John's Room was crammed with an audience to hear Mr. Ellis Roberts, the Welsh harpist. He was ably assisted by Miss Ellen Glanville, whose well-trained voice was admirably suited for the ballads chosen, and she frequently received the honour of an enthusiastic encore.

Wolverhampton.—On Tuesday evening, the 13th ult., a concert of sacred song was given in the lower lecture-room of Queen Street Congregational Chapel, in aid of the harmonium fund. The solo singers were the Misses Aldred, Saunders, and Grainger, and Messrs. Hodgetts and Reynolds, who were highly successful. Several anthems were pleasingly rendered by the school children, among which we may mention "By cool Siloam," which was specially composed for the occasion by Mr. C. Terry, jun., organist of the chapel. The concert proved highly attractive, a large room being crowded by an appreciative audience. The concert was under the direction of Mr. Terry, who presided with his usual ability at the harmonium.

Worcester.—The opening concert for the season of the Worcester Vocal and Instrumental Union was given on the 1st ult., in the Natural History Room. Mrs. Sutton was highly successful in all her vocal solos, being encored both in Weber's Scena, "Softly sighs," and Guglielmo's song, "The lover and the bird." The same compliment was paid to Messrs. Smith and Price, and Mr. Pugh was also most favourably received. Several glees and choruses were sung with much effect, and a clarionet solo by Mr. J. O. Brooke was an attractive item in the selection. Two overtures, and Mendelssohn's "Cornelius" March, were excellently played by the band. The room was well filled.—— The third concert of the St. Clement's Choir for the present season was given at the old School-room, on the 5th ult., to one of the largest audiences ever assembled at these pleasant musical gatherings. Mrs. Severn Walker was highly successful in her rendering of Wallace's "Sweet and low," and Mrs. Haywood, Miss Rea, the Misses Lugard, the Misses Binns and the Misses Cock were also warmly and deservedly applauded. Mr. H. Binns was encored in "The village blacksmith," and Mr. Baxter received a similar compliment for his singing of "The wooden walls of Albion." Miss Doward played with much effect a selection from one of Beethoven's Sonatas, and accompanied with skill and judgment the vocal music.——The second concert of the Worcester Musical Society for the present season was given at the Music Hall on Friday, the 16th ult., before a large audience. The principal portion of the programme was devoted to Mr. Arthur Sullivan's Cantata, *On shore and sea*, which was performed at the opening of the International Exhibition, 1871. The solo parts were excellently sung by Mrs. A. J. Caldicott and Mr. H. Gummery, and the work was well received throughout. The miscellaneous portion of the concert was ably supported by Miss Binns, the Misses Lugard, Miss Powell, Mrs. A. J. Caldicott, Mrs. Severn Walker, Messrs. Smart and H. Caldicott. Part-music was also effectively rendered by the choir, and Messrs. Whinfield, Quarterman and Caldicott played a trio for violoncello, harmonium and pianoforte with much success. Mr Caldicott conducted, and Mr. Quarterman presided at the harmonium, and also played pianoforte accompaniments to some of the songs.

YEADON, NEAR LEEDS.—A concert was given on Monday evening, the 12th ult., at the Church School-room, in aid of the Choir Fund connected with St. John's Church. The vocalists were Miss Thompson, a lady amateur from the neighbourhood, Mr. W. Rayfield, Mr. Samuel Whitaker, Mr. Jos. Brown, and a chorus composed of the choir of St. John's Church and part of the choirs of Horsforth and Kirkstall churches. The performance of the glees, part-songs, &c., deserves a word of praise, Webbe's glee, "When winds breathe soft," being especially well given. The musical arrangements were under the management of Mr. W. Stables, of Kirkstall, who acted as pianist and conductor.

ORGAN APPOINTMENTS.—Mr. J. Butler Cowsp, to the Corn Exchange Hall, Kilmarnock.——Mr. Walter J. Markley, Organist and Choirmaster to St. Thomas's, Westbourne Grove.——Mr. Henry P. G. Brooke, Organist and Choirmaster to St. John's Parish Church, Weybridge, Surrey.——Mr. Joseph Walsh, to St. Margaret's, Uxbridge, Middlesex.

CHOIR APPOINTMENTS.—Mr. William Sexton, Alto, and Lay Vicar (pupil of Z. Buck, Mus. Doc., Norwich Cathedral), to York Minster.—— Mr. Charles Jennings (Choirmaster, St. Matthew, Upper Clapton), also appointed Choirmaster, All Saint's, Leyton.

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THE MUSICAL TIMES,

And Singing Class Circular.

APRIL 1, 1872.

DISTANT MUSIC.

By Henry C. Lunn.

The genial Elia, in his paper on "Distant Correspondents," speaks so many truths which we all have felt that we cannot but turn to it with renèwed pleasure when a letter or newspaper comes to hand at our breakfast-table which for months perhaps has been travelling thousands of miles over the ocean. "Indeed," he says, addressing a friend in Sydney, "it is no easy effort to set about a correspondence at our distance. The weary world of waters between us oppresses the imagination. It is difficult to conceive how a scrawl of mine should ever stretch across it. It is a sort of presumption to expect that one's thoughts should live so far. It is like writing for posterity; and reminds me of one of Mrs. Rowe's superscriptions, 'Alcander to Strephon in the shades.'" If these ideas will steal upon us in writing or receiving a friendly letter from a distance, how much more are we open to their influence when such communication merely contains news. Elia speaks amusingly of the "now" when the word is written and the "now" when it is read as so widely separated in time that he can have no security that what a person states as a truth shall not before the letter reaches his friend turn into a falsehood; "and not only," he continues, "does truth, in these long intervals, un-essence herself, but (what is harder) one cannot venture a crude fiction, for the fear that it may ripen into a truth upon the voyage." The electric telegraph has of course done much for us in conveying from many distant parts of the world mere records of important events in a space of time which would astonish Charles Lamb could he once more visit the earth; but news that will keep is still wrapped up in letters and newspapers, and sent across the sea to reach us so long after the occurrences narrated have taken place that it is often difficult to share the enthusiasm of a writer who, very probably, at the time we read his remarks has almost forgotten that he ever penned them.

Perhaps on no subject is this feeling more called forth than in that of music. A newspaper, let us say, comes to us from New Zealand, with a passage carefully marked for extract; "Last night," we are told, "an interesting performance of the 'Messiah' was given. The inclemency of the weather deterred many from coming, but those who were present were amply rewarded." Where is this "last night," when we print this; the weather has been fine and wet a dozen times since this concert; and Handel's strains, which the next morning lingered in the ears of the many who composed the audience on the occasion, have now become a thing of the past. Only a short time ago we received an account of a concert in Sydney, which was duly inserted in our journal. By the next mail came a letter, written "in great haste," correcting the name of a singer who had appeared in the performance. The "haste" with which this correction was made and despatched contrasted strangely with the cold and methodical manner in which it was packed up with hundreds of other letters in the mail-bag, conveyed over what Charles Lamb calls "the world of waters," and after being duly sorted by the post-office officials, dropped quietly into our letter-box long after any of our readers could have remembered that the concert to which the communication referred had ever been noticed. How strange, too, does it appear to read in a newspaper sent from the antipodes, that an opera troupe is about to commence a short season; to have the whole of the arrangements detailed in a prospectus, and to be perfectly aware that when this meets our eye, the season has long been over, and some other musical event is the real "news" of the place, the record of which will probably come here when it has become history there. It is like suddenly lighting upon a letter in the handwriting of a deceased friend, the well-known characters in which seem to speak to us once more with all the warmth of life.

In spite, however, of the length of time which must necessarily elapse before distant musical events can become chronicled here, it is always a real pleasure to find that the works which are loved and honoured in this country are slowly, but surely, enlisting the sympathies of those who, although separated from us by a wide expanse of ocean, are in reality a part of ourselves—sprung from the same stock, and speaking the same language. Since music has ceased to be a luxury, and the greatest compositions of the greatest masters have been placed within the reach of all, musical Societies have been formed in the remotest lands, the object being to foster a love for the highest works, the demand for which is so rapidly increasing that a statement of the amount of their sale in English-speaking countries, would astonish even the most sanguine enthusiast in the cause of artistic progress. "Distant Music," therefore, it will be seen has now become of such importance that it is in reality as necessary to insert accounts of the performance of Oratorios, Cantatas, and Operas, which have taken place many thousands of miles from our shores as to record similar events in our own Island; and if New Zealand, Australia, and America progress as they have done within the last few years, our country correspondents must not be surprised if our "Brief Summary" should become still more remarkable for its brevity when noticing their musical doings, in order to make room for the new press of matter. Meanwhile it may be interesting to glance at what our distant friends have been doing in the art within the last few years. Turning to accounts from Otago, in New Zealand, we find that the Dunedin Philharmonic Society has been for many years giving Oratorios and other works with much success. On Christmas Eve, 1863, under the direction of Mr. George R. West, the founder of the Society, the first concert took place, when Handel's "Messiah" was performed, and in 1865 the same composer's "Samson," "the work being listened to," we are informed, "with the utmost interest by the audience." At Auckland, too, we hear of a Harmonic Society giving a highly creditable presentation of Haydn's "Creation," before it had been established a twelvemonth. In Australia high-class music is making rapid progress, the visit of Mr. C. E. Horsley having no doubt tended much to further the good cause. As early as 1863 the Melbourne Philharmonic Society produced Mr. Horsley's Oratorio, "David;" and we afterwards hear of the performance of "Judas Maccabæus," the "Messiah," and several other standard works. Some idea, too, may be formed of Colonial liberality in matters musical by the following paragraph from a Melbourne paper:—"It is intended to inaugurate the Music-hall now building with a grand Inter-Colonial Musical Festival, when a new Oratorio by Mr. Charles Edward Horsley will be produced. A commission has been sent to England for a grand organ for the above hall, the sum voted by the Corporation being £4,000." We do not know whether all these intentions have been carried out, as no record has reached us giving a detailed account of the opening of the hall; but we quote the passage to show the spirit by which these artistic enterprises are animated in Australia. As an earnest of the future, we may also mention that in the prospectus of the Melbourne Philharmonic Society for the present season the works promised are Mendelssohn's "Elijah" and "Hymn of Praise," Haydn's "Seasons," Spohr's "Last Judgment," and Handel's "Messiah" and "Israel in Egypt." The Adelaide and Sydney Philharmonic Societies are likewise in a highly flourishing condition; and we constantly read of miscellaneous concerts being given in the Colony at which good music receives a very fair share of attention. New works also appear to be produced here, for in addition to the one by Mr. Horsley, mentioned above, we hear of a composition by Mr. J. Summers, Mus. Bac., Oxon, written for the inauguration of the Music-hall; and our readers will remember that Mr. Tolhurst's Oratorio, "Ruth," was performed for the first time at Prahran, a suburb of Australia. The local papers were extravagant in their praise of this latter work; and although, on its production in this country, we took leave to differ from them as to its merits, we found that the few lines we wrote, based on the announcement of its success in the journals which were forwarded to us, and of course before we could have heard a note of the composition, were re-printed as an opinion of the *Musical Times*. All this may be forgiven, perhaps, when we consider how difficult it is for a man to become a prophet in his own country, and how natural it is, therefore, for him to endeavour to influence a new public by bringing

certificates from an old one; but composers should be cautious of allowing themselves to be influenced by the adulations of local papers. The criticisms of the provincial press in our own country are rarely written by persons at all acquainted with the art, in proof of which we may mention that in a newspaper which lately reached us, after a panegyric upon all the performers, vocal and instrumental, who took part in a concert, the writer metaphorically pats Beethoven on the back by saying that his song "Adelaida" is a composition "containing many pleasant surprises."

Pursuing our researches into the state of "Distant Music," we learn that at Adelaide, a Philharmonic Society is in a prosperous condition, and at Ballarat some of the best Oratorios have been given by the "Harmonic Society" with much success. In Tasmania we also hear of excellent concerts; and, incidentally it may be mentioned (although out of the scope of our present musical survey) that at Hankow, in China, on Easter Sunday, 1869, the "Hallelujah Chorus" was sung as an anthem by three sopranos, one alto, two tenors, and two basses, and that "it went exceedingly well." At Madras, a Philharmonic Society had been some time in existence in the year 1865, and Sir Hope Grant has given 100 rupees to the "Instrument Fund." Then we have satisfactory news of the progress of the art from Natal; and at Cape Town, the "Good Hope Choral Union" is constantly performing such works as the "Messiah," "St. Paul," the "Mount of Olives," &c., a concert of the "Intermediate Tonic Sol-fa Class," under the direction of Mr. J. H. Ashley, being also spoken of in terms of much favour by a Cape Town paper. At Port Elizabeth, too, we get reports of several musical entertainments, a "Monster concert," given in the Town-hall by Mr. Edward Newbatt, having been very largely attended, and highly successful. In the West Indies we are also informed that music is zealously cultivated, as an earnest of which it may be mentioned that the Barbados Philharmonic Society has it in contemplation to found vocal and instrumental schools. From Quebec we also receive interesting musical news; and at Montreal a series of vocal and instrumental concerts was given at Nordheimer's Hall, in 1867, followed, no doubt, by many others of an equally interesting character.

The musical events at Boston are constantly before our readers; the "Handel and Haydn Society," organized in the year 1815, chiefly for the practice of psalm tunes during the summer months, having advanced to a point of perfection in the presentation of the most classical works which renders a record of the proceedings of the Association highly interesting. The "Thomas Concerts," too, as they are called, are of such a high character as almost to put us to shame in England, where the announcement of unfamiliar works by an enthusiastic concert-giver is quite sufficient to keep our so-called music-lovers from the room. The Boston papers speak of the compositions of Wagner, Liszt, and many other modern writers as if their readers were thoroughly conversant with their merits; and in "Dwight's Journal of Music" (one of the most able critical musical periodicals ever published), in mentioning the performance of the Introduction and Finale to Wagner's "Tristan und Isolde," the writer very wisely says that, not being able to comprehend it on a single hearing, he "suspends his judgment." In New York although the love for good music is evidently steadily on the increase, it is obvious that inferior compositions have a very large sale. We are told, for instance, that the song "Don't be angry with me, darling," as "sung by the minstrels, played by the bands, and whistled by the boys," is the "great popular melody of the United States." Then we have constantly advertised a large collection of "Temperance Songs," the mere titles of which preach a whole sermon in aid of the cause. "Don't marry a man if he drinks," "I'll marry no man if he drinks," "Father's a drunkard, and Mother is dead," "Pure cold water," "Beautiful sparkling water," "Girls, wait for a Temperance man," "Brother, don't go out to-night," if sung with sufficient depth of feeling, would convert a man given to strong liquors, we should imagine, on the spot; but as "Mr. and Mrs. Brown" (comic duet) is included in the selection, it is obvious that our Temperance friends are not averse to having a little fun over their water. Another popular song in New York is called "Make me a jacket of Pa's old coat," and the "Aint I pretty" polka, with a "splendid lithographic title, printed in colours, of a young lady arranging her toilet before a looking-glass," is quite the rage, the whole first edition having been exhausted in a few days. Sensational dance music includes directions for its use; for after advertisements of the "Golden Robin Polka," "Pet Robin Polka," "Swinging Polka," "New Anvil Polka," and "Partridge Polka," we have this sentence:—"The Robin Polkas have sweet bird calls in them, the Swinging Polka has a swinging movement, the Anvil Polka sounds best with hammer accompaniment, and the Partridge Polka brings in the whistle of the Quail." The lists of the "most popular" instrumental music contain a strange mixture of good, bad, and indifferent; and that there exists an extraordinary confusion of tongues in the titles of some of the modern compositions may be imagined when we say that one piece is advertised as the "Cascade de Dew-drops." Energetic endeavours are made in New York to create a love for the highest order of church music; but a review in our columns a short time ago upon a collection of Hymns and Tunes for public worship, recently published in that city, will sufficiently show that the compilers of the work have been more desirous of writing down to the taste of the multitude than of attempting to raise it. We must also remark that a book called "Zion's refreshing showers," which we find extensively advertised, can scarcely appeal to people in search of healthy sacred music; and that a slight want of classification in publishers' catalogues may be too frequently seen, can be proved by the following quotation of the titles of three pieces, which occur precisely in this succession: "Cling to the crucified," "Cock a doodle doo," "Cod liver oil."

There can be no question, however, that high-class music is rapidly making its way in New York, and little doubt can exist of its ultimate triumph. The success of the "Parepa-Rosa Opera Company" has, we believe, done very much towards popularising the best lyrical works; for Mr. Carl Rosa is an artist with a real love for the task he has undertaken, and not a mere speculative caterer for the multitude. Those excellent vocalists, Miss E. Wynne, Madame Patey, Messrs. Santley, Patey, and Cummings—known as the "Dolby Company"—have also had much effect in deepening the love for Oratorio music; and Mr. Santley, who remains, we believe, for some time in America, will materially strengthen the cast of all the Operas produced by Carl Rosa. We have undoubted proof, too, that the standard sacred works are gradually obtaining a very large sale; and a knowledge of the good will speedily displace the bad. America has a magnificent musical future before it, if it can only learn to blot out the word "sensational" in those grand demonstrations which the people are so eminently suited to organise. It is well-known that the "Boston Peace Musical Festival," which took place in 1869, was a mild affair compared with that announced for the present year; and yet, when we find that it took place in a building 500 feet long, and 300 feet wide, and constructed to hold between 40,000 and 50,000 persons, it is difficult indeed to conceive how all these figures can be materially multiplied without setting the laws of acoustics at defiance. In the account of the Festival furnished to us at the time by a correspondent, we have some curious information respecting various portions of the performance. Gounod's "Ave Maria," we are told (based upon Bach's Prelude in C major), was exquisitely sung by Madame Parepa, but it was scarcely a desirable solo to select for a *début* in so colossal a building. The same vocalist also gave the solo part of the "Inflammatus," from Rossini's "Stabat Mater," but when the composition was repeated on the fourth day, the Festival had set in with all its fury, and the "solo was sung by about ten young ladies, with the utmost correctness of intonation and precision." Then the Overture to "Fra Diavolo" was given, the principal trumpet part being performed by fifty trumpeters; and also Meyerbeer's "Coronation March," with an orchestra of 1,000 musicians, although it is said of the latter work that it was "not perfect, and indeed proved nearly a failure." But the grand triumph of the Festival was reserved, as might have been expected, for the pieces especially suited to the "colossal" nature of the building. "The Star-spangled Banner," we are informed, "proved a genuine success, and displayed to the greatest advantage the gigantic power of the grand orchestra, military bands, drum corps, organ, artillery, and chiming of

bells. The firing of the cannons, by electricity from the conductor's stand, had really a fine effect, as the instantaneous discharge upon the first beat of each measure in the chorus, may well be compared to the striking of a large drum. The 'Anvil chorus,' from 'Il Trovatore,' by chorus, full orchestra, and artillery (outside) accompaniment, the anvil part performed upon 100 anvils by the Boston Fire-brigade, was excellent, and it was re-demanded with acclamations."

Here, then, we have undoubted proof that where the building is not adapted to the music, the music must be adapted to the building; and that if we are to have an almost unlimited number of listeners, we must have an almost unlimited number of performers. Not only, therefore, must solos for a soprano voice be sung by "about ten young ladies," but every part, vocal and instrumental, must be multiplied in proportion; and anvils, sledge-hammers, and artillery, will be the "additional instruments," with which the feeble scores of Beethoven, Mendelssohn, and other modern composers must be enriched for Festival use. We hope and believe that America will see how destructive is this idea to the furtherance of pure art, and that a healthy reaction will take place when renewed experiments clearly demonstrate that the real enjoyment of music is dependent upon the power of hearing the minutest details of the compositions performed. If good and healthy music is to have the prominent place in their artistic gatherings, we sincerely wish the Americans every success; but if it is to be mixed up with bells, guns, and anvils, we fervently pray that it may for ever remain "distant music," and heartily bless the "world of waters" that lies between us.

The recent Knighthood of two members of the musical profession renews our hope that the art is gradually advancing in the estimation of those whose patronage and power can effect so much towards its progress in this country. The claims of Sir John Goss to the title conferred upon him need not here be enumerated. Both personally and artistically he has so thoroughly won the esteem and admiration of the musical world, that no mark of distinction was necessary, even in his retirement, to recall to mind the many services he has rendered to art and artists during a long and laborious professional life. As a State recognition of these services, however, it cannot fail to be in the highest degree gratifying, both to the recipient and his musical brethren; and we have now only to express an earnest hope that he may live for very many years to enjoy the honour which he has so worthily earned. Sir Robert Prescott Stewart, Mus. Doc., who has been knighted in Dublin, holds a reputation which fully entitles him to the position he has attained. He has long been known as one of the most accomplished musicians of the day; and in Dublin he not only takes high rank as a composer, but since his appointment as University Professor, his public lectures have amply attested his deep study of the art to which he has devoted his life. Several prizes for composition have been won by him in competition at various times: and it is understood that he has been chosen as the representative of Irish Music at the Festival to be held at Boston during the present year. In the active pursuit of his profession, therefore, there can be little doubt that time will but deepen our sense of his worthiness to hold the distinctive title with which he has been invested.

BACH'S JOHANNES PASSION.

A performance of this most interesting Oratorio—the first that has ever been given in England—took place at the Hanover Square Rooms, on Friday morning, the 22nd ult., in aid of the restoration fund of St. Anne's Church, Soho. The work derives interest from the great success that has of late attended its companion composition, the Passion according to St. Matthew, set by the same greatest of masters, and its introduction to our public was an occasion that must be regarded as important in musical history. An analytical comparison of Bach's settings of the two Gospel narratives would far exceed the space at present command, so these remarks must be limited to the performance, which, as a whole, merits high praise, although it was attended with most unfortunate circumstances. From illness and from other causes, two of the principal singers who had been announced were unable to appear; these were Miss Julia Elton and Herr Stockhausen, whose places were filled at the briefest notice by Miss Dones and Mr. Thurley Beale. It was indeed an arduous task to undertake, without such length of study as would give perfect familiarity, music of the complication, the total unlikeness to what we are accustomed to hear, and the embarrassing nature that belongs to this work—the embarrassment lying in the fragmentary structure of the recitative, wherein the part of Jesus enters often with a single ejaculation; difficult as was their duty, however, the two vocalists acquitted themselves with remarkable credit. In the air, "It is finished," Miss Dones proved her musicianship, and made so pleasant an impression that her name will no longer be unknown. Mr. Beale, it must be owned, was not always quite correct, which is matter of little wonder in one who had received his difficult part on the very morning, and who sang without a rehearsal; but, on the other hand, he read the part with great intelligence, and declaimed many of its very significant passages so as to convey, and even to enforce their deep meaning. To notice now those who were prepared for the performance; Miss Banks warbled sweetly the single piece for soprano, "I follow thee also," an air that derived peculiar effect from its organ accompaniment, which has many melodic features of interest and divides attention with the voice part. The Rev. Charles Harvey and Mr. Charles Wade were blameless in the recitatives belonging to the parts of the officer Pilate and Peter; and to Mr. Arthur Wade (son of the rector of St. Anne's parish) belongs very high praise for the distinct enunciation and the highly dramatic manner with which he declaimed the very long and most difficult part of the Evangelist, giving to it great variety of colouring. It is not enough to class this gentleman's performance with those of the other vocalists, for, as it was more trying, his success in it merits more consideration; the close of the recitative which tells how Peter "went forth and wept bitterly," was sung with true pathos, and that which describes the rending of the Temple veil, with energy as appropriate. Mr. Wade was not so successful in the songs, but it would be wanton to complain where there was so much of merit. Mr. W. S. Hoyte (organist of All Saints, Margaret Street) sustained the organ part most admirably; this is not the mere filling up of the orchestral score which is all that is for the organ to perform in some other works of the class; it is often conspicuous and sometimes has the sole accompaniment in the rhythmical pieces, and in the recitative it is left alone with the voice, discharging the duty assigned usually to the pianoforte in the presentation of the Matthew Passion, and to the violoncello and double bass in the works of Handel; its effect was an improvement on both of these, even on the former, but this might have been still better had the chords been less constantly sustained in the recitative; high praise is due to Mr. Hoyte, and is freely awarded. The choir proved careful training on the part of their excellent choirmaster, and some zeal on the part of the vocalists. With Mr. Joseph Barnby lay the main responsibility of the entire performance, and to him belongs the main honour; it is only they who know the practical difficulty and the technical peculiarities of the music that can do justice to the conductor of this work in their esteem, but they must have observed his worth and be ready to accord him its full credit. It is to be regretted that the great length of the composition necessitated the omission of several pieces, but yet this was judicious, for the effect would have been damaged of what was given, had there been more than could be understood on a first hearing of music so grave, and in a manner so little known as that in the present oratorio.

BACH'S PASSION MUSIC AT WESTMINSTER ABBEY.

On Tuesday the 26th ult. Bach's sublime setting of the "Passion" (S. Matthew) was for the second time introduced into the Service at Westminster Abbey. Upon the vast congregation assembled this solemn and deeply religious music created a feeling of reverence for the sacred nature of the subject which it illustrates, beyond the power of words, however eloquently uttered, to produce. The choruses throughout were rendered not only with unerring precision, but with a true appreciation of the text, the Chorales especially, creating an effect which can never be realised in a secular building. It may be mentioned, too, that the fine chorus, "O man, thy heavy sin lament," which immediately precedes the sermon, was sung, and thus the intention of Bach was perhaps more thoroughly carried out than on any former occasion. The whole of the bass music was excellently given by Mr. Thurley Beale; and the tenor part was sustained by Mr. W. H. Cummings in that careful and conscientious manner for which this vocalist has so

long been celebrated. As on previous occasions, he made a profound impression by his rendering of the words "Peter went out and wept bitterly" and the subsequent recitative "My God, my God, why hast Thou forsaken Me." The alto solo "Alas, now is my Saviour" was sung by Master Smith, and the pathetic air, "Have mercy upon me, O Lord" (the violin *obbligato* exquisitely played by Mr. Pollitzer) by Master Self, both with remarkable precision and justness of intonation. These young gentlemen are choristers in Norwich Cathedral, and testify to the admirable training the boys of this choir receive at the hands of their master, Dr. Buck. The orchestra was complete in every department. Mr. C. S. Jekyll presided at the organ, and Dr. Stainer at the harmonium (again kindly lent by Messrs. Cramer and Co.). Mr. Barnby under whose able direction the music was placed, conducted with much skill and judgment. An eloquent sermon highly appropriate to the occasion, was preached by the very Reverend the Dean, who took for his text portions of the 38th, 39th and 42nd verses of the 26th chapter of S. Matthew's Gospel.

CRYSTAL PALACE.

Herr Brahms's pianoforte Concerto, which was given at the Saturday afternoon concerts, on the 9th ult., as usual, caused a divided opinion on the merits of this exponent of the music of "Young Germany." The "Adagio" is unquestionably the most popular movement; but there is much excellent and effective writing throughout the work, the appreciation of which, we think, will grow with a more intimate knowledge of the school to which the composer adheres. Miss Baglehole (a young student of the Royal Academy of Music, and pupil of Mr. W. H. Holmes) attacked the enormous difficulties of this concerto with a confidence extraordinary in one who can have had but limited experience in playing before the public, and displayed a firm touch and executive power which augurs well for her future career. An interesting item in the programme of the 16th ult. was J. S. Bach's "Suite" for orchestra, in D, which was excellently played; and at the same concert Herr Joachim's "Hungarian Concerto" was performed by the composer with extraordinary success. Some good vocal music has been given during the month; but the orchestral works continue to be the real attraction of these concerts.

PHILHARMONIC SOCIETY.

The sixtieth season of this Society commenced at St. James's Hall on the 20th ult., with, we are glad to find, an increased subscription, consequent no doubt upon the removal to a locality where a popular as well as an aristocratic audience can be appealed to. The Symphony in D, of the late Mr. Cipriani Potter, was welcome as a thoroughly artistic work and as a complimentary tribute to one of England's most accomplished composers. The instrumentation of this Symphony is masterly in the extreme, and may be profitably studied by those who delude themselves into the belief that effect is gained by redundancy of scoring. The other orchestral works were Mendelssohn's Scotch Symphony, Beethoven's Overture to "Leonore" (No. 1), and Weber's Overture to "Der Freischütz," all of which went well, under the steady *baton* of Mr. W. G. Cusins. Herr Bagheer made a highly favourable first appearance as a violinist, the more creditable seeing that Herr Joachim played at the same concert. He is a brilliant and confident performer, and both in Tartini's "Trillo del Diavolo" and the "Duo concertante," of Spohr (with Herr Joachim) elicited warm and deserved applause. Madame Peschka-Leutner (from Leipsic) displayed a fine voice and dashing style of execution in Spohr's Scena, "Tu m' abbandoni," but we should like to hear her again before pronouncing upon her capabilities. Madame Patey was the other vocalist, and created a marked effect in Gounod's popular sacred song, "There is a green hill far away."

THE ORATORIO CONCERTS.

At the seventh concert, on the 5th ult., Handel's "Israel in Egypt" was performed with the excellent additional accompaniments of Mr. G. A. Macfarren. Unfortunately a sudden attack of hoarseness prevented Mr. Sims Reeves from appearing, and his place was effectively supplied, under the circumstances, by Mr. Kerr Gedge, who sang "The enemy said" with much earnestness and care, but with an obvious nervousness which the audience had the good taste to sympathise with. The other parts were ably filled by Madame Lemmens-Sherrington, Miss Emily Spiller, Miss Helen D'Alton, Mr. Whitney and Herr Stockhausen. In the air "Thou didst blow," Madame Sherrington elicited well deserved applause; and "The Lord is a man of war" was given by Herr Stockhausen and Mr. Whitney so admirably as to create a genuine enthusiasm with the audience: indeed we have never heard so perfect a rendering of this duet, and there can be no question that a repetition of it would have been insisted upon had the conductor for a moment wavered in his resolution to abolish encores at these concerts. The choruses severely taxed the powers of the choir; and the utmost credit is due to Mr. Barnby for achieving such results, considering the short time he can have for preparation between the performances. The "Hailstone," "He led them through the deep," "Moses and the children of Israel," and "I will sing unto the Lord," were sung throughout with the utmost precision and intelligence; and in the fine chorus "But as for His people," the various gradations of tone were admirably preserved. The eighth concert took place on the 19th ult., when a very fine performance of the "Messiah" was given, the principal vocalists being Madame Lemmens-Sherrington, Miss Annie Sinclair, Madame Laura Baxter (in place of Miss Julia Elton, who was indisposed), Mr. Sims Reeves and Mr. Whitney. The excellent singing of Madame Sherrington and Mr. Reeves in this Oratorio is too well known to need more than a record that we never heard either vocalist in better voice; but it is due to Madame Baxter to say that, called upon at a short notice, she acquitted herself on the whole with much credit; nor can we pass over the finished rendering of "Why do the nations" and "The trumpet shall sound" by Mr. Whitney (the latter having the powerful aid of Mr. T. Harper's trumpet *obbligato*) without according unqualified praise to an artist who is rapidly taking foremost rank as an exponent of sacred music. A good word must also be said for Miss Sinclair, who gave the air "How beautiful are the feet" with so much purity of style and unaffected expression as to elicit the warmest applause. It is needless to say that the utmost justice was done to all the choruses; for it was evident at the first performance of the work this season, that great attention had been paid by the choir to the choral effects intended by the composer, even at the expense of disregarding the many conventionalisms which are so often repeated without question. The "Hallelujah," "For unto us," "All we like sheep," and "Glory to God" were particularly worthy of commendation. At both these concerts Mr. Barnby conducted, and Mr. F. A. W. Docker presided at the organ.

MR. HENRY LESLIE'S CONCERTS.

At the second concert, on the 15th ult., the production of Carissimi's Oratorio "Jonah" was an event of the utmost interest. Everybody who knows anything of the history of music is thoroughly acquainted with the name of Carissimi; but few persons, we imagine, had ever thought that, but for the absence of modern orchestral colouring, one of his works would in the present day almost pass for a modern sacred composition. The secret of this is that Carissimi was an innovator, who, instead of copying old forms, relied upon his own genius for the mode in which his ideas should be expressed; and thus he has served as a model for the many great men who have followed him. Handel, and even Bach, must have been well aware of the incalculable services rendered to sacred art by their predecessor, for it was impossible to listen to the noble double chorus, "And there was a mighty tempest," without being reminded of the gigantic creations of the same type in "Israel in Egypt;" and our recent familiarity with Bach's Matthew "Passion" music proves to us how many of his short choral pieces are moulded on the plan set by Carissimi. Beautiful, too, and thoroughly modern, are the narrative recitatives connecting the principal pieces; and the pathetic air for the tenor, "Just art Thou, O Lord," (finely sung by Mr. Maas), is a model of pure sacred writing. We sincerely hope that we have not heard the last of "Jonah." It is good we should be occasionally reminded that when the grand old composers wrote for voices, they wished those voices to be heard. A glance at the scores even of Handel will show us how much our "additional instruments" have obscured the effect originally intended; and although it may be possible that modern ears may require modern orchestration, it is desirable that we should occasionally "try back" to see whether we are not

departing too widely from the works which delighted our ancestors. Mr. Leslie deserves the utmost credit for presenting us with this valuable specimen of old art; and we sincerely hope that its reception will stimulate him to proceed still further in the same path; for when we consider the many treasures still lying unheeded, it is strange indeed that we should content ourselves with modern imitations of them, simply because they *are* modern. The choruses in "Jonah" were admirably sung; and Miss Ellen Horne, Madame Poole, Mr. Maas (of whom we have already spoken), Mr. Henry Regaldi and Mr. Chaplin Henry, did the utmost justice to the solos. Mr. J. C. Ward presided at the organ, and Mr. J. G. Calcott at the pianoforte, both with a true appreciation of the duties allotted to them. The choral pieces in the miscellaneous part comprised an excellent performance of Sir John Goss's "Thanksgiving Anthem," Bach's Motett, "The Spirit also helpeth us," Schubert's 23rd Psalm, for female voices (remarkably well sung), and a selection of Madrigals. The solo vocalists were Mr. Sims Reeves (who gave "Deeper, and deeper still," and "In native worth" with his usual effect), Misses D'Alton and Sophie Ferrari; and Herr Joachim played in masterly style the two Romances of Beethoven, the second in response to an enthusiastic encore, and Spohr's "Andante," from the 9th concerto.

THE PAREPA-ROSA OPERA COMPANY IN AMERICA.

FROM A CORRESPONDENT.

That very shallow truism, "nothing succeeds like success," is in everybody's mouth. To make money, no matter how, seems to be the fundamental principle of commercial life, and in the "model republic" every man or woman, and consequently, alas! every artist must be governed to a certain extent by a trading spirit to be able to "get on,"—nay, even to make the gifts of nature or the results of culture properly appreciated and rewarded. A felicitous combination of artistic sentiment with pecuniary sharpness is a phenomenon which contradicts the doctrine of affinity; but the really astonishing career of Mr. Carl Rosa as operatic manager and musical director in America, sufficiently proves the existence of such a phenomenon. A genuine artist by instinct, no less than by education, Mr. Rosa venerates the works of the great masters; and, I am sure that the production of such operas as "The Marriage of Figaro," "Oberon," "Don Giovanni," "Der Freischütz," "La Gazza Ladra," and "Der Wasserträger," most of which were first introduced by him to the American public in a complete form and in the English language, has afforded him pleasure of a higher and purer kind than any derived from mere monetary profit. But while exhibiting an ardent desire to raise the standard of public taste, diplomatic skill of the readiest and surest kind has never for one moment been wanting. In a word, Mr. Rosa's administration, regarded as that of a man having at heart the interest of the true artist, dealing with a people still very inexperienced with respect to good music, and under the necessity of making certain concessions even for the sake of art, has up to the present been the most energetic and prudent I know of. His present season of English opera, which commenced last October in New York, has been from the first brilliantly successful. Equally fortunate has been German opera, with Herr Wachtel as the "star" under Mr. Rosa's management, and at this very moment the New York Academy of Music is crowded nightly from pit to dome for the performances of England's greatest baritone, Mr. Charles Santley, whose services our enterprising director was "smart" enough to secure in spite of many competitors. Nor is this all, for no sooner was Mr. Santley made fast by contract, than Mr. Rosa announced a season of Italian opera (to follow the English opera) with a "star combination," including Madame Parepa-Rosa, Miss Adelaide Phillips (a famous contralto here), Herr Wachtel, and Mr. Santley. The Italian season does not begin until April next, and yet fourteen hundred dollars worth of tickets "went off," as subscription, at the box-office directly after the first advertisement appeared. "Nothing succeeds like success" certainly, but Mr. Rosa's managerial career is dignified by a genuine artistic purpose, which raises it far above that of the ordinary dealer in music.

Madame Eugène Oswald, a pianist of whom we have often expressed our favourable opinion, gave a concert at St. George's Hall, on the 1st ult., with unqualified success. Madame Oswald's powers were severely tested in compositions by Beethoven, Schumann, Liszt, &c., and she also performed Weber's duet for pianoforte and clarionet, with Mr. Lazarus, which proved a highly attractive item in the programme. The concert-giver was assisted in the instrumental department by Herr Pollitzer (violin), and Mr. Paque (violoncello), and the vocalists were Miss Blanche Reives, Miss Estelle Emrick and Mr. H. Griffiths.

The Brixton Choral Society gave an excellent performance of Haydn's "Creation," at the Angell Town Institution, on the 4th ult. The principal vocalists were Miss Katharine Poyntz, Mr. Montem Smith (who created a marked effect in the air "In native worth"), and Mr. Lawler. The choruses (under the able direction of Mr. Lemare) were on the whole satisfactorily rendered; and Mr. John Harrison presided at the organ with much care and judgment.

The North London Vocal Union gave a performance of Haydn's "Creation" on the 12th ult., in the Theatre of the Islington Literary and Scientific Society. Miss Susannah Cole, Mr. Thurley Beale, and Mr. Horatio Perry were the soloists, all of whom were highly effective. The energy and precision with which the choruses were rendered left nothing to be desired, and great credit is due to the members of the Society and their talented conductor Mr. Glenn Wesley. The pianoforte playing of Mr. Alfred Newton, the accompanist to the Society, was one of the principal features of the concert. The performance elicited frequent applause from a numerous and appreciative audience. The Vocal Union, although only established about six months, already gives indications that it will soon take a prominent position amongst the principal choral Societies.

Mr. Kingham, the blind pianist, gave his first concert in the Westbourne Hall, Bayswater, on Tuesday evening, the 12th ult., assisted by Miss Ellen Glanville, Mdlle. Leonè, Miss Ashton, Signor Rocca, Mr. Frank Elmore, &c. Madame Dryden was highly successful in two harp solos; and Miss Glanville being encored in Macfarren's song, "The beating of my own heart," gave in answer Bishop's ballad, "Love has eyes." Mr. Kingham played both his pieces in admirable style. The concert was well attended.

We are requested to state that Mr. J. E. Naylor has resigned the appointment of Organist and Choirmaster to St. Paul's Church, Great Portland Street.

A performance was given at Brunswick Chapel, Dorset Square, on the 15th ult., in connexion with the opening of a new organ, built by Mr. Thos. A. Jennings, of Hackney Road. Miss Ellen Glanville, Miss Julia Derby, Miss Smith, Mr. Thos. Morgan, Mr. Travers and Mr. Corbett sang several solos and concerted pieces. Mr. Geo. Amphlett Morgan accompanied on the organ, and also played a selection of compositions, displaying to great advantage the fine tone of the instrument.

Mr. W. R. Bourke gave a lecture, entitled, "An Evening with Mendelssohn," to the members of the St. Barnabas Mutual Improvement Society, in the School-room, Harvest Road, Holloway, on Monday the 18th ult. After giving a general outline of Mendelssohn's life, as gathered from his letters, the "Recollections" of Devrient, the "Reminiscences" of E. Polko, and a tract by Sir Julius Benedict; the lecturer traced his musical career, and by the favour of some lady and gentlemen amateurs, and Mr. R. Stokoe, organist of St. Barnabas, introduced a great number of illustrations, comprising selections from his instrumental works, vocal pieces from "St. Paul" and "Elijah," and part-songs. Miss Baillie, Miss Chadwick and Mr. Stokoe were the pianists. Mr. Bliss and Mr. Baillie respectively performed on the violin and violoncello, and Miss Norman and Mr. Pakeman were the principal vocalists. The audience, a large one, by its hearty and frequent applause, testified its approbation both of the lecture and the musical illustrations.

The North London Choral Association gave a concert on the 27th February, at the Town Hall, Shoreditch, before a crowded audience. The Oratorio was Mendelssohn's "Elijah," which was thoroughly successful. The principal vocalists were Miss Matilda Scott, Miss Julia Derby, Miss E. Rycroft, Miss Le Martaine, Mr. G. Carter (Westminster Abbey), and Mr. R. De Lacy (St. Paul's Cathedral), all of whom gave much effect to the solo music, "Hear ye Israel," by Miss Scott, "If with all your hearts," by Mr. Carter, and "It is enough," by Mr. R. De Lacy, being especially worthy of mention. The chorus and band numbered nearly 400 performers. All the choruses were given with commendable firmness and precision. Mr. Bassett conducted with his usual ability.

The very excellent Chamber-Music Concerts, under the direction of Mr. Henry Holmes, are progressing with much success at the Hanover Square Rooms. At the first concert,

on the 21st February, Mr. Walter Macfarren's performance of the pianoforte Sonata in F, of Paradies, was an interesting item in the programme. Although the "music of the future" may be steadily progressing, it is good that the "music of the past" should not be forgotten; and we shall be always glad to find the resuscitation of these works placed in such able hands. The reception of the Sonata proved that Mr. Macfarren had not miscalculated the taste of his audience. During the five concerts of this series we are promised some of the best specimens of the chamber-music by Beethoven, Mendelssohn, Spohr, Mozart, Schumann, &c.; and amongst the works of living composers, we are glad to find the name of E. Silas.

The Prospectus of the Royal Italian Opera for the present season (which commenced on the 26th ult.) has an interest apart from the promises of well-known works, to be supported by well-known artists, for Wagner's "Lohengrin" is the opera placed first in the list, as if indeed it were anticipated by the spirited lessee that the trial of this remarkable composer by an English jury would prove the most important event of the session. Lovers of musical progress will unite in thanking Mr. Gye for thus boldly challenging the opinion of his subscribers and the public on the "music of the future;" and although, as a mere commercial speculation, it may be a question whether it would not have been more politic to produce "Tannhäuser" first, it is certain that at least an intellectual minority will prefer to sit in judgment upon the later development of the composer's style. The principal characters in this work will be entrusted to Madlle. Marianne Brandt, Herr Koehler, and Madlle. Emmy Zimmermann, all fresh comers to this country. An entirely new opera, called "Gelmina," composed by the Prince Giuseppe Poniatowski, in which Madame Adelina Patti will sustain the principal part, and "Il Guarany," an opera by Carlo Gomes, a young and comparatively unknown musician, produced with much success the year before last at Milan, are also promised. Amongst the works to be given during the season, one of the most attractive will undoubtedly be Auber's "Les Diamants de la Couronne," the part of *Catarina* by Madame Adelina Patti, and we are also glad to find that Cimarosa's sparkling little opera. "Le Astuzie Femminili," which was so well received last year, is included in the list. In addition to the names already mentioned the vocalists who will make their first appearance in England are Madlle. Albani (from the Pergola Theatre, Florence), Madame Saar (from La Scala, Milan), Signor Cæsari (also from La Scala), Signor Dodoni (from the Imperial Opera, St. Petersburg), and Herr Verenrath (from Copenhagen). The services of Madame Patti, Madame Pauline Lucca, Madlle. Mathilde Sessi, Madame Miolan-Carvalho, Madlle Scalchi, Madame Monbelli, Signori Nicolini, Graziani, Naudin, Bagagiolo, Cotogni, and Monsieur Faure have also been secured; and the stage management will be, as usual, under the experienced direction of Mr. A. Harris. Signor Vianesi and Signor Bevignani divide the post of conductor; and so, unfortunately, this department will be the weak point in one of the strongest programmes of arrangements yet issued from this establishment.——The Prospectus of Her Majesty's Opera, Drury Lane, promises us two works which will certainly be welcome to the subscribers, although we cannot agree with Mr. Mapleson in calling them "novelties." Cherubini's "Les Deux Journées" (which is to be produced under the title of "I Due Giornati") has never before been heard in this country, but Auber's "Les Diamants de la Couronne" is well-known here, although the libretto has not yet been forced into the Italian language; and we much regret that at both Opera houses (where the work is announced for this season) such a desecration of the composer's intention should be compulsory. The new comers at Drury Lane are Madlle. Carlotta Grossi (from Berlin) Madlle. Marie Roze (from the Opéra-comique, Paris), Signor Rota (from the Imperial Opera, St. Petersburg), and Signor Meo (from the Imperial Opera, Moscow). The company also includes Mesdlles. Christine Nilsson, Marie Marimon, Titiens, Colombo, and Baurmeister, Madame Trebelli-Bettini, Signori Fancelli, Vizzani, Rinaldini, Sinigaglia, Mendioroz and M. Capoul, Signori Agnesi, Borella, Zoboli, Casaboni and Foli. Sir Michael Costa retains his post of conductor and director of the music, the principal violin being in the able hands of M. Sainton. The season is announced to commence on Saturday the 6th inst. * * * Second editions of Prospectuses, with additions, are novelties, but this year we have had one from each house. In these we are informed that Mr. Mapleson has engaged the great tenor, Signor Italo Campanini, Miss Kellogg (who is already well known here) and Madlle. Victoria Bundsen (from Stockholm); and that Mr. Gye has added Madlle. Alvine Ohm and Madlle. Caroline Smeroschi to the list of singers mentioned in his former announcement.

Mr. Cusins's Oratorio, "Gideon," was performed for the first time before a London audience at St. James's Hall on the 14th ult., the principal parts being ably filled by Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, Mr. Hilton and Mr. Lewis Thomas, and the choruses being rendered with commendable precision by the St. Thomas's Choral Society and other Metropolitan Societies. We have already expressed our favourable opinion of this work on its production at the last Gloucester Festival; and have now only to record its complete success on the present occasion. Madame Patey gave the song, "The eyes of the Lord," with so much real pathos as to secure a demand for its repetition, a compliment which was likewise awarded to the clever Battle Chorus, "The sword of the Lord and of Gideon," Miss Bertha Griffiths and Madlle. Arnim rendered important service in the music assigned to the two Angels; the harp part was admirably played by Mr. John Thomas, and Mr. Hamilton Clarke presided with much judgment at the organ. The orchestra, under the leadership of Herr Straus, was everything that could be desired. Two MS. Part-songs for female voices by Dr. Ferdinand Hiller were excellently given in the miscellaneous part by some pupils of the Royal Academy of Music, the second of which, "May Bells," a charmingly fresh composition, was encored. An interesting "Festlied," by Meyerbeer, was also performed for the first time in this country, the solos being sung by Miss Edith Wynne, Mr. Cummings, and Mr. Hilton, and a highly artistic performance of Weber's *Concertstück*, by Mr. Cusins, elicited the warmest applause. Signor Randegger accompanied the trios on the pianoforte, and conducted the *Concertstück*.

A private concert was given on the 24th February, at 202, Camden Road, by Miss Maclean and Miss Tranent, two young artists, who before entering on their professional career, were desirous of gathering around them a circle of friends upon whose opinion they could rely. That the verdict of this somewhat critical jury was favourable may be confidently inferred from the demonstrations of approval with which the efforts of the concert-givers were greeted throughout the evening. Miss Maclean (who has, we understand, studied under Sir Sterndale Bennett) is a pianist with a firm touch, a rapid finger, and a delicacy of expression which cannot fail to be appreciated in a public concert-room. Her performance of Sir Sterndale Bennett's Sketches, "The Lake," "Millstream" and "Fountain," elicited much applause, the last being re-demanded; and in three of Handel's pieces, and Dussek's Sonata in B flat, for pianoforte and violin (in which she was joined by Herr Louis Ries) she was also highly successful. Miss Tranent has a pleasing voice, and sings with expression and refined feeling. Bishop's "Tell me, my heart," and Gounod's "Quando a te lieta" were well selected as a contrast of style; but we should have been glad to hear her in some vocal pieces of more importance. Herr Ries played Beethoven's Romance in F with his usual skill; and some songs by Mr. Lewis Thomas completed a very enjoyable little concert.

The Birmingham Amateur Harmonic Association announces three concerts, commencing on the 14th May, the programmes of which will include Beethoven's "Mount of Olives," Handel's "Esther," Hummel's Third Mass, and Sullivan's Cantata, "On Shore and Sea." As last year the Association produced Handel's "Jephtha," for the first time in Birmingham, and the forthcoming performances will comprise many works but little known, it will be seen that these concerts are deserving of the highest patronage.

The 157th Annual Festival Dinner of "The Most Honourable and Loyal Society of Ancient Britons," was celebrated on St. David's Day at Willis's Rooms, St. James's, under the presidency of the Right Hon. Lord Justice James. The object of the festival is to promote the interests of the Welsh Charity School, situated at Ashford, Middlesex. During dinner a selection of music was played by the band of the Royal Artillery, including "The Carmarthen March," the "Glamorgan March," "March of the Men of Harlech," &c. The grace after dinner "Clod i Dduw a fyddo byth, am ei vaeth vendithion 'oll," arranged to an ancient Welsh air by Mr. Brinley Richards, was sung with great effect by the choir, conducted by Mr. William Davis (Mynorydd). After the chairman had given the health of the Queen, "God save the Queen" was sung by Miss Edith Wynne, Miss Severn, and choir. The next toast, "The Prince and Princess of Wales and the rest of the Royal Family," was followed by "God

bless the Prince of Wales," by Miss Edith Wynne and choir. During the evening Miss Edith Wynne sang two Welsh songs and, with Miss Severn, a new duet, "Home" (Brinley Richards). The children of the Welsh School marched round the room, preceded by the Stewards wearing hats with the plume of the Prince of Wales, and sang with much simplicity and expression "the Ode," written expressly for the occasion by Sir Francis Doyle, and adapted to an ancient Welsh melody, "Llwyn On," by Mr. Brinley Richards. A list of subscriptions, amounting to over £800, was read by the Secretary. At the request of Mr. Brinley Richards, three Welsh harpers had been commissioned by Lady Llanover to take part in the musical programme. The performance of Gruffydd, Harper Extraordinary to the Prince of Wales, was greeted enthusiastically by the representatives of the Principality. The scene of three Welsh harpers playing melodies of their country upon the National Triple-stringed Harp was the "sensation" of the evening—such a thing as three Welsh harps playing together never having been witnessed at such a meeting, and it will be long remembered by all present. The list of music contained "St. David's Day," sung by Mr. John Evans, and the "March of the Men of Harlech" (chorus) arranged by Mr. John Thomas. The musical performances were under the direction of Mr. Brinley Richards, who (with all the ladies and gentlemen mentioned) gave his gratuitous services in aid of the Charity.

We are glad to find that Dr. John Stainer has been appointed Examiner in Music for the Oxford Local Examinations of this year.

At Mr. J. Baucutt's Musical and Literary Entertainment, given in the Pimlico Rooms on the 11th ult., Miss Emily Hardy created a marked effect by her excellent playing of two solos on the violin, both of which were unanimously redemanded. Mr. E. Foot, who has a good tenor voice, was also encored in the song, "Let me like a soldier fall." The Misses Hardy acquitted themselves creditably in a pianoforte duet, "The Men of Harlech," and Miss Bullock's song, "The lover and the bird," was rendered with much expression. The other performers were Messrs. Baucutt, Stein, Turck and Linging. Messrs. W. D. Sumner and Brownlow Baker were the accompanists. The entertainments will be given every Monday till the end of this month.

The members of the Christ Church, Newgate Street, Voluntary Choir gave their third annual concert on the 5th ult., at the Literary Institution, Aldersgate Street. Several part-songs and choruses were well sung, especially Mendelssohn's "Three love scenes," from the well-known "Open Air Music." Solos were given by Misses Butterworth, Hadow, Harding, Parker, White and Tetlow, Messrs. Salmon, Grew and Robinson. The Quaver Glee Union also contributed some highly effective concerted pieces. Mr. J. T. Cooper conducted very ably, and Miss Cooper accompanied in a musicianly manner. A duet concert-overture, "The Merry Wives of Windsor" (composed by Mr. Cooper, and performed by him and Miss Cooper), was rendered in excellent style, and warmly applauded. Miss Davis played a pianoforte piece by Blumenthal, with much brilliancy; and altogether the concert was a great success. We must not forget to mention Mr. Gordon's clever rendering of Rossini's buffo song, "Largo al factotum," which obtained an enthusiastic encore; and that a new sacred song, by Mr. Cooper, entitled "Saved" (composed for the recovery of H.R.H. the Prince of Wales), was also greatly appreciated.

Two of Mr. Willem Coenen's "Three Chamber Concerts of Modern Music," announced in our last number, have been given at the Hanover Square Rooms during the past month. The work which undoubtedly created the greatest interest at the first concert was Brahms's pianoforte Quartet in G minor, op. 25, certainly one of the best specimens of the modern German school that could have been selected. There can be little doubt that this composer is rapidly making his way in this country; and the thanks of all lovers of musical progress are due to Mr. Coenen for affording us the means of fairly judging his merits. The quartet was played to perfection by Messrs. Coenen, Wiener, Zerbini, and Daubert. The "Novelletten," for pianoforte, violin, and violoncello, by Niels W. Gade, are exceedingly favourable examples of a writer whose compositions appear to have been strangely neglected. They were all received with much pleasure by the audience, especially the second number. The vocalist was Miss Sophie Ferrari, who was highly successful both in Schubert's "Adina," and Henry Smart's "White and Red." A composition of Brahms was again the principal feature at the second concert—a Trio in B, op. 8, for pianoforte, violin, and violoncello—which was excellently performed by Messrs. Coenen, Wiener, and Daubert, and received with decided favour. With much of the mysticism of the modern German school, there is real, solid and effective writing in this work, the "Scherzo," especially, being exceedingly attractive, even to a thoroughly popular audience, and the Finale, starting with a melodious and well-marked subject, showing much constructive power and knowledge of the capabilities of the instruments. Schumann's Quartet, op. 41, No. 3 (well played by Messrs. Wiener, Amor, Zerbini, and Daubert) is a good example of a style which scarcely yet has won the sympathy of an English audience. The "Adagio" contains some really beautiful points, and the "Finale" is vivacious and effectively written for all the instruments; but a feeling of weariness creeps over the listeners during the progress of some of the movements; and, as a whole, the work is disappointing. Chopin's Sonata in G minor, op. 65, for pianoforte and violoncello, is a composition which, despite much merit, we care not to hear again. The "Scherzo" and "Finale" are perhaps the best movements; but we know many works by English composers which would have been much more welcome; and, unless indeed Mr. Coenen has strictly limited himself to the presentation of modern German compositions, it seems strange that some opportunity for contrast should not be afforded. The duet was played *con amore* by Messrs. Coenen and Daubert. Miss Sophie Ferrari was unavoidably prevented from appearing, and her place was supplied by Madame Emmeline Cole, who sang "Nobil Signor" and "My mother bids me bind my hair" with much success. At both concerts Mr. J. B. Zerbini was an excellent accompanist.

The members of the St. Pancras Choral Society gave their annual concert on the 20th ult., under the direction of their able conductor, Mr. George Heins. The principal vocalists were Miss Kirby, Miss Burrows, Miss H. L. Yeo, the Misses Hunt, Messrs. Blaby, May and F. Champneys, all of whom were highly effective in the solo music allotted to them. The vocal concerted pieces were exceedingly well given by the choir; and a pianoforte duet, by Miss Hancock and Mr. R. T. Heins, and a pianoforte and violoncello duet, by Miss E. Scadding and Mr. Scadding, received much applause.

At the series of concerts given by the St. John's Wood Society of Musicians, under the direction of Mr. Lansdowne Cottell, Sir Julius Benedict's "Hymn to Faith," Macfarren's Cantata "May-Day," and several other standard works have been given with much success. We hear highly favourable accounts of the solo singing of Miss Alexandrina Dwight and Mr. W. Charles Bell, both of whom are said to possess excellent voices. At these performances Mr. Cottell is assisted in the pianoforte accompaniments by Mr. Carl Weber.

It is with much regret that we record the death, on Sunday, the 17th ult., at his residence, Foregate Street, of Dr. Philip Henry Williams, at a comparatively early age. The late lamented gentleman was the son of Sir John Bickerton Williams, who practised for many years as an eminent lawyer in Shrewsbury, and was the author of the "Life of Sir Matthew Hale," and other valuable works. Dr. Williams has long been physician to the Worcester Infirmary, and, on his resignation, owing to severe indisposition, the governors, at their annual meeting on the 1st ult., adopted a resolution expressing great regret for the loss of his valuable services, conveying their thanks to him for the same, and also electing him one of their consulting physicians. In addition to the benefits he conferred upon this institution, Dr. Williams has been eminently useful to the cause of the Clergy Charity by the able manner in which he filled the office of honorary secretary to the Worcester Musical Festival; and it is mainly owing to him that the two last festivals have been so brilliant and successful, his untiring courtesy, discretion, and musical knowledge rendering his services in this capacity really invaluable.

On Friday, the 15th ult., the members of the Greville Choral Society met to rehearse Handel's Oratorio "Samson," after which they presented their hon. conductor, Mr. E. Sharp, with a very handsome timepiece, as an acknowledgment of his valuable services.

The concert of Mr. Walter Bache, which took place at the Hanover Square Rooms on the 21st ult., was remarkable as an illustration of the sincerity with which a real artist can sacrifice what the world would call a "good position" for the sake of promulgating the principles in which he has faith. Mr. Bache is an excellent pianist; but we do not think that either his playing or that of the fine orchestra engaged on the occasion will convert England to a belief in the real worth of Liszt's music, of which perhaps his "Fest-

Klänge," No. 7 of the "Poèms Symphoniques," and "Les Préludes" (both of which were performed at this concert), are fair specimens. Mr. Bache has, however, a right to a hearing; and we are bound to say that he spares neither exertion nor expense in the presentation of the Abbé's works.

The 149th Festival of the three choirs of Worcester, Hereford, and Gloucester will be held in Worcester on Sept. 10th, and three following days. The services of Mdlle. Titiens, Madame Lemmens-Sherrington, Madame Patey, Mr. Santley and Mr. Lewis Thomas, have been secured, and other important engagements are pending. The band and chorus will be in every respect thoroughly efficient. A specially interesting feature of the festival will be the production of Bach's "Passion Music" (S. Matthew); the "Messiah" and "Elijah" will, of course, occupy their usual prominent places in the programme; and on Thursday morning a selection will be given. There are eighty-four stewards, comprising the nobility and gentry of the county. The sermon will be preached by the Rev. Canon Barry. The members of Mr. Done's Festival Choral Society have commenced their rehearsals, under Mr. Done's personal superintendence. For some time before his decease, Dr. Williams had been compelled, on account of failing health, to resign the post of Secretary, the duties of which he has for many years ably and zealously discharged, and the Rev. T. L. Wheeler, senr., has been appointed to that office. From his long connection with the city, his practical knowledge in respect of all matters incident to the Festival, and his well-known business tact and ability, the Rev. Mr. Wheeler is specially qualified to occupy this important and onerous position, and the committee are fortunate in having obtained so worthy a successor to the lamented Dr. Williams.

Sir John Goss.—At a meeting of professional and amateur musicians, recently held at the College of Organists, it was determined to invite the new Knight to a public banquet at the Albion on the 17th inst., on which occasion Mr. W. H. Gladstone, M.P., will take the chair. In consideration of the long and useful service rendered by the veteran composer to musical art, it has been proposed to raise a fund for the purpose of endowing a musical scholarship, or presenting some suitable testimonial to him on his official retirement from St. Paul's Cathedral. Gentlemen desirous of assisting should communicate with Mr. R. Limpus, hon. secretary, 41, Queen-square, Bloomsbury.

Reviews.

Novello, Ewer and Co.

Te Deum. Composed for Her Majesty's Thanksgiving at St. Paul's Cathedral, by John Goss.

It is but seldom that it falls to the lot of any composer to have such an opportunity of making his art prove herself the handmaid of all that is sacred and devotional, as was offered to the author of this work. At any time, the gratitude of a mother for the mercies vouchsafed to her son, must touch the heart; how then can words describe the feelings of those who were present at the impressive ceremony when a mighty nation like one family, joined its royal head, in thankfulness. When the first notes of this Te Deum rang through the fine dome of St. Paul's, thirteen thousand hearts were longing to answer to their echo. But on the other hand, it must not be forgotten that the Muse which inspires musical genius is not always obedient to a sudden call, and may even show a petty perverseness in wilfully absenting herself when hurriedly invoked, and the means of performance may not be adequate to the conceptions of the author. Mr. Goss had but a short notice that he was required to compose this Hymn and an Anthem, and his resources were limited to two hundred voices, accompanied by an unfinished organ, and he was also required to keep its length within small bounds. But we are glad to say that this setting of the great catholic hymn needs no apology. The opening is bold and broad in effect, the modulations being simple but well contrasted. The Ter Sanctus is given in the relative minor (B minor), passing at once to a chord of G major, thence to a most effective chord of E flat *fortissimo* at the words "Heaven and earth are full of the majesty of Thy glory," by the end of which sentence the original key D has again asserted itself. The succeeding words are given out on a subject for imitation, and the parts are interweaved and added to each other in the excellent manner which characterizes so many of Mr. Goss's church compositions. A charming contrast to the previous [illegible] of music is given at the words, "Also the Holy Ghost the Comforter." Some cleverly handled discords at the words "the sharpness of death" lead into the key of B major at the words "Thou didst open the kingdom of heaven." The return to the key of D from that of B, at "Thou sittest at the right hand of God," is one of the finest effects in the work. From the entry of the words "We believe that Thou shalt come to be our judge," a continuous flow of thoroughly sweet melodies leads to the bolder rendering of "day by day." The prayer "Vouchsafe, O Lord," leads by a *crescendo* to a *forte* passage, "O Lord, in Thee have I trusted," the remaining few words bring the Te Deum to a close—*piano*. As a whole this setting must be pronounced well worthy of its author's reputation; as in his other works, the vocal part-writing is of the smoothest kind, the use of the Antiphonal singing well chosen, and the modulations are carefully contrasted. It must be a matter of regret to all church musicians, first—that Mr. Goss was limited to a length of 12 or 13 minutes; next, that a full orchestra was not placed at his disposal. Under such circumstances, no doubt a more important work would have come from Mr. Goss's pen; but with all the disadvantages which surrounded the author, he has produced a composition which will doubtless for many centuries be used not only as a special, but ordinary, embodiment of the thanks of devout worshippers.

"The Lord is my strength and my song." Anthem, composed for Her Majesty's Thanksgiving at St. Paul's, by John Goss.

This work, the fellow-production of the one above reviewed, is full of bright and cheerful themes, many of which are given out by the voices in unison, some being afterwards used as foils to other equally pleasing counter-melodies. Short solo passages are given to a bass voice from time to time. The re-entry of the main theme is preceded by a most effective, though not strikingly novel use of the chord of the diminished seventh; and the imitation towards the close of the first movement to the words "Open me the gates of righteousness," is beautifully written. After this, a short *Largo*, of the choral-recitative type, leads to the tune "Gotha," with an organ-bass moving in counterpoint, to which a few bars are attached as a *coda* to the words, "Hallelujah. Amen." This Anthem, as a whole, is more noticeable for its brightness than its depth; and if it does not add largely to its writer's fame, it will at least show that his pen has not forgotten its power and need not cease its labours, although its master is about to retire from the more fatiguing physical work of his profession, laden with the good-wishes and respect of all his brother labourers.

I cried unto the Lord. Anthem, for five voices, by C. Swinnerton Heap, Mus. Doc., Cantab.

This is a charming piece of music in which the effects are divided between the voices, the organ, and the combination of both. The harmony is fresh and pure, and the voice parts are all melodious. There are some admirable instances of the use of the augmented 5th on the 3rd of the minor key, sometimes accompanied with the 3rd only, sometimes with the 7th also—the inversion of the suspended 9th—a combination as unhackneyed as it is beautiful. The unexpected introduction of the chord of D♭ at page 8 on the word "heard," gives it appropriate force in the sentence "and He heard me," and by the simplest means, induces a bold and very striking modulation into the key of A♭. In more than one place, the voices are left without accompaniment, in some of which the organ gradually enters, first with the pedals only, then with the duplication of an inner part in a higher octave, and in others the organ has alternate phrases with the singers. It might be wished that the figure of arpeggios, that accompanies the opening strain for tenors only, had been alluded to in the course of the piece, since it would have formed a pleasant relief to the uniformity of the motion, and would have seemed to embrace the whole in one prevalent idea; the figure is resumed however towards the end, and happily reminds us there of its good effect at the beginning. The anthem is dedicated to Dr. Monk of York, of whom, it is said the young Cambridge doctor was once a pupil, and it reflects equal credit on master and scholar.

Praise the Lord, and call upon His Name. An Anthem, composed by Sir George Elvey, Mus. Doc., Oxon.

Here is a broad, bold, brilliant, and dashing specimen of vocal writing, to which the organ part gives support, and, in some felicitous places, contrasts, the latter especially, in the setting of the word "Hallelujah" towards the end. Its fresh frank effect springs mainly from its generally diatonic character, a style fromwhich the youngest writers of the day

Sing lullaby.

MADRIGAL FOR FOUR VOICES.

GEORGE GASCOIGNE, 1575. C. E. HORSLEY, 1871.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

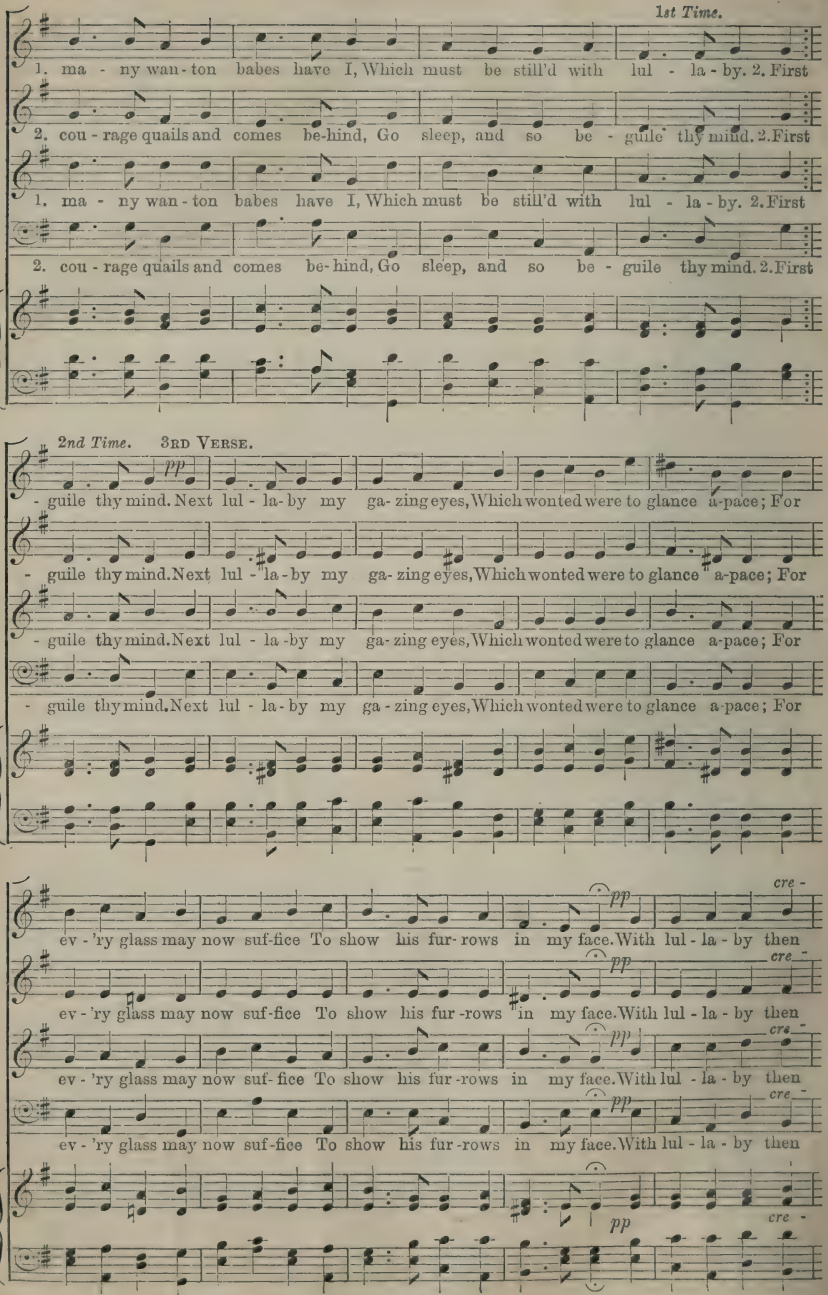
Moderato.

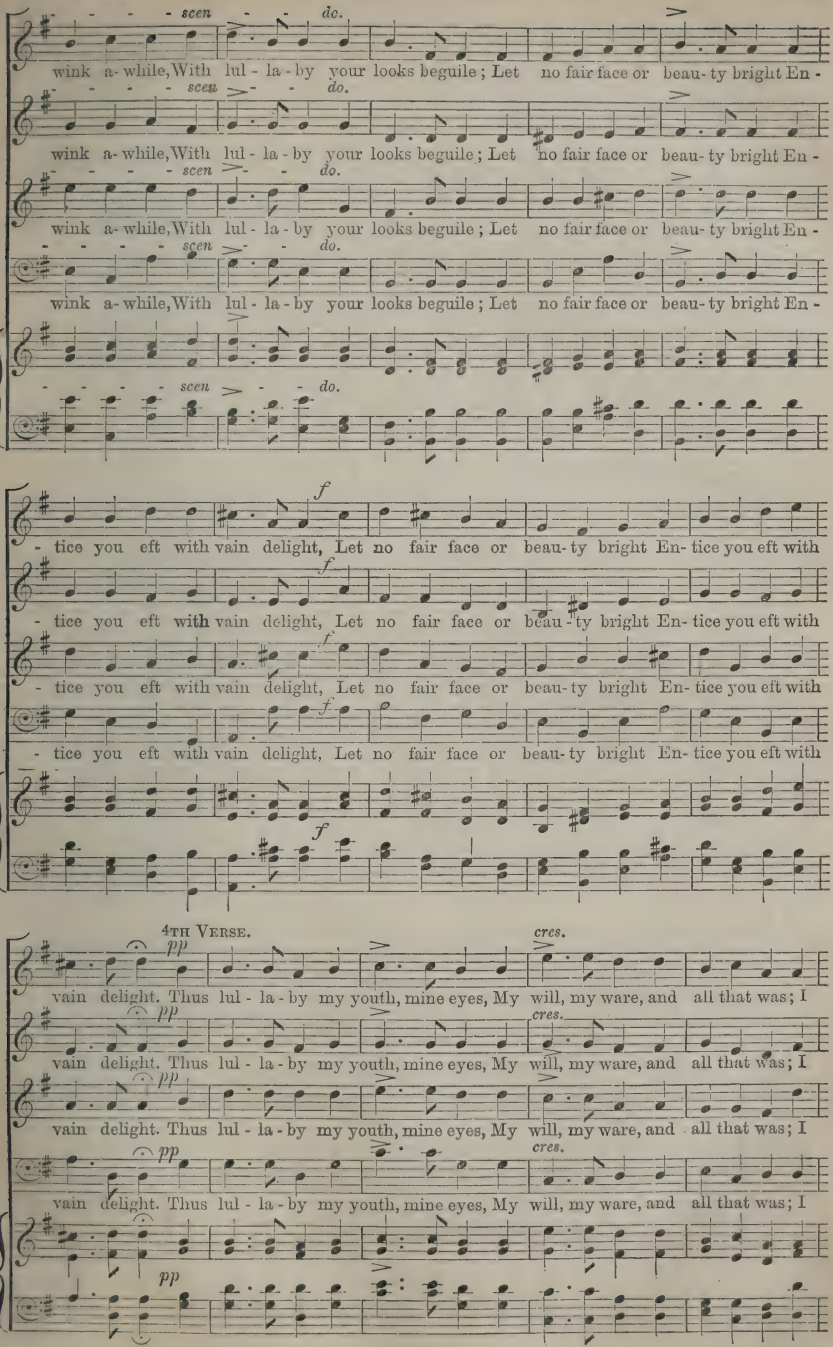
1st TREBLE. 2nd TREBLE. TENOR (8vc. lower). BASS. ACCOMP. *ad lib.*

1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And
2. lul - la - by my youth - ful years, It is now time to go to bed; For
1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And
2. lul - la - by my youth - ful years, It is now time to go to bed; For

1. lul - la - by can I sing too, As wo - man - ly as can the best; With
2. crook - ed age and hoa - ry years, Have won the ha - ven with - in my head; With
1. lul - la - by can I sing too, As wo - man - ly as can the best; With
2. crook - ed age and hoa - ry years, Have won the ha - ven with - in my head; With

1. lul - la - by they still their child, And if I be not much be - guil'd, Full
2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since
1. lul - la - by they still their child, And if I be not much be - guil'd, Full
2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since


1st Time.
1. ma - ny wan - ton babes have I, Which must be still'd with lul - la - by. 2. First
2. cou - rage quails and comes be-hind, Go sleep, and so be - guile thy mind. 2. First
1. ma - ny wan - ton babes have I, Which must be still'd with lul - la - by. 2. First
2. cou - rage quails and comes be-hind, Go sleep, and so be - guile thy mind. 2. First
2nd Time. 3RD VERSE.
pp
- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a-pace; For
- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a-pace; For
- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a-pace; For
- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a-pace; For
pp
cre -
ev - 'ry glass may now suf-fice To show his fur - rows in my face. With lul - la - by then
ev - 'ry glass may now suf-fice To show his fur - rows in my face. With lul - la - by then
ev - 'ry glass may now suf-fice To show his fur - rows in my face. With lul - la - by then
ev - 'ry glass may now suf-fice To show his fur - rows in my face. With lul - la - by then
pp
cre -


scen do.
wink a-while, With lul-la-by your looks beguile; Let no fair face or beau-ty bright En-
tice you eft with vain delight, Let no fair face or beau-ty bright En-tice you eft with
4TH VERSE.
pp
cres.
vain delight. Thus lul-la-by my youth, mine eyes, My will, my ware, and all that was; I

pp
can no more de - lays devise, But wel-come pain, let pleasure pass. With lul - la-by now
can no more de - lays devise, But wel-come pain, let pleasure pass. With lul - la-by now
can no more de - lays devise, But wel-come pain, let pleasure pass. With lul - la-by now
can no more de - lays devise, But wel-come pain, let pleasure pass. With lul - la-by now
mf
cres.
take your leave, With lul - la-by your dreams deceive ; And when you rise with waking eye, Re-mem-ber then this
take your leave, With lul - la-by your dreams deceive ; And when you rise with waking eye, Re-mem-ber then this
take your leave, With lul - la-by your dreams deceive ; And when you rise with waking eye, Re-mem-ber then this
take your leave, With lul - la-by your dreams deceive ; And when you rise with waking eye, Re- mem-ber then this
f and slower to the end.
lul - la - by, And when you rise with waking eye, Re- member then this lul - la - by.
lul - la - by, And when you rise with waking eye, Re- member then this lul - la - by.
lul - la - by, And when you rise with waking eye, Re- member then this lul - la - by.
lul - la - by, And when you rise with waking eye, Re- member then this lul - la - by.
f and slower to the end.

are too prone to wander, and the consequence in their writing is—where indecision and confusion of key are escaped—sentimentalism in feeling and technical weakness. The beginning and end of the piece are in 3-4 time, and are separated by an episodical verse or semi-chorus in common time; seemingly the same quickness should prevail throughout, and the variation of measure and even of idea makes not truly a change of movement. An oversight of the talented composer is the similar motion to 8th—E A in the top part with G♯ A in the bass—page 6, bar 4 from end, which has as bald an effect as that ancient worthy must have felt who made the law against the progression. Again, there is a little inadroitness in the use of the chord of D, the tonic, after that of E minor, the supertonic, at page 9, score 2, bar 4, where the effect would have been clearer, had the chord of E been retained with D, and perhaps F♯ also, as passing notes. The organ part is written, so to speak, for the pianoforte, having notes below the range of the organ key-board, and having full chords (after the manner of old pianoforte arrangements), so low that the goodness of their effect on the pianoforte is questionable, but on the organ cannot be believed in for a moment; doubtless the author intends that the organist should alter, at his discretion, passages wherein such impracticable notes occur, so as, at least, to have the true bass notes at the bottom; but an author should be thankful to have the notes played that he does write, and is injudicious to rely on the discretion of anyone but himself to fit his music for his means. The free and frequent use of the high G and F for the sopranos, and their iteration with syllables, almost restricts the use of this very telling anthem to cathedral choirs, or to those where trained ladies' voices are engaged; for these extreme notes can scarcely be sung, and certainly not with good effect, by ordinary boys; it is to be wished that it may often be heard where it can be heard to best advantage.

The Organist's Journal. Nos. 13 and 14. Arranged by Frederic Archer.

Mr. Archer is doing organists a kindness by producing in a form suitable for voluntaries, in these two numbers, four movements from the Symphonies of A. Hesse. Those in No. 13 are from the second and third Symphonies. The first of these is an *Andante con moto*, in G, of a somewhat light character, but very pleasing and graceful; the second a *Larghetto*, in G, of a style more likely to be generally acceptable to church organists than that of its predecessor. Those in No. 14 are arrangements of Hesse's fifth and sixth Symphonies. The first is a very beautiful *Larghetto* in A flat, the themes of which are treated most tastefully; the second, an *Andante* in C, which is simple but very effective. The whole of these exhibit Hesse's well-known powers of smooth part-writing and sweetness of melody. It is to be hoped that Mr. Archer will not be tempted (as so many arrangers are) to overload his arrangements with difficulties in an attempt to include simultaneously too large a number of orchestral effects. These numbers are generally free from this fault, and easy; but on p. 176, while the feet are engaged, and the left hand is holding a chord in the centre of the swell manual, a melody is given to the great organ, accompanied by scales on the choir. Organists who do not possess very carefully constructed manuals or very long fingers will be at a loss here, unless indeed Mr. Archer intends a very long nose to come to the rescue.

Sonata in D minor. Originally written as an Organ Duet by Gustav Merkel. Arranged as a Solo by Frederic Archer.

A very excellent composition has here been saved from the oblivion which now deservedly shrouds those rumbling concatenations of sounds called organ-duets. The first movement, *Allegro moderato*, is thoroughly classical in style, although relieved, by frequent introduction of *arpeggio* passages, from a classical stiffness. The feet are by no means allowed to lie idle, frequent batches of semi-quavers rousing their energies. The second movement, *Adagio*, is remarkably sweet, and will doubtless be a most useful excerpt for general purposes. The finale, *Allegro con fuoco* is a short introduction, and a very brilliant Fugue, well worthy of careful study. The whole Sonata is in Merkel's best style, and will form an admirable work for either church or concert-room use.

Original Compositions for the Organ. By Frederic Archer. No. 4.

This work consists of an Introduction, Air with Variations, and Finale Fugato. The Introduction is well conceived and impressive, and the Air is very melodious, although not of an uncommon type. In the Variations will be found some excellent part-writing, and every opportunity of displaying the various pleasing combinations or contrasts of registers, of which an organ is capable. The effect produced by giving out the Fugue subject in the relative minor of the key of the Air is fresh and good, and the whole work may be pronounced quite equal to any of the previous numbers.

Si vous n'ouvrez votre fenêtre. Chanson. Paroles d'Alex. Dumas (fils).

Perchè piangi? Cantilene. Words by Corrado Marchese Pavesi.

La Fauvette. Chanson. Paroles de Millevoye.

Composed by Ch. Gounod.

Had M. Gounod a reputation to make, instead of to support, there can be little doubt that these songs would have brought him into notice, even without the kindly aid of any vocalist to introduce them in a public concert-room; for simple as they are, there is an almost indescribable charm about them which cannot fail to render them popular, both with musical and non-musical listeners. The first song commences with an appropriate little symphony, the words being wedded to a bright theme, so delicately and artistically handled, and so thoroughly in sympathy with the refined verses of Dumas, that the music seems almost to have grown spontaneously with the poetry. We can scarcely imagine a more perfect union of words and notes than the concluding two lines:

"Si vous n'ouvrez votre fenêtre
Au dernier mot de ma chanson."

In the *Cantilene*, "Perchè piangi?" the accompaniment asserts itself somewhat more, but only to aid and heighten the effect of the melody, for M. Gounod loves the voice, and uses the instrument, not as its enemy, but as its loving and tender friend. A placid subject expresses the verses with remarkable fidelity, the pathos of the phrase, "Perchè piangi?" and the repetition of the name, *Ella*, first on the dominant of C minor, and then on the dominant of B flat minor, being points of interest which (as we have remarked in the first song) seem to be naturally evolved from the words. "La Fauvette" is a highly characteristic song, the subject, commencing with an effective pedal bass, being so thoroughly tuneful as to ensure its popularity, even with those who are not keenly alive to the many beauties both of harmony and accompaniment, which would render it additionally attractive to an artistic ear. The effect of this little *chanson* is gained by the simplest means, but simplicity is the power of genius. The title-pages inform us that the first two songs on our list are also published with English words. This will be a real boon to many vocalists; but the music so thoroughly reflects the original poetry that we should counsel all who can do so to sing them in the untranslated form.

Six Songs. Written by the Rev. Richard Wilton, M.A. Composed by the Rev. Sir Fredk. A. Gore Ouseley, Bart.

1. *Oh where.*
2. *Under the snow.*
3. *Home.*
4. *The Sparrow.*
5. *The Resting-place.*
6. *Apple blossoms.*

On the title-page of these songs it is stated that they are "adapted for Sunday use"; and certainly, although not specially applicable to that day, it is impossible to imagine verses more thoroughly in consonance with a purely devotional feeling. As might be expected from the well-earned reputation of the composer, the music appeals more to educated musicians than to that motley assembly of listeners known by the name of a "mixed audience," for it is replete with grace and elegance throughout. That in parts the voice is too much in subjection to the pianoforte is a fact which can scarcely be doubted; and it remains therefore a matter for earnest consideration whether this growing practice of modern composers should or should not be encouraged. In this place, however, we shall not attempt to debate the question, but content ourselves with saying that the six songs before us are highly favourable specimens of this school of composition. No. 1 has a melodious theme, with a flowing arpeggio accompaniment, which is so purely written as never to interfere in any part with the voice. No. 2, commencing in A minor, is in our opinion the best of the set. The music throughout is in true sympathy with the words. The change into the tonic major is extremely effective, and the final phrase, "Under the snow," finishing on the low A, followed by the plagal cadence in the accompaniment, are points of extreme beauty. Vocalists who have acquired the difficult art of throwing true expression into their words may ensure a success for this song. No. 3 is excellently written, and contains some bold modulations, but is somewhat overladen in the accompaniment, and seems

scarcely as spontaneous as No. 4, which has a flute *obbligato* effectively woven in with the pianoforte part, and is indeed a highly meritorious composition. Commencing with a passage for the flute, in E minor, the imitative points are so well sustained that, instead of a song with accompaniments, it may in truth be called a Trio for voice, flute, and pianoforte. The introduction of the major key on the words "What tho' my life with wintry cares be vext," is extremely happy. No. 5 is a good contralto song (again in the minor and major), the accompaniment to which is appropriately subdued; and No. 6 has an effective theme with a more important pianoforte part, which will require careful playing to realise the intended effect. We can scarcely doubt that this collection of songs will command an extensive sale; but for vocalists who may be led by our cursory notice to prefer any particular one, we may say that they are all published separately.

Now eve upon the hill descendeth. Barcarolle, for two voices. The English words by H. W. Dulcken, Ph.D. Composed by Camille Saint-Saëns.

There is perhaps no particular reason, from the derivation of the word, that a Barcarolle should be in $\frac{6}{8}$ rhythm, but at all events we are so much accustomed to see them thus written, that we feel almost surprised when we find the one before us moving throughout in four crotchets in the bar. The composition is said to have been expressly intended for Madame Viardot Garcia and Signor Gardoni, and opens with a long tenor solo, followed by one for the contralto, both of which are extremely attractive. The voices afterwards move chiefly together in melodious phrases, the continuous triplet accompaniment against the even voice parts having an excellent effect. The original words, commencing "Le soir descend sur la colline," have been sympathetically translated by Dr. Dulcken.

Silenzio. An Italian Cavatina, for Tenor or Soprano voice, with Violoncello (*ad libitum*). Composed by Giulio Roberti.

The violoncello part, which has much prominence in this song, will greatly lose of its effect when played by the left hand on the pianoforte; but the composition has sufficient merit to recommend itself, more especially to tenor singers, even with a pianoforte accompaniment. In parts the melody seems to halt, but the phrases are extremely vocal; and if not quite as spontaneous as some other works we have seen by the same composer, there can be little doubt that it may be made highly effective by a vocalist who has dramatic feeling as well as vocal power at command. The lengthening out of the word "Silenzio," from the part marked "più lento," at the conclusion of the song, with the descent of the violoncello in octaves, *pizzicato*, is a point worth attention, and we like also the effect of the voice ending on the fifth of the key-note chord. The composition is appropriately dedicated to Mr. W. H. Cummings, but it is not stated whether it has yet been heard in public.

The Streamlet. Part-Song for four voices (with Soprano or Tenor solo). Words by Frederick Pratt, Esq. Music by William J. Young.

A melodious and carefully harmonised part-song, which, without calling forth any special mark of eulogy, we can conscientiously recommend to Choral Societies desirous of increasing their store of available compositions of this class. The solo, in the subdominant, is somewhat common-place, and we think it a pity that Mr. Young does not tell us whether it is intended for a tenor or soprano voice. Surely the composer ought to know best what he means, and having once expressed his intention, executants are bound to abide by his decision.

Metzler and Co.

Valse, pour Piano, sur l'opera de Gounod "Irene" (Reine de Saba), arrangée par F. Burgmüller.

The arranger has here done the utmost justice to M. Gounod's tuneful themes, and has produced a piece which cannot fail to please. The "Chœur des Sabéennes" makes an effective introduction to the Waltz, and the passages are written throughout so that much brilliancy may be gained by a small expenditure of labour. We should be glad to see operatic Fantasias always entrusted to such experienced hands.

Ashdown and Parry.

Allegretto Grazioso, for the Pianoforte. By T. Mee Pattison.

We select Mr. Pattison's little sketch from a formidable pile of more pretentious music, because instead of an attempt to express "Drooping flowers," "Fleecy clouds," or "Roaring cataracts," it is a simple piece, simply written, and relying solely upon its intrinsic merit for success. The subject is graceful, but not very striking, a character, however, being obtained by the figure in the accompaniment, which is continued until the change of key. The second theme, in A flat, has a somewhat patchy effect, and might indeed as well belong to any other piece, but it is melodious, and the moving bass is a relief from the eternal *arpeggio* accompaniment which so effectually covers the want of contrapuntal power amongst so many of our modern composers.

Will it be no, Sweet? Will it be yes? Song. Words by Mortimer Collins. Music by Josephine Williams.

We have already favourably mentioned Miss Williams's vocal music, and have now pleasure in drawing attention to the ballad before us as a good specimen of a pure and healthy melody. We like the song so much that we cannot but regret that the C in the voice part, proceeding upwards to D (between the 5th and 6th bars), should have been accompanied with the fundamental basses of the subdominant and dominant. In all other respects the harmonies are unexceptionable.

Duff and Stewart.

Esmeralda. Bolero. Composed by W. C. Levey. Arranged for the Piano by Brinley Richards.

Mr. Richards has made a most attractive piece of this clever Bolero; indeed, although only an arrangement, it has sufficient merit to recommend itself both to players and listeners as a well-considered composition for the pianoforte. The theme, in $\frac{3}{8}$ rhythm, is extremely effective as a contrast.

Scherzino, pour Piano, par Teresa Carreno.

There is decided merit in this piece. The principal theme is harmonised with much purity, and the quaver accompaniment between the bass and melody is well sustained and effective. In the second subject, for the left hand, we should have preferred a change in the harmony for the E, as it jars, to our ear, against the key-note triad; but this is a minor defect in a well-written composition, the author of which we should have known to be no tyro had we even not seen "op. 36" upon the title-page.

B. Morley.

The Firefly. Composed for the Pianoforte by F. V. Kornatzki.

A sprightly sketch, requiring but a small amount of executive power, but showy enough to make the majority of listeners imagine it to be difficult. The principal theme is graceful, and the second subject, although somewhat wanting in interest, sufficiently serves the purpose of contrast. We have seen better pieces by this composer, but much worse from others; so that, on the whole, the "Firefly" has a right to a good word. By the way, if we *must* have a little French upon an English piece of music, we should like to have that little good. Will Herr Kornatzki tell us what he means by calling his composition a "Morceaux brillant"?

Duncan Davison and Co.

Tarantella for Piano. By Horton C. Allison.

As "Third Edition" is placed prominently upon the title-page of this Tarantella, there can be little doubt that the public has at least returned a favourable verdict upon its merits. That sterner critics will endorse this verdict can scarcely be questioned: for even allowing for the comparative ease with which this rhythmical dance-music can be thrown off by an experienced writer, there is sufficient vitality in Mr. Allison's composition to make it stand forth from the overwhelming mass of such pieces published in the present day. The first subject, in A minor, is a genuine Tarantella theme, and throughout the piece the interest is never allowed to flag, the coda especially, marked *Prestissimo*, being extremely brilliant and effective. The sequence of keys, however, sounds somewhat strange: A minor, E major, C major, A minor, E major, A major, do not seem to mix pleasantly; but the introduction of the subject in the tonic major at the conclusion is exceedingly happy. Pianists with elastic fingers will find some good practice in this piece; and its reception at Mr. Allison's "Recitals" amply testifies as to its effect upon the listeners.

William Morley.

Come, pretty Swallow. Ballad. The Poetry by Edward Phillips. The Music by Richard Limpus.

An unpretentious ballad, harmonised and accompanied with appropriate simplicity, but with the skill and feeling of

a musician. We should only take exception to the chord of C major being followed by the chord of B major, between the 6th and 7th bars of the song, the effect of the similar motion in the accompaniment being to us somewhat unpleasant; but it is a small fault in a very pretty song.

O trill again, sweet Nightingale. Words by Walter Egerton. Music by W. F. Taylor.

We like Mr. Taylor's melody better than his harmony. When songs are sent for review composers must bear to hear facts; and one which we should impress upon the author of this song is that when the melody falls from C to F (as it does between the 11th and 12th bars) the bass must not be F, B♭. Other inaccuracies may be pointed out—such as the doubling of the leading-note in the 6th bar of the symphony between the verses—but enough has been said unless we overstep those limits of kindly criticism within which we desire to remain.

Weekes and Co.

Songs for Children. Words written by Rev. Charles Kingsley, George Macdonald, Adelaide Procter, and Rev. Dr. Neale. The music composed by William Boyd.

Both words and music in this collection are as simple as juvenile songs should be; and we are glad to find that the authors of the verses have not thought it necessary to manufacture pathos by writing about "tiny graves" and "empty cradles," after the pattern set in the majority of "moral" books for the young. We cannot understand why the names of those who have contributed the words are only placed before some of the songs, especially as many which are anonymous are amongst the best in the book. The melodies are all pleasing; and the accompaniments throughout are those which small hands can readily grasp.

Lovely Flowers. Song. The words by G. Washington Moon, Esq., F.R.S.L. The music composed by Horton C. Allison.

Mr. Allison has wedded an appropriate melody to some verses far above the average of most of the modern "words for music." The effect of the four crotchets in a bar, moving almost throughout with the voice is somewhat heavy; but as the song is evidently carefully written in every part, it is obvious that the composer does not agree with us. With this passing expression, therefore, of the impression produced upon ourselves, we commend "Lovely Flowers" as a fair specimen of unpretentious vocal music.

Lamborn Cock and Co.

There's nae luck about the house. Morceau de Concert, pour Piano; par Arthur O'Leary.

A showy and effective concert-piece which will well repay the trouble of the practice it inevitably demands. The passages require agile fingers and a perfect command of the instrument; but they lie well under the hand, and present no eccentric difficulties which are likely to deter good pianists from attempting to master them. In the second variation, the rapid arpeggios played with the right hand, whilst the melody is carried on with the left, have an excellent effect; and although all the embroidery used in this and other portions of the piece have been common property for many years, the materials are handled with an artistic feeling which cannot fail to recommend the composition both to performers and listeners.

The Cuckoo. Chamber Trio. Words by Felix Mansfield. Composed by Dr. Ferdinand Hiller.

This Trio, written for three equal voices, is a highly favourable example of Dr. Hiller's refined vocal compositions. Although simple in structure, it is thoroughly artistic in treatment, the passages of imitation giving a vitality to the part-writing which cannot fail to make it interesting to a mixed audience. The vexed question of the Cuckoo's song has been decided by Dr. Hiller in favour of a minor third. Why will this tiresome bird continue thus to cause a diversity of opinion amongst musical composers?

My Heart and Lute. Song. Words by Thomas Moore.
My dearest, thou hast bound me. Song. The English version by Miss J. E. Lewin.
Composed by Halfdan Kjerulf.

There is a decided character about both these songs (by a composer who is new to us) which should attract vocalists who are weary of the conventional melodies and harmonies of the day. There is a considerable difficulty in throwing off all recollection of a tune which we have for many years connected with words; and perhaps the reception of "My heart and lute" may not be so cordial on this account as the worth of the setting before us should entitle it to; but the expression of the words is so exceedingly good (a remarkable fact, considering that the composer is evidently a foreigner), the melody is so purely vocal, and the accompaniments are so musician-like throughout, that it is fairly entitled to an impartial examination of its merits by all who are really seeking for good music. The second song, "My dearest, thou hast bound me," we like even better than the first one. The principal theme is extremely melodious, and the conversational bits between the voice and pianoforte evince an artistic feeling which cannot but make us look forward with interest to future works by so accomplished a writer.

Original Correspondence.

To the Editor of the Musical Times.

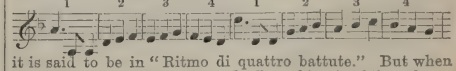
Sir,—I must apologise for having allowed a number of your journal to have been published without answering Mr. Archer's strictures on the "additional final bar" theory of Chant-form. On reading his letter I was very much disappointed to find that, after demolishing the theory broached in my article to his own satisfaction, all he had to suggest in its place, was the adoption of a system suggested by me but discarded at once. He says, Why not add a bar at the beginning? and, that such an addition will practically carry out Dr. Elvey's system. But as a matter of fact, the addition of a bar at the commencement of a chant, so far from "practically carrying out" Dr. Elvey's system, practically destroys it, as the preface to his Psalter will prove. The sentence from the "Elijah," which I gave in my article as being analogous to the form of a chant, *if the second reciting note belongs to the first half*, Mr. Archer gives with the accents placed where he considers they occur in a chant, and as the effect is absurd, believes he has proved me wrong, or in other words, because *his* conclusion cannot logically be deduced from *my* premises I am wrong. Reasoning in such form as this, is playful but not edifying.

Again, Mr. Archer converts a fragment of Mendelssohn into a jumble (or as he calls it "a curious *plagiarism*"! What does he mean?) and then kindly says he has done it on my principles. I think I may safely relieve Mr. Archer from the self-imposed duty of attempting to enunciate or illustrate my principles.

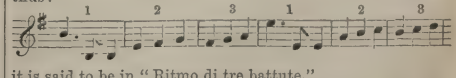
Mr. Archer defines a phrase as "an incomplete idea," but I find the following in Dr. Marx: "A melody which is constituted *into a whole*, by having a determined beginning and end, is called a Phrase." Upon weighing Mr. Archer and Dr. Marx as rival authorities, I am inclined to adopt the definition of Bernhard Marx, and shall continue to use the word *phrase* as I have hitherto done.

Allow me also to say that the word *arsis* is just as intelligible if written in italics as in Greek letters, especially as Mr. Archer ignores the Greek accents, and that the word *desis* is altogether unintelligible to me as a musical term. This word can only signify *a bind*, a musical sign unknown to the Greeks. If Mr. Archer intended *thesis* by *desis*, he should have written to you, and have pointed out the misprint in your last number. It surely does not take him a month to distinguish between δ and θ. But the word occurs twice in his letter in the form *desis* (without accents). I do not see how he could intend *thesis*, because, as every tyro at music knows, *arsis* signifies accent; *thesis*, non-accent; and yet Mr. Archer speaks more than once of the strong-marked desis (?) or accent which he believes falls on the reciting-note.

I consider it my duty to apologise to your readers for here stating that there is no *cross-rhythm* in the scherzo of the choral symphony. The case is simply this—when the theme is of four bars in length, thus:



it is said to be in "Ritmo di quattro battute." But when it is used with one bar lopped off, making it of three bars, thus:



it is said to be in "Ritmo di tre battute."

The former is practically in compound common time, the latter, in compound triple; the former consisting of four

groups of three notes; the latter, of three groups of three notes. The two rhythms are kept perfectly distinct, the latter appearing for 57 bars, and containing nothing but the three-bar theme repeated 19 times.

From the study of this scherzo, "the symmetrical form of a chant becomes "at once apparent" to Mr. Archer! I confess I see no grounds for a comparison.

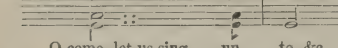
Mr. Archer finds great fault with me because I said that the Psalms are "prose cut into slices." I can only say that the daily Psalms which I have sung from my youth up were translated into *English prose*. Mr. Archer is more fortunate, I presume, in being in the habit of using a translation into English *verse*, "whose spirit and sentiment move congenial with the movement of the music," as his esteemed essayist says. I, on the contrary, find it difficult to get even the words of the Gloria Patri to "move congenial with the movement of the music." Lastly, Mr. Archer finds fault with me early in his letter for proceeding to found an argument on the hypothesis that 4 and 3 make 7. What can I say in reply to this serious charge?

I am, Sir, yours faithfully,
JOHN STAINER.

TO THE EDITOR OF THE MUSICAL TIMES.

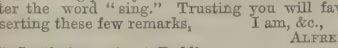
DEAR SIR,—I have been much interested in Dr. Stainer's paper on the form of the Anglican Chant, and in Mr. Archer's reply, and I beg you will kindly permit me to say a few words on the subject. Probably the most marked feature in recitative is the, I may say, total disregard of the time (as written); this, I think, will generally be allowed to be a feature in chanting as well, the long-sustained reciting note often occupying the time of from 3 to 4 bars of the regular beat—the effect being (minus accentuation) the same as this:—

thus, in my opinion, constituting the chant as strictly recitative. Mr. Archer, in his letter, exemplifies a "plan indicated by Purcell:" this "plan" is (in effect) to be heard in most of our parish churches. Take the words commencing the *Venite*, sung to the reciting note, and written thus:—



O come, let us sing un - - to, &c.

This is generally sung, if not played, thus:—



O come, let us sing un - to, &c.

a *pause* being plainly discernible to the most casual listener after the word "sing." Trusting you will favour me by inserting these few remarks,

I am, &c.,
ALFRED BROWN.

7, South Anne-street, Dublin.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I should like, if you will allow me, to say a few words in reply to the letter of "Clericus" in your last number; and first, as "Clericus" seems still unconvinced that organists are *not* paid for church duties at the same rate as for secular work, I would tell him that though my own salary is an exceptionally good one for the duties I have to perform, yet, were I paid at the same rate by time as for teaching (I leave concerts out of the question, as not being *ordinary* secular work) I should receive at least £25 more than I do; and this difference would be much greater in the case of an organist receiving only £40 or £45 per annum. And here I must observe that the assumption on the part of "Clericus" that a guinea per quarter is fair pay for an hour a week is altogether beside the mark, as a country organist of any standing will receive two guineas, and an organist in town from that to three guineas for a quarter's lesson of one hour each—would "Clericus" like to preach a sermon per week for a guinea a quarter?—so that the assignment of a guinea per pupil for lessons, and the condescending manner in which "C." allows that a *good* organist *deserves* £45 a year, savour strongly (though perhaps unintentionally) of gratuitous insult. Again, while I am ready to admit that the performance of many organists is far from what could be desired, both in playing from book and in extemporising, still in these points we are certainly not a whit worse than the clergy themselves; for is it not a very rare thing to meet with a clergyman who can read the lessons, or a sermon in a style that would even be tolerated in a secular lecture? while to hear a clergyman attempt an extempore prayer or address, is, as a rule, fully as painful—and to a general congregation far more so—than the consecutives and other musical faults so playfully alluded to by your correspondent. I cannot but think therefore that a thoroughly competent clergyman must be accounted quite as much a "laudable exception" as a thoroughly competent organist. It is my opinion that a great deal of the incompetence so much to be deplored in organists is to be attributed to the desire of many clergymen and others to get the music done *cheaply*. I remember a case in point. On an organist of my acquaintance requesting an increase of salary, his vicar demurred, saying he knew several persons who would be glad to play for nothing; when my friend's somewhat pertinent reply was, that *he* knew several people who preach for nothing, "and do it very well too." But, seriously, if the clergy expect organ-playing to be "cheap" they must not be surprised should it occasionally be "nasty." Also, with regard to the question of *position* as regards teaching; undoubtedly an organist in the country obtains a certain amount of teaching *as* organist, but in or near town this is not so, as people frequently engage professors "from London" in preference to the local organist, even though he may be a clever man. This I know from personal experience, as well as from that of others. I think that much may be done to improve our position by a hearty support of the "College of Organists," and also that the "Organists' Lists," suggested by Clericus, would be a most excellent thing; but, if not intruding too much on your space I must take vigorous exception to the idea of Cathedral præcentors (who with one or two brilliant exceptions are merely second-rate amateurs with very little real knowledge of music) giving lectures on Church Music, and *inviting* educated musicians to come and be edified. Cathedral organists might be entitled to a hearing, but præcentors—really the idea is too absurd to be entertained for a moment. Believe me, dear Sir, yours very truly,

March 11, 1872. B. O.

P.S.—May I be allowed to echo the hope of your reviewer that now "Tannhäuser" is published in this country we may find a manager spirited enough to produce it. I for one would willingly travel a couple of hundred miles to hear it.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am glad to find that "Clericus" has at last given us an idea of what he considers a fair salary for a good church organist. If, as he says, I calculated the time I give to my church duty as so many one-hour pupils at a guinea per quarter, no doubt it would come to about £45 a year, but I believe he would have great difficulty in finding a professor of any standing who teaches on these terms. I have always found that two guineas per quarter may be taken as the average cost of music lessons in the provinces, and in London five shillings and seven and sixpence per lesson are very common charges. Of course, such organists as he describes would doubtless give lessons at a guinea per quarter, but he must not suppose that this is the recognized charge throughout the profession.

From motives of curiosity I have carefully calculated the time I give to my church, and I find that if I were paid at the same rate I charge for music lessons (two guineas per quarter) my salary would be, as nearly as possible, £95 a year. Now, although I have passed the only examination open to organists, and although my appointment is to one of the principal churches in a large town, I can assure "Clericus" I do not receive anything like the above sum.

He will no doubt reply that I am but one amongst many, and must not judge others by myself; but I contend that the great majority of organists are suffering under the same injustice, else why is the complaint of bad pay so general? Unfortunately no means at present exist whereby it can be ascertained whether organists are, as a rule, underpaid or not; but the publication of Organists' Lists, somewhat similar to Clergy Lists, as suggested by "Clericus," would quickly decide this point. After the admission made by "Clericus," that organists are justified in demanding as much from the church as they would from the general public, it is scarcely fair to allow anything for indirect advantages (supposing any exist) such as position, &c.

A few words as to the style of organ playing usually heard in churches. No doubt there are many performers holding church appointments who are not capable of efficiently discharging their duties; with reference to these I will only say that the clergy themselves are responsible for this: the power of appointment usually rests with them, and if an incompetent person obtains a situation, they alone are to blame.

In such cases it is the plain duty of the vicar to seek for an organist who is capable of rendering his portion of the service in a proper and efficient manner, even if he finds it necessary to increase the salary a little. But if "Clericus" means to infer that the great mass of organists are inefficient and unworthy of holding their appointment, I beg most emphatically to deny that such is the case.

We have unmistakable evidence that the art of organ playing in this country has made, and is making, rapid and substantial progress. New organs are constantly being erected in churches, and in many of our large towns an organ is to be found in the concert-hall on which performances are occasionally given. In addition to this we find composers turning their attention to a long neglected branch of art, and there is a plentiful supply of new organ compositions and arrangements, many being of extreme difficulty, and such as would not have been attempted by average performers a few years ago; furthermore, it would be impossible to find a period in musical history during which England possessed so many organists of acknowledged excellence as she does at the present time. With these facts before us it cannot fairly be said that organists, as a class, are incapable of discharging in a satisfactory manner the duties imposed on them.

In conclusion, we ought to thank "Clericus" for one or two valuable hints, more especially with regard to the publication of an Organists' List. This would form a valuable work of reference, both for the clergy and the profession. As to local examinations, the College of Organists has a board of examiners in many cathedral and other towns.

I remain, Sir,
Yours, faithfully,
A Fellow of the College of Organists.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Pray allow a few remarks on Mr. Macfarren's able and interesting paper, "Oratorios in Church," which I will make as an earnest lover of music, and, not least, of Oratorios. Sacred music has a *double* object—God's glory and man's edification, and we must not ignore the first in seeking the last, nor do right save in a right way. I fully admit that an Oratorio reverently and carefully performed may most rightly be given in a Church; but it should be ever remembered Whose is that House. When the Oratorio forms part of Divine Worship, as the *Messiah* was performed at Horsham a few years ago, as Bach's *Passion* was last year given at Westminster Abbey, I think it is in place, and I gladly note Mr. Macfarren's testimony to the devout conduct of the congregation at the Abbey last Maunday Thursday. What offends devout and thoughtful people is the turning of a Cathedral into a mere large Concert-room for a great audience, with the stewards and purchased tickets and even more secular adjuncts. Having myself attended more than one of the Triennial Festivals I can aver with many people (I will not say with all), there is lamentable forgetfulness of the sanctity of the consecrated building, so that apparently irreverence is far more promoted than devotion.

This was the objection to the use of Worcester Cathedral first formed in 1865, by Lord Dudley (who had himself been a steward), but it was rather set aside by traditional prejudice and local interest, than fairly answered. Originally, I believe, the Festival, as instituted by Chancellor Bisse, was of far simpler kind—a "meeting of the choir"—and did not subordinate Divine Worship to a musical performance, however grand.

I should gladly see our Cathedrals and great Churches open at high Christian seasons for combined musical worship and edification, but I cannot allow the justice of the wish that Cathedrals may "fall to the ground, for it is of far less importance to keep them...as homes of a dead Service (!) than...for those Festivals...whereat men of all religious persuasions might meet." Surely the Divine Service is not "dead," though it may have been sometimes but coldly offered; nay! I would say that we cannot be too thankful that, save in the Rebellion, God's daily worship has been at least maintained in our Cathedrals, when so much neglected in our parishes, and has been preserved to our own days. And may it be ever offered, not for "men of all persuasions" to hear and criticise, but for good Christians to join in with heart and voice if they can; at least reverently listening themselves when the elevating and instructive strains of the Oratorio—a Musical Picture—are out-poured.

I am, Sir, your humble Servant,
Tunbridge Wells, March, 1872. M. A.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Your remarks upon musical rhythm in the review of Mr. Calkin's organ works are very interesting to musicians; but allowing that in most cases the last note of a musical period should fall on the first beat of the bar, there are many instances where it would be wrong to obey this rule; and the fact of there being so many examples of the last note of the period falling on the third beat of the bar has not been owing either to carelessness or ignorance on the part of the composer, as no amount of twisting or adding to such refractory phrases will make them at once conform to the rule you have cited, and preserve their original meaning.

If you should think this worth inserting, it may lead to some correspondence upon a subject that is of great interest to musicians. Your obedient Servant,
Weybridge, 22nd March. Walter H. Sangster.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The correspondent who furnishes us with the account of the concert at Cambridge Hall, Newman Street, on the 12th ult., is informed that we cannot insert notices of performances in London unless tickets have been sent.

R. Sheppard.—*Write to the Secretary of the College of Organists, Mr. R. Limpus, 41, Queen's Square, Bloomsbury.*

Mr. Archer's letter, in reply to Mr. Romsey's enquiry as to the Hebrew "Musical Accents," &c., will appear in our next.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Blackpool.—On Monday evening, the 26th February, the Blackpool Vocal Society gave the second concert of the season in the Assembly Rooms, Talbot-road, to a large audience. A selection of sacred music formed the first part of the programme, and included a portion of Mozart's Twelfth Mass, "See what love hath the Father" (Mendelssohn), duet and chorus, "O never bow we down" (Handel), and "Hallelujah" (Beethoven). The second part comprised a selection of secular songs, choruses, &c. The principal vocalists were Miss Poole, Miss Webster, Mrs. Maries, Miss Grindrod, Messrs. Birtland, Gardner, Kay, Waddington, Johnson, and Stanton; accompanists, Mr. Grindrod (pianoforte), and Mr. J. G. Wrigley, of Rochdale (harmonium); conductor, Mr. N. Dumville, of Manchester. The choruses were, on the whole, well sung, and reflected great credit on the conductor. Miss Grindrod in Sullivan's air, "Love not the world," and Mr. Stanton in Haydn's "Rolling in foaming billows," were highly successful; and Mr. Gardner received an encore for his singing of Loder's "Thanksgiving song." Jackson's glee, "The sisters of the sea," was also greatly applauded. The only instrumental piece was a duo for harmonium and pianoforte, by Ch. Gounod, "Hymne à Sainte Cecile," which was excellently rendered by Messrs. Grindrod and Wrigley. "God save the Queen" concluded the concert.

Bootle.—On the 12th ult., Mr. Charles Edward Horsley's Liverpool Ballad and Madrigal Company gave a highly successful concert in the Molyneux Assembly Rooms. The part-singing was excellent throughout, and Mr. Horsley's pianoforte solos were loudly and deservedly applauded. Miss Marie Arthur sang with much expression "With verdure clad," and Miss Nicholls in "O rest in the Lord," Mr. C. Wilson in the ballad "When other lips," and Mr. T. J. Hughes in the aria from Horsley's *Joseph*, "Oh that my head were waters," and a recit. and air, "Song of the Martyr," by Mr. Alfred Phillips (with a duo pianoforte and harmonium accompaniment by Mr. Horsley and Mr. W. J. Argent) were also received with much favour.

Cheltenham.—The national festival of the Principality was duly celebrated by a performance of Welsh music at the Assembly Rooms, on St. David's Day. Among the artists engaged were Mr. Cummings, Mr. L. Thomas, Mr. J. Thomas, Miss Megan Watts, Miss Annie Edmonds, and Ehedydd Cymru. In the first part Mr. L. Thomas was highly successful in the ballad "The Harp of Wales," and Miss Edmonds received much applause for her rendering of "The plaint of the Ring-dove," and also (in conjunction with Mr. Cummings) for the duet "The Summer storm is on the mountain." In the second part, Mr. Lewis Thomas obtained an encore for "The Men of Harlech," and in response he sang "Worth of true friendship," and the lady, Ehedydd Cymru, was loudly applauded in each of her solos. The national song, "St. David's Day," and "God save the Queen," brought the concert to a pleasant termination.

Chiselhurst.—The Woolwich Choral Society gave a performance of the *Creation* at the Town Hall, on Tuesday, the 5th ult., under the

direction of Mr. Whomes. The vocalists were Miss Jones, R.A.M., Mr. Arthur Thomas, and Mr. Chaplin Henry; solo trumpet, Mr. Dearden. The performance was highly successful.

Cork.—The second concert of the Cork Musical Society was given on the 5th ult., at the Imperial Room, which was crowded in every part. The programme included a selection from Beethoven's Mass in C, the principal parts in which were excellently sustained by Miss Lambkin, Messrs. Harvey, Scott, Seymour, and E. Hackett. The "Benedictus," especially, was charmingly sung, and all the choruses were given with commendable precision and care. In the miscellaneous part, Miss Lambkin gave a highly successful rendering of Weber's "Softly sighs," and vocal pieces were also contributed by Mrs. Baily, Mrs. Empson, Miss Morgan, the Misses Corbett, Messrs. Harvey, Scott, and Hackett. Several orchestral pieces were excellently played, under the able direction of Dr. Marks; and a trombone solo by Mr. Dittrich created a marked effect with the audience.

Derby.—The Philharmonic Society gave a highly successful concert at the Lecture Hall, on the 19th ult. The orchestra, under the leadership of Mr. W. S. Woodward, performed with much effect the overtures to *Zauberflöte*, *Stradella*, and *Preciosa*. Mr. Chadfield was greatly applauded in Weber's *Concertstück*, and also played a solo on themes from *Le Prophète* with good executive power. The vocalists were Mrs. Bateman and Mr. Coulson, and both were received with warm and deserved applause, the former being encored in Kalliwoda's song, "Home of love," the clarionet *obbligato* to which was excellently played by Mr. Hall. The concert was ably conducted by Mr. W. W. Woodward.

Doncaster.—Mr. J. H. Eyre (choirmaster of the Parish Church, and director of the Choral Union) gave the last of a series of six entertainments for the winter season, on Monday, the 11th ult., when the Guild-hall was crowded to excess. The reader was W. E. Shirley, Esq., town-clerk, who expressed great pleasure in being allowed to take part in these interesting meetings. The vocalists were Miss Louisa Foster, Miss Bloomfield, Mr. Moxon, Mr. Eyre, and Masters H. C. and R. Thornsby and Lucas, three boys from the Parish Church choir, who have sustained important parts in each entertainment, in such a manner as to deserve special praise. Mr. Mager played a solo on the violin, and Mr. Booth presided at the pianoforte. The performance was highly successful throughout, and the audience dispersed with a feeling of regret that these entertainments have come to an end.

Dublin.—The proceedings of the St. Catherine's Choral Union were opened this year by a Lecture on Sacred Music, by the conductor to the Society, Mr. R. Pryor, the musical illustrations of which were effectively sung by the members. On Thursday evening, the 7th ult., the members gave their first concert in the Society's Rooms, Thomas's Court, before a large audience. The first part was selected principally from Haydn's *Creation*, the second being composed of secular songs, duets, part-songs, and choruses. Mr. Taylor, organist of St. Werburgh's (though evidently labouring under severe cold), was warmly applauded in his two songs, "Now Heav'n in fullest glory," from the *Creation*, and Reyloff's "Over the rolling sea." Master Pryor sang "Where the bee sucks," which was encored. The other principal vocalists were Miss Mahon, Miss Mills, Miss Malone, and Messrs. Woods, Green, Shea, Johnston, Mannering, Devine, Malone, and J. E. Field, all of whom were highly effective, the last named being the leading tenor and hon. sec. of the Society. Mr. Walker, organist of St. Andrew's, ably accompanied, and Mr. R. Pryor conducted.

Edinburgh.—The selection of music at Professor Oakeley's Organ Recital, on the 14th ult., was made almost exclusively in reference to the programme of the concert on Wednesday, 20th ult., of the University Musical Society. The exceptions were, firstly, the prelude and fugue in B flat, on the notes "B A C H" (H being German for our "B natural"), by the great composer whose name consists of these four letters; and secondly, the slow movement from the organ fantasia in C minor, by Berens. A large audience of students and others listened with the attention and appreciation so characteristic of these recitals. The pieces which seemed most to please were the spirited part-songs by Mendelssohn and Weber, the new *Abendlied*, by the Professor, which was much applauded, and the March from *Athalie*, peculiarly effective on the grand organ.

Greenock.—On the 26th February, the Greenock Orpheus Club gave a concert in the Town Hall, in aid of the funds of the Infirmary. The principal singers were Messrs. William and John Boyd, Currie, Methven, and Strickland, all of whom elicited much applause and several encores. Messrs. Middleton and Methven contributed two pianoforte duets, which were well received, and Mr. Poulter's performance on the organ was also greatly admired.

Leeds.—On the 19th ult., a concert, promoted by the Madrigal and Motet Society, was given in the Victoria Hall, in aid of the funds for the Leeds Medical Charities, and as a Thanksgiving for the recovery of the Prince of Wales. The programme contained Handel's *Dettingen Te Deum*, Mendelssohn's *Hymn of Praise*, and a Thanksgiving Hymn by Mr. C. E. Horsley. On the whole, the choruses were well given. The solo singers had not much to do, but that little was well done. In the *Lobgesang* they had more prominence. Of Madame Rudersdorff nothing new can be said, for her powers in sacred music are well known. Miss Alice Fairman seconded her admirably in "I waited for the Lord," and Mr. Byron gave the recitatives in a manner which showed that he appreciated the words as well as the music. His singing of "Watchman, will the night soon pass?" was excellent. The organ playing of Mr. Dodds was of great assistance. Dr. Spark evidently has his heart in the work, and is to be congratulated on his success. It remains to be added that the performance commenced with the National Anthem, and that Mr. Horsley's hymn was encored.——At the Parish Church, on the Thanksgiving Day, a special Service was held at 12·30, when the *Te Deum* and Anthem, composed by Sir John Goss, were sung by the full choir. The prayers were intoned by the precentor, and the responses were sung to Tallis's festal setting. An appropriate address was given by the Rev. F. J. Wood, senior curate, after which the special Hymn, "O Thou, our soul's salvation," was sung by the congregation, which numbered about three thousand persons, including fifty of the local clergy, in surplices. The collection was in aid of St. Paul's Restoration Fund. At St. George's Church the same music was performed, under the leadership of Dr. Spark, organist of the church, and one or two other churches had special choral services in the evening.

Liverpool.—Messrs. Horsley and Thomas's Classical Recitals at Draper's Rooms are manifestly gaining in interest and in public support. The programme on the 2nd ult. included Beethoven's Sonata in A minor, and excerpts from a Concerto by Spohr, both for piano and violin. An interesting item in the programme was Moscheles' fine duet for two pianofortes, "Homage à Handel," which was admirably played in its original form by Messrs. Horsley and A. W. Borst. The vocalist was Mrs. Billinie Porter. Her selection comprised Sullivan's "Orpheus with his lute," a canzonet by Spohr, with violoncello *obbligato*, and a new song, "Alone with thee," composed for her by Mr. Horsley. The latter might be better described as a Scena, and, being in that form, afforded ample opportunity for the display of Mr. Horsley's power in the higher walks of his art. Mrs. Porter did adequate justice to the new work, and was, indeed, successful in all she undertook. The performance concluded with a trio by Mr. Horsley, performed by the author, assisted by Mr. Thomas and Mr. Haddock, a well known local violoncellist. The duties of accompanist were discharged by Mr. Wrigley.——The Third Subscription Concert of the Philharmonic Society, on the 5th ult., was devoted to Mozart's *Requiem* and Mendelssohn's *Lobgesang*. The principal artists in the *Requiem* were Miss Edith Wynne, Miss Chadwick, Mr. Maas, and Mr. J. G. Patey; and in the *Lobgesang*, Miss Edith Wynne, Miss Green, and Mr. Maas. The duet, "I waited for the Lord," was encored, and the choruses and adagio of the Sinfonia much applauded.——The fourth and concluding concert of the present series, on the plan of the London Monday Popular Concerts, was given in the Philharmonic Hall on the 6th ult. Executants: first violin, Herr Joachim; second violin, Herr L. Ries; viola, Mr. Zerbini; violoncello, Signor Piatti; solo pianoforte, Mdme. Schumann; vocalist, Mr. Edward Lloyd; accompanist, Mr. Zerbini. The instrumental portion of the programme consisted of Beethoven's String Quartett in A major (op. 59, No. 3), Schumann's Quartett in E flat (op. 47) for pianoforte, violin, viola, and violoncello, Haydn's String Quartett in G major (op 76, No. 1), and Beethoven's solo Sonata in A major (op. 101), for pianoforte, which was finely rendered by Madame Schumann. The vocal pieces were excellently given and well received. "By Celia's arbour," and Schubert's "Post" being redemanded.——The Societa Armonica gave its thirty-eighth open rehearsal at the Liverpool Institute, Mount-street, on Saturday evening, the 9th ult., before a large audience. The programme comprised the overture to *De Sargino* (Paer); Kyrie and Gloria, from the Mass in E flat, No. 2 (Hummel); Symphony in C (MS.) (Henry Gadsby); Chorus, "Susceptible hearts," from *Ruins of Athens* (Beethoven); Adagio, Symphony in E flat (F. Löhr); and March and Chorus, "Twine ye the garlands," alse from *Ruins of Athens*. The instrumental part of the performance was highly successful, a prominent feature being Mr. Gadsby's Symphony, which was performed for the first time in Liverpool. The chorus, though limited, was effective. The vocal soloist was Madame Billinie Porter (a daughter of the talented conductor, Mr. Armstrong). She sang, in a finished style, the recitative and aria from *Eli*, "I will exalt Thee," and "Alone with thee," written expressly for her by Mr. C. E. Horsley. Mr. Lawson was an effective leader; and much of the success of the rehearsal must be attributed to the devoted attention of Mr. Armstrong, the conductor.——The Fourth Subscription Concert of the Philharmonic Society on the 19th ult., was devoted to the performance of Mendelssohn's *Elijah*. Principal artists, Madame Titiens, Madame Bentham-Fernandez, Mr. Bentham, and Herr Stockhausen. The additional voices in the quartetts and trios were supplied by members of the Society—Miss M. Philipps Mrs. Keef, Mr. Foulkes, and Mrs. Armstrong; and the unfortunate indisposition of Madame Titiens preventing her from fulfilling the whole of the arduous part of first soprano, her place, in portions of the work, was most ably filled by Miss Edith Wynne. The choruses went with great spirit, and the general effect was excellent. A good word must be said for Madame Bentham's charming rendering of "O rest in the Lord."

London, Ontario.—On the 22nd February, a sacred and secular concert, in aid of the funds of the Church of England Young Men's Association, was given at the City Hall with much success. Miss Fanny Chatfield, of the Ladies' College, created a marked impression by her singing of the air "How beautiful are the feet," and also of a bright little song by Randegger, called "Marinella." Her voice is excellent, and her execution displays a high state of culture, the encore which she elicited for the last-named composition being earned by the most legitimate means. Miss Williams, Miss E. Raymond, Mrs. Crow, Messrs. Beaton, Coles, Fewings, and E. Plummer, were also highly effective in the solo music; and Miss Hall (of the Ladies' College) gained well-deserved applause by her performance of two solos on the pianoforte. The choruses were carefully rendered throughout, and Mrs. Raymond conducted the concert with much ability.

March, Cambs.—The second annual concert of sacred music in aid of the choir and organ fund, was given on the 28th February in the Wesleyan Chapel, by the choir and several instrumentalists, numbering in all about forty performers. Organist and choirmaster, Mr. E. C. Haylock. The principal pieces were, Gloria and Credo (Haydn's First Mass); Duet and Chorus, "Hail, Judea" (*Judas*); trio, chorus, and instrumental march, "See the conquering" (*Judas*); chorus, "Let their celestial concerts" (*Samson*); recit., "In splendour bright" (admirably sung by Mr. Hunt), and chorus, "The Heavens are telling." The performance was very successful, and afforded satisfaction to an audience of more than 700 persons.

Middleton.—The Middleton Musical Society celebrated its hundredth anniversary with a very excellent performance of the *Messiah* at the Co-operative Hall, on the 4th ult. Miss Hiles, Miss Hariow, Mr. N. Dumville, and Mr. Benj. Ramsbottom were engaged for the prin-

cipal vocalists, with Mr. C. A. Seymour as leader, and Mr. Handel Thorley as conductor. Miss Hiles, although suffering from indisposition, sang the soprano music with taste and finish, the air, "Rejoice greatly," being especially well given, and Miss Harlow's rendering of "He was despised," was one of the successes of the evening. Mr. Dumville gave "Comfort ye," "Every valley," and the other portions allotted to him very creditably, and Mr. Ramsbottom may be highly complimented for the style in which he sang "The peop'e that walked in darkness," "Why do the nations," and "The trumpet shall sound," the trumpet *obbligato* to the last named piece being skilfully played by Mr. Peers. The choruses were given with much spirit and precision. The audience numbered nearly 1100, and the Society, after paying all expenses, will be able to add to its funds from £15 to £20.

New Zealand.—The Mendelssohn Society, Christchurch, gave a very successful performance of *Athalie* on the 8th December. The chorus-singing throughout was highly creditable to the Society; and the trio, "Hearts feel that love Thee," and the duet, "Ever blessed child," were especially well rendered. The War March was played with great spirit by the band (numbering about 20 performers), under the leadership of Mons. A. Fleury, and was unanimously re-demanded. The spoken recitatives were read admirably by Mr. W. Bowron. The second part of the concert consisted of Mendelssohn's "Victors' return," "First Spring day," and "Nightingale," and a miscellaneous selection. The concert attracted a very large audience. Mr. Robert Parker, musical director of the Society, conducted; Mrs. W. J. Smith and Miss Marshman presided at the piano, and Mr. Milner at the harmonium.

Northalleton.—A musical association has been recently formed here, entitled "The Church Musical Society." President, the Rev. T. W. Mercer, vicar; conductor, the Rev. F. Page Roberts. It promises to be a great success, as about fifty members have already been enrolled.

Oxford.—On Monday, the 18th ult., the members of the Oxford Choral Society presented to their conductor, Mr Allchin, a testimonial, as a mark of their appreciation of his zealous and untiring efforts to promote their interests and the good of the Society. The present was in the form of an elegant silver salver, richly engraved with the following inscription: "Presented, with a purse of twenty guineas, by the members of the Oxford Choral Society to their conductor, W. T. Howell Allchin, Mus. Bac., Oxon., on the occasion of his marriage, Dec. 30, 1871." The testimonial was presented by Dr. Stainer, President of the Society, who congratulated the members on being so fortunate as to secure the services of so able and painstaking a conductor.

Ramsgate.—At St. Mary's Church on Thanksgiving Day the service (full choral) commenced with Hymn 198 (Ancient and Modern) as a Processional. The *Te Deum* was Sullivan's in D, and the Anthem was "Glorious is Thy Name (Mozart). The special Thanksgiving Hymn (to a tune by Dr. Wesley) was heartily joined in by the congregation. The Service concluded with a Choral Celebration of the Holy Communion, at which Marbeck's music was used.

Redruth.—On Friday evening, the 1st ult., Mr. Ellis Roberts, assisted by Miss Ellen Glanville, gave a successful entertainment in the Druids' Hall. Mr. Roberts played as usual in a very brilliant style. Miss Glanville (her first appearance in Redruth) acquitted herself in all her songs in a highly effective manner, and was encored in Bishop's "Bid me discourse," for which she substituted "The blind girl to her harp."

Salisbury.—The Sarum Choral Society gave a performance of Mendelssohn's *St. Paul* on the 21st ult. in Hamilton Hall, under distinguished patronage. Miss Emily Spiller, Mr. Taylor, and Mr. O. Christian were the solo vocalists; leader, Mr. Rowland; conductor, Mr. C. J. Read.

Slough.—Mr. O. Christian gave his annual miscellaneous concert on the 12th ult, assisted by Miss Julia Elton, Miss Banks, Mr. T. Dyson, Mr. Fred. Graham, and Miss Lazarus, R.A.M. The programme included selections from the *Creation*, *Elijah*, &c. There was a large and fashionable audience.

St. Louis, Missouri, U.S.—Mr. Waldemar Malmene, Mus. Bac., Cantab., formerly of Belfast and Derry, Ireland, has been awarded the second prize offered by the American Conservatory of Music, New York, for the best anthem.

Stratford.—The West Ham Philharmonic Society gave the second concert of the fourth season in the Town Hall, on Tuesday, the 19th ult. The programme consisted entirely of secular music. Of the part-songs, Pinsuti's "The sea hath its pearls," Barnby's "Silent night," Gardiner's "Go, lovely rose," Macfarren's "Orpheus," and Bishop's "Daughter of error," were the most successful, the solo in the latter being taken by Miss Smellie, who received a well-merited encore. The Misses F. and G. Jones, Mr. O. Jones, and Mr. W. Latta also contributed much by their singing to the success of the concert. Messrs. T. and F. Kitson performed a pianoforte duet, Mr. Clutterbuck a concertina solo, and Miss H. Rivers a pianoforte solo; the last-named (a young lady about twelve years of age) creating quite a sensation. She is a pupil, we understand, of Mr. Alfred Carder. Mr. F. Kitson accompanied, and Mr. J. S. Bates (organist of the Parish Church), West Ham, conducted.

Wareham.—The Wareham Musical Society gave its second concert of sacred and secular music at the Corn Exchange on the 7th ult., under the able direction of the Rev. J. B. Lloyd. Several pieces were given by the choir with commendable precision, amongst which must be especially mentioned "Banish, oh maiden," which was sung by the male voices without accompaniment. Miss Parmiter, Miss Yearsley, Mrs. Seale, Mrs. Shave, Mr. F. Hibbs, and Master G. Gould were highly effective in the solos entrusted to them, many receiving encores. The accompaniments were excellently played by Mrs. Lloyd and Miss Yearsley. We sincerely trust that the Wareham Musical Society will continue to flourish under the able guidance of Mr. Lloyd, who has, by his indefatigable exertions, brought the association to its present state of efficiency.

Windsor.—Mendelssohn's *Elijah* was given in St. Mark's Schoolroom on the 19th ult. under the direction of Sir G. J. Elvey. Miss Banks, Madame Poole, Mr. Montem Smith, and Mr. Orlando Christian were the principal vocalists. The chorus included the members of the Windsor and Eton Choral and Amateur Madrigal Societies, assisted by eminent amateur vocalists, and the band was augmented by H.M. 1st Life Guards' band. The performance was a most successful one.

Worcester.—The fourth concert of St. Clement's Choir for the present season was given at the Schoolroom on Monday evening, the 11th ult. Being Lent, the selection consisted solely of sacred music, from Haydn, Mendelssohn, Spohr, Handel, &c. Great pains had evidently been taken to make the entertainment as good as the confined room and the means of the choir would permit. The attraction of the concert was much enhanced by Mr. and Mrs. A. J. Caldicott, who kindly took part in the performances. Miss Doward, as usual, efficiently presided at the pianoforte.

Organ Appointments.—Mr. W. W. Meadows, Jun., Organist and Choirmaster to Winkfield Church, Windsor.——Mr. J. Greatorex Wyatt (late Organist and Choirmaster of S. Matthias', Bethnal Green), to St. Paul's, Lisson Grove.——Mr. Henry R. Bird (of S. Gabriel's, Pimlico), to the new Parish Church, Kensington.——Mr. J. G. Bolland Elliott, to the new Church of S. Stephen, Haggerston.——Mr. J. Locke Gray (formerly of S. Mark's, Lewisham, and S. George the Martyr, Queen Square, Holborn), to Holy Trinity Church, Richmond.—— Mr. A. D. Miles, late of the Parish Church, Lutterworth, Organist and Choirmaster to S. Mark's, North Audley Street, Grosvenor Square.

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THE MUSICAL TIMES,
And Singing Class Circular.
MAY 1, 1872.

J. S. BACH'S MUSIC OF THE PASSION ACCORDING TO THE GOSPEL OF ST. JOHN.

By G. A. Macfarren.

The interest of late excited by Bach's music of the Passion according to St. Matthew, promises for that great work an English acceptance, if not as general as it has in Germany, where all its Choral tunes, with their poems, are familiar to everybody, that is still commensurate with the importance of the subject and the sublimity of its treatment. The Matthew Passion having established a hold on public esteem, attention naturally turns to another work of the same class by the same artist. Comparative criticism is a fallacious form of judgment, since no work is better or worse because of the less or greater merit of another; but, an examination of the as yet less known John Passion will be facilitated by reference to the other, not as a standard of excellence, but as a type of form. Such reference will then be made in the present remarks, and, in the absence of other data, the internal evidence of the two will be taken as an authority for guessing as to which may have been the earliest production.

No record has been brought forward of when the John Passion was composed, or when publicly produced; Herr W. Kust, the editor of the work as issued by the Bach Society, states indeed that four performances of the Oratorio are known to have been given during the life of the author, but he makes no mention of their time or place. Further, he asserts that there are three versions of the composition, the second differing from the first in the substitution of five pieces for as many others that are quite distinct from them in the original, and the third differing from the second in the refinement and elaboration of the details of the same matter. One of the substitutions of the second version is the opening Chorus, "Lord, our Redeemer," which displaces the contrapuntal treatment of the Choral, "O man, thy heavy sin," that now stands at the end of the first part of the Matthew Passion. Here is a seeming evidence of the earlier composition of the work upon St. John's text; and the change is otherwise remarkable, as the substituted piece, with all its merits, is less attractive than that which was rejected. Surmising from this, and from other indications to be adduced by and bye, that the John Passion was written before the Matthew, one may date it prior to 1729, when the latter was performed; and one may suppose it to have been subsequent to Bach's settlement in Leipzig in 1723, for it was there that he first had opportunity to write extensively for the Church.

The design of the present work is the same as of the other, and in this respect the Oratorio resembles also several preceding settings of the Passion for the Lutheran celebration of the event. The Gospel text is set as recitative, the words of the narration being reserved for a tenor voice, his part being named Evangelist, and the words of Jesus and the other persons who speak in the course of the story being assigned to a different singer for each character. The words spoken by the disciples, the Jewish people, the Roman soldiers, and even the High Priest, are given to the chorus. This text consists of the 18th and 19th chapters of St. John's Gospel, the first part containing the 18th chapter to the end of the 27th verse, and the second part proceeding from thence to the end of the 19th chapter; but, curiously, there are some insertions in this from St. Matthew's Gospel, which show that the composer's object was rather to make an impressive recital of the story, than to give a faithful rendering of either historian. The text is interpolated with Chorals, the words and inseparable scenes of which illustrate the points where they are introduced. It is further interpolated with Choruses and Airs, described by German writers as "reflective pieces," which form a commentary on the Biblical narrative.

The poetry, so to speak, of the "reflective pieces," is based on that of the John Passion of Handel, with which Bach must have been familiar, for a copy in his writing is extant of the entire work of Handel. This is the production of one Brockes, a member of the Town Council of Hamburgh, and it abounds in coarsenesses of expression, such as, at the time, were not uncommon in the treatment of the sacred story, in which it was usual to exaggerate in some degree the personal, at the expense of the doctrinal aspect of the subject. These turns of phrase are materially modified in Bach's version, always to their literary improvement, and to the idealisation of the theme; and internal evidence suggests that the alterations may be due to Bach himself, as there can be little doubt is the arrangement of the entire book, as to where the Gospel text should be broken by the insertion of Chorals and lengthened compositions, where by the insertion of scriptural passages from another source, and as to the choice of the Chorals.

The following speculations are offered as to the possible evidence within the two Oratorios of the later composition of that to St. Matthew's text. In the work under notice, the words of Jesus are not individualised from the rest of the recitative by the accompaniment of string instruments, a beautiful device by which, in the Matthew Passion, the sacred person is surrounded, as it were, by a glory that distinguishes his figure from every other in the story. This conception is too poetical, and its good effect is too apparent for it to have been discarded by the same composer in a subsequent work of the same class; but it may naturally have occurred to him when pondering a completed composition, and considering how further he might idealize the subject in an after setting of an analogous text. Again: those passages in the Gospel which are assigned to the chorus are here so amplified by repetition as to form, in some cases, the groundwork of extensive compositions—for instance, those beginning "If this man were not an evil-doer," "It is not lawful," and "Let us not divide," in the second part; whereas, in the other work, if such passages are not set totally without repetition, as is the case with those for single speakers, they are repeated to such extent only as to give an idea of multitude, and so to increase, not to annul, the dramatic force of their setting. It would be matter indeed for regret, were any one of these noble pieces any shorter than it is; but the more one admires their musical beauty, the more one must feel their dramatic unfitness, and hence arises the surmise that he who had written the concise, terse, living ejaculations that animate the action of the Matthew Passion, could not afterwards set like passages in the comparatively cold, because diffuse and quite didactic, manner of those before us. And yet again: in the John Passion, after what would else be the final Chorus, "Rest here in peace," is a Choral, "Lord Jesus," but in that according to St. Matthew, the Chorus "In tears of grief" concludes the work. Now the purpose may have been good of assigning to the people, whose part throughout the Oratorio is eminently conspicuous, the task of closing it with one of the Hymns that served to enchain their attention to the performance, as much as to enlist their services therein; but it is not unlikely that, in Bach's own time, the people's hymn singing may have been perhaps unsteady, and that such a termination to a work may consequently have been somewhat vague and undecided; if so, his experience of this would prompt him to finish a later work with a piece for his trained and controllable executants only, which would be more impressive, because more definite, than the other.

From these indications, if they may be regarded as such, and from others that it would be tedious to particularise, it may be assumed that the John Passion was a kind of sketch or study for the other, having tested his powers upon which, and strengthened them by exercise, Bach devoted himself to the grander work, which was fitted by the more dramatic form of the Apostle's relation, and by its superior suggestiveness, to become so much greater as it is than its predecessor.

In a composition of this structure, the narrative recitative is the portion of primary importance; for though the rhythmical portions be more musically attractive, they are designed to illustrate and to relieve this, and must therefore be esteemed as subsidiary to it. In speaking of the recitative in the present work, one technical speciality must not be unnoticed, but it may be briefly mentioned and dismissed. Nearly always, the vocal closes are followed by a second in-

version of the tonic harmony preceding the penultimate dominant chord. This is so unlike the general use of composers, including Bach himself, as to be remarkable on that account; its effect is to prolong the vocal cadence in the accompaniment, and to connect it with the sequel, whether this be the continuation of the narrative or one of the reflective pieces. The course of the action and the reflections upon it seem thus to be linked in unbroken sequence, and the hearer's mind passes from event to commentary, as if the one sprang irresistibly from the other. It may appear superfluous to describe the ordinary and all-familiar practice of confirming or completing the vocal closes in recitative with two chords only, those of the dominant and tonic; the more definitely terminal character of this form of cadence will be acknowledged by every reader, and the distinction from it of the form here employed warrants the space spent on this remark.

It is impossible to extol too highly this portion of the Oratorio. The words are declaimed in the manner of the loftiest oratory, and in some places with pathos that seems to be in very unison with the fervent feeling of the Evangelist in relating the scenes he witnessed, and the doctrines on which the faith and the teaching of his life were founded. The two passages interpolated from St. Matthew, to which reference has been made, are notable; first, because the same points are distinguished in the other Oratorio, and second, because of their very high but yet inferior beauty in the present setting; these are, when Peter, hearing the cock crow, is reminded of his Lord's words, and "went forth and wept bitterly," and the plaintive melody to these words is strengthened by a progression of harmony as fully beautiful as it is unprecedented, and as yet unimitated; and when the final agony is passed, and nature is convulsed as if in horror at human iniquity, the terrible disturbance of her laws is described. In both of these passages, as in their setting in the other Oratorio, the orchestral instruments are unemployed, and the accompaniment is restricted to the organ or harpsichord—it is hard to determine which—preserving to the recitative throughout the work its marked separation in every respect from the rhythmical portions. One might wish that the extreme high notes of the tenor voice had been less freely used than they are in phrases where the declamation of a word seems not to demand such a strain as they must cause the singer; one must more regret that their difficulty of performance compels sometimes the substitution of others, which are practically better, but which must distort the climax of the passages wherein they occur, and so weaken the effect. The sentences belonging to Jesus are set with a tenderness that is quite holy, and with such an obvious sense of reverence, as makes one revere the great master to whom we owe this interpretation of the divine character. The greatest qualities are needful in the singers who will undertake the parts of the Evangelist and of Jesus, the latter more particularly, because it is but by the manner of the executant that the composer's conception can be embodied, and that an audience can be made to feel the presence of the superior Being whose personality is represented in his words; the distinctive accompaniment of the other Oratorio materially aids the vocalist, nay, in itself separates this character from all the others; but here the grave responsibility rests with the performer alone to fulfil the sublime ideal of the composer.

The portion of next importance in the Oratorio is the treatment of the Chorals. This is to be esteemed with reference particularly to the situations of their occurrence, and to the unmistakable purpose of throwing light on these situations by the choice of appropriate verses from the hymns with the tunes that are dissociable from them, and by the expressive harmony wherewith the tunes are sustained. There can be no question that the master has here harmonised the tunes very differently from what he would have done, from what he did, in fitting them for ordinary congregational use—his purpose there was to give broad expression to the general purport of the poem, while here it was to strengthen the sentiment of certain words, so as to make it strengthen the impression of the incidents to which the selected verses apply. The harmonisation of the Chorals is always remarkable from a merely technical point of view, and in many places it is particularly so on account of the extremely chromatic nature of the harmony; the comment that every piece seems to call forth would be unintelligible if not read side by side with the music, but one instance is so unlike anything elsewhere to be met with, is so strikingly beautiful, and is so truthfully pertinent to the words, that it may be cited in the hope to induce the student to examine it separately, and to regard it as a valuable addition to his store of knowledge; it is in the Choral, "Thy bonds, O Son of God most High," the setting of the last line, "We had been bound for evermore," where, the piece being in the key of E, the bass ascends semi-tonically from B to E, and the progression from an inverted chord of A minor to the dominant seventh in the key of F sharp minor is as beautiful as startling. The effect must have been very deep, and all but supernatural, upon singers accustomed from infancy to troll forth certain tunes which were familiar to them as is the Lord's Prayer to our grown up school children, of unwonted harmonies that give particular meaning to every word, changing almost the sound and certainly the character of the very notes they sang, as if men standing on the ground were unexpectedly lifted into a rarer atmosphere, and consequently breathed and felt, and even thought, otherwise than they were used to do. In two respects, this portion of the Oratorio suffers from its transplantation into another people than that for whom it was written; the English people know not the tunes which are a part of the very being of the North Germans, or if they know accidentally some one or other of them, know it as being in "Common Metre" or "Peculiar Metre," and by the unsignifying name of some German city or province; and the English version, admirably as it fits the accents of the tunes, and as it accommodates itself to the mechanism of vocalisation, fails, and could not but fail, to represent word by word the sense of the original, and thus hides the purpose of expressing with the harmony the sense of each. This is said in no disparagement of the translation of the entire work, which commands, on the contrary, high praise for its fulfilment of the severe exactions of that most arduous of all literary labours, the adaptation of syllables to music of which not a note is without its characteristic purport; the metrical hymns differ in structure from the other portions of the work, and in rendering them there are difficulties almost insuperable. Nothing can better show the illustrative design in the various treatment of these tunes, than a comparison of different arrangements of the same tune when it occurs in several situations of the present work, and occurs also perhaps more than once in the Matthew Passion; for example, "Oh wondrous love"—which is introduced where Jesus, yielding himself to the officers of the High Priest, craves leave for his disciples to depart—is the same tune as, "Oh mighty king," another verse seemingly of the same poem, which follows the Saviour's allusion to his heavenly renunciation of his earthly kingdom; and this is the same tune as, "Oh blessed Jesus," and also, "Mysterious act," both in the Matthew Passion, and having reference there respectively to Jesus' prescience of his betrayal, and the Jews' demand for his crucifixion. It would amply repay the student of harmony and of musical expression to compare these pieces, and the several others that are in like manner framed on one tune in the same and in the two works; he will learn from such a comparison how apparently boundless are the resources of harmony, and how far more strongly does their just application prove the inspiration of a poet than the mere skill of a scholar. This simple reference should be sufficient to instigate the search of those who are interested; to enumerate all the instances would here be futile as tedious.

The reflective pieces—namely, the Choruses and Airs—call lastly for consideration; lastly, because they are subordinate, in some sort, in the plan of the work; lastly, because they are each complete in itself, comprehend each a complete design, are each extractable, and have all interest of a kind that belongs not to the other portions of the work. These are, for the most part, of extreme difficulty; difficulty more of insight and comprehension than of mere note singing, though in this respect some are by no means to be slighted. Of the songs, two are perhaps more attractive—it would be as false as daring to say more beautiful—than the others. Firstly, the

soprano Air, "I follow Thee," which directly succeeds the statement that Peter and John followed the captive Jesus to the house of Caiaphas, has a melody of the tenderest sweetness and of charming continuity, one that will please all hearers, and repay whatever pains a singer may spend upon it; specially notable in it is the ascending phrase to the words "encompassed with sadness," where the chromatic passing-note is a most rare exception from the practice, of the age and of the author, to employ diatonic passing-notes only; and the accompaniment of this song, for organ with two flutes only, helps essentially to characterise it. Secondly, the contralto Air, "It is finished," which follows the last words of the Saviour, is such a piece of pathos as has rarely been equalled; in more than one respect this may be likened to Elijah's song, "It is enough," as in the similarity of its opening words, in its form of an Adagio, interrupted by an Allegro, and afterwards resumed, and its accompaniment for the viol da gamba, which is analogous in tone to the violoncello employed by Mendelssohn; the likeness goes not so far as the phrases, in which the two pieces are totally distinct, but it is too obvious to pass unnoticed. The exhortation to follow our Lord to Golgotha, "Haste, ye deeply wounded spirits," an Air for bass, is remarkable for the choral questions, "Come where?" "Fly where?" that intersperse it, and is on the pattern of several pieces in the other Oratorio. "Beloved Saviour" is another Air for the same voice which forms both the counterpoint and the interludes to the Choral, "Jesus, Thou who knowest death," and is an admirable specimen of a musical form that Bach often employed, and in which he was always successful. The Chorus, "Rest here in peace," that precedes the concluding Choral, refers to the entombment; it bears a strong resemblance to the final Chorus in the Matthew Passion, in having the same key of C minor, the same 3-4 measure, and even in its phraseology, one passage in the second part, indeed, where the bass descends in arpeggio, being almost identical with one in the other Chorus; its expression, too, is the same as that in the piece here cited; but admirable as is this Chorus, it certainly suffers from comparison with the other.

At the present day, and in this country, it is impossible to reproduce the John Passion with precisely the effect that it had in Bach's time. The subject is now differently regarded from what it was a century and a half ago, and the hearers are therefore otherwise impressible, and this must be taken into grave consideration in estimating the work. Several of the instruments are obsolete for which the parts are written; the substitutions, however, that are now imperative, are not more greatly at variance with the several versions of the Oratorio than are these from each other, for it seems that one inducement for re-casting the work again and again as has already been shown that the author did, must have been to adapt it to the means at command on the different occasions of its performance. To assign now a part for the viol da gamba to the violoncello, one for the lute to the harp, and to make some other similar adaptations is but to meet necessities in the manner that Bach would have done; and though he appears to have set great value on the delicate distinctions of different kinds of hautboys that are now extinct, and of instruments of the viol class that are now no longer in use, he bowed to compulsion when the one of his predilection was not at hand, and we do but as he did in choosing its nearest representative under the same circumstances. In our performance of the Chorals, a still more important deviation from the method of Bach's time is inevitable. The people here have not so generally the habit of hymn singing as is common in the Lutheran Church, even of the tunes they know, and the Choral tunes introduced in this Oratorio they, with few exceptions, know not; hence their taking part in the performance is here impracticable, and even in Germany it is at the present day unpractised. When all the congregation sang the tune, it was needful to enforce the harmony of the comparatively small choir with the accompaniment of organ and orchestra. The somewhat coarseness of tone of all these voices and instruments probably at their loudest, was greatly counterbalanced by the fact that everybody contributed to it, and no one stood apart to listen; general experience will attest to the vastly different effect of music upon him who sings and him who hears, and some other means are requisite to excite us to the same extent when we are witnesses, than those by which we should be moved were we participants in the performance. It is, then, a most happy expedient to have the Chorals, sung by the unaccompanied chorus, and to give them the beautiful relief of light and shade expressed in music by the gradations of tone from piano, to forte. There is no effect so universally and so irresistibly pleasing as that of unaccompanied voices; to offer this at its best before an audience, it is necessary to vary it by different degrees of loudness and softness; and to compensate for the people's inability to sing their part and to be thus moved from within by the words and the music, the most powerful external aid must be made to their feelings, and the means employed in London performances are to be commended as being the most powerful and as producing the desirable result. The Chorals were originally the most impressive portion of the Oratorio; so they are now; the end is analogous if not identical, and we must applaud the very different machinery whereby this end is effected.

This necessarily brief notice of a great work would be more than necessarily incomplete without an acknowledgment of how far its acceptance in England will be due to the Rev. J. Troutbeck, whose rendering of the text shows his comprehension and appreciation of the music as much as his knowledge of the German, and command of the English language. He has been singularly fortunate in the preservation of nearly all the words of the accepted Scripture text, for this would lose much of its hold on our interest were it represented in other than the familiar syllables.

The John Passion has here been spoken of as a study for the supposed later work of the master, the Matthew Passion. Many a painter's study is treasured as highly as his matured work, and so indeed, if regarded in such a light, must this be. If we possessed not the later Oratorio, this would be esteemed above all price a masterpiece; the only thing that can out-price it is the other Oratorio, and that can be only fully valued by those who have a thorough knowledge and a due appreciation of the great work we have now been considering.

CRYSTAL PALACE.

The last of the Saturday afternoon concerts was given on the 20th ult., when the Cantata by the Danish composer Niels W. Gade, known in this country as "Spring's message," was performed. Remarkable for purity of melody and grace of treatment, this work is entitled to a position, at least, amongst the many Cantatas constantly placed before the public, although it is assuredly inferior to the "Erl King's Daughter," by the same composer, so thoroughly dramatic a piece as to make us wonder why Choral Societies still allow it to languish in obscurity. Beethoven's Ninth Symphony produced, as usual, a profound impression upon the audience; the orchestral portion, of course, being played to perfection, the principal vocal parts being well sustained by Madame Lemmens-Sherrington, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Lewis Thomas, and the choral *finale* receiving very fair justice from the Crystal Palace choir, which certainly shows unmistakable signs of improvement. A young violoncellist, M. Cros St. Ange, made a highly satisfactory *début*, his performance of a dreary concertino, by one Goltermann, evincing talents of the first order. Mendelssohn's overture to the "Son and Stranger," was finely performed at the commencement of the concert; and vocal pieces were contributed by the singers already named.

HER MAJESTY'S OPERA.

This establishment opened for the season on Saturday the 6th ult., with Beethoven's "Fidelio," Madlle. Titiens sustaining the part of *Leonora* with undiminished power; the *Florestan* of Signor Vizzani, and the *Pizarro* of Signor Agnesi being kindly accepted by the audience as the best representatives of these characters to be found in the company. Mr. Mapleson may fairly congratulate himself upon the convalescence of Madlle. Marimon, for he has chiefly his old attractions to fall back upon, and he could ill spare the valuable services of this accomplished vocalist. As *Amina*, in "La Sonnambula," *Maria*, in "La Figlia del Reggimento," and *Norina*, in "Don Pasquale," she has fully supported, if not enhanced, her previous reputation. In the "Huguenots" Signor Fancelli elicited well deserved applause for his singing of *Raoul*; and Madame Trebelli-

Bettini received that warm reception as *Urbano* which her artistic merits must always ensure her. On the 4th inst. Signor Campanini, the tenor of whom report speaks so highly, is announced to appear as *Gennaro*, in "Lucrezia Borgia."

ROYAL ITALIAN OPERA.

THE opera selected for the opening night (the 26th March) was Gounod's "Faust," but Madlle. Sessi being ill, the part of *Margherita* was assigned to Madame Sinico, who sang throughout with so much artistic feeling as to cause no regret for the unavoidable change. Of M. Faure's *Mephistopheles* it is impossible to speak too highly: both histrionically and vocally it is one of the most perfect performances on the operatic stage. The great event of the month, however, has been the success of Madlle. Albani, who made her *début* as *Amina*, in "La Sonnambula." With a genuine soprano voice, a facile and unexaggerated execution, and a remarkable power of *sostenuto* in the higher part of her register, this young vocalist at once secured the good opinion of her audience, and gradually advanced her position throughout the opera until the final "Ah non giunge," her brilliant rendering of which produced a storm of applause which could only be appeased by her appearing three times before the curtain. As the heroine in "Lucia di Lammermoor," Madlle. Albani again asserted her right to the highest place as a lyric artist; and there can be little doubt that future performances will fully justify the verdict so unanimously and unmistakably pronounced upon her first appearance. Madame Lucca has achieved her usual success in many of her favourite parts; and Signor Nicolini, despite the recent recollections of Signor Mario in the same character, has created a marked effect as *Fernando*, in "La Favorita." The attendance has been extremely good.

THE ORATORIO CONCERTS.

AT the Ninth Subscription Concert, on the 10th ult., Mendelssohn's "Elijah" was repeated before a large audience. Herr Stockhausen being indisposed, Mr. Whitney sang the music of the Prophet, and made a very decided advance in the estimation of the public by his intelligent reading of the part. In the arduous solo, "Is not His word like a fire," he was especially successful, and most of his recitatives were delivered with so thorough an appreciation of the composer's intention as to make it apparent that he had deeply studied the work. Madame Rudersdorff's energetic delivery of the soprano part was highly effective where energy was required; but in some passages she forced her voice beyond the limits of legitimate tone. Madame Fernandez created a marked sensation in "O rest in the Lord," and would have been compelled to repeat it had encores been permitted by the conductor. Miss Dones was painstaking in the contralto music which fell to her share, especially in the air, "Woe unto them," in which she displayed real devotional feeling. Mr. Sims Reeves was as usual unapproachable in the two tenor songs, and in the other parts able assistance was rendered by Miss Emily Spiller, Messrs. Nordblom, Stedman, Smith and Pyatt. The choruses were sung throughout with that precision and power to which the audience at these concerts has now become accustomed, "Thanks be to God" and "He watching over Israel" being perhaps the most entitled to particular commendation. Mendelssohn's "St. Paul" was selected for the tenth and concluding concert on the 24th ult., and was so finely given as to form a fitting termination to the season. The choir particularly distinguished itself, for not only the purest tone, but the most vivid colouring throughout the highly wrought choruses, more especially "Stone him to death," "Happy and blest," "Rise up, arise," and "O great is the depth," all of which produced a more profound impression upon the listeners than we can remember at any former performance of the Oratorio. The chorales, too, were sung with a perfect management of the gradations of tone, and went with remarkable steadiness. Madame Lemmens-Sherrington's rendering of the soprano part was everything that could be desired, the air "I will sing of Thy great mercies," eliciting much applause; and Miss Julia Elton was thoroughly successful in the solo "But the Lord is mindful." The effect created by Mr. Sims Reeves in the beautiful air, "Be thou faithful," was indescribable, the struggle to gain a repetition of it being almost irresistible. Such enthusiasm, however, could scarcely be wondered at, for never have we heard this great artist throw more genuine religious feeling into the interpretation of a piece than he did on this occasion, and never indeed have we heard his fine voice more thoroughly under command. A good word, too, must be said for the violoncello *obbligato* of Mr. Walter Pettit, which was in every respect fully worthy of being associated with this most perfect rendering of one of Mendelssohn's purest inspirations. Mr. Whitney was highly satisfactory in the principal bass music, and the more subordinate parts were efficiently filled by Messrs. Nordblom, Smith and Pyatt, Mr. Nordblom giving many of the most trying recitatives with good effect. The band was in every respect highly efficient; Mr. Barnby conducted with his accustomed decision, and Mr. F. A. W. Docker ably presided at the organ.

PHILHARMONIC SOCIETY.

THE second concert took place on the 15th ult. in St. James's Hall. An interesting feature in the programme was a concerto, with principal part for the hautboy, written in Handel's early days, at Hamburgh. This work can, of course, only excite curiosity with musical antiquarians; but it is good that such specimens of a past age should be occasionally placed before us, especially when so perfect a rendering can be ensured as this concerto received by the Philharmonic orchestra and M. Lavigne, whose hautboy playing on the occasion was entitled to the highest commendation. Madame Schumann gave a fine reading of her late husband's pianoforte Concerto in A minor, and was received with the applause she legitimately earned. Beethoven's Symphony in D (No. 2), Mendelssohn's "Isles of Fingal" overture, and Gounod's spirited and finely instrumented Saltarello were the other orchestral compositions performed. Madlle. Regan was hardly so successful in Meyerbeer's "Va! dit elle" as she invariably is in the more quiet German songs she so often delights us in; and, although Mr. Vernon Rigby sang "Dalla sua pace" well, it appeared scarcely suited for one of the principal vocal pieces at a concert of such pretension. Mr. W. G. Cusins, as usual, conducted, and kept the band well under control.

MR. HENRY LESLIE'S CHOIR.

A CONCERT was given at St. James's Hall on the 8th ult., the principal attraction of which was the ballad singing of Madame Patey, Miss Ellen Horne, Miss Enriquez, Mr. Sims Reeves and Signor Foli. The part-music for the choir gave, as usual, the highest satisfaction; and we need scarcely say that the lovers of this class of composition were somewhat disappointed at the very prominent intrusion of the solo singers into the concerts of what should be the finest specimens of choral performances in the metropolis. But the room was full; and Mr. Leslie is perfectly justified in pleading this fact in extenuation of the nature of his programme, which, as a miscellaneous selection of popular music, was excellent. We must not omit to mention the artistic pianoforte performance of Miss Linda Scates, who is fast attaining a high position in her profession.

ROYAL SOCIETY OF MUSICIANS.

ON Friday the 5th ult. the 134th anniversary festival of this Society was held at Willis's Rooms, under the presidency of His Royal Highness the Duke of Edinburgh. Sheriff Sir John Bennett, in proposing "The health of the Prince and Princess of Wales and the rest of the Royal Family," made highly flattering remarks upon the patronage the Prince of Wales had extended towards music, and raised hopes for the future which we trust, for the sake of Sir John Bennett and the art, may be fully realised. The Duke of Edinburgh did his best, in speaking for the "Prosperity of the Royal Society of Musicians," to elicit sympathy for the objects of the Charity; and Sir Thomas Gladstone, who is an ardent lover of music, paid a compliment to the chairman, in proposing his health, by quoting from a letter which he had received from a relative, who was a shipmate of His Royal Highness, describing the Duke's fiddling on board the "Racoon" for the sailors to dance to, thus giving, as he said, not only signs of his fondness for music but evidence of his kindliness of heart. But the speech of the evening was that by Mr. G. A. Macfarren, whose eloquence afforded one more proof of the good which must arise at these gatherings from delegating members of the profession to advance the claims of an art the study and practice of which have absorbed the best years of their life. During the evening vocal and instrumental music was performed by the following artists:—Madame Arabella Goddard (pianoforte), Madame Camilla Urso (violin), Mdlle. Regan, Miss Rebecca Jewell, Miss Harman, Miss Jessie Jones, Miss Marion Severn, Mr. W. H. Cummings, Herr Jules Stockhausen and a very excellent glee party, under the direction of Mr. James

Coward. The pianoforte accompaniments were ably played by Mr. C. E. Stephens and Mr. Henry R. Eyers. The subscriptions, as announced by Mr. Stanley Lucas, the secretary, amounted to upwards of £500.

PRESENTATION OF THE STERNDALE BENNETT TESTIMONIAL.

This interesting ceremony took place on Friday, the 19th ult., at St. James's Hall, before an audience crowding every part of the room. The Attorney-General occupied the chair, and was supported by all the most eminent musicians in London. Sir Sterndale Bennett's graceful and imaginative "Naiades" overture, performed by the Philharmonic band, under the direction of Mr. W. G. Cusins, formed the first piece in the programme, and this was followed by two of the same composer's part-songs, "Come, live with me," and "Sweet stream," the intrinsic merit of which, aided by an absolutely perfect interpretation by Mr. Henry Leslie's choir, elicited the warmest applause, the latter being repeated, in obedience to an irresistible encore. Then, after a few appropriate remarks from Mr. G. A. Macfarren, who dwelt with much ability upon the manner in which music had struggled to assert its true position in this country, and the honour which had been recently conferred upon the art as well as upon the artist by the knighthood of Sir Sterndale Bennett, the chairman, in a speech remarkable for that eloquence of which he is so consummate a master, presented to Sir Sterndale the names of the donors to the testimonial engrossed upon vellum, the amount of the subscription (£1,080) enabling the committee to found a free scholarship in the Royal Academy of Music, and also an annual prize to a female student of the institution. Sir Sterndale Bennett, in acknowledging the testimonial, alluded in feeling terms to the warm friendship of the many surrounding him who had been his fellow students in the Academy, and also thanked the artists who had so ably performed his compositions in honour of the occasion. Mr. Henry Leslie then proposed a vote of thanks to Mr. Walter Macfarren and Mr. H. R. Eyers, who had so zealously discharged the duties of honorary treasurer and secretary to the testimonial committee; and Mr. John Hullah, in proposing the same compliment to the chairman, made some happy allusions to the affinity between the specimens of music and oratory which had that morning been placed before the audience. The National Anthem was then excellently sung by the pupils of the Royal Academy of Music, the solos being taken by Miss Jessie Jones, Miss Butterworth, Mr. Guy and Mr. Wadmore, and the proceedings, which had been marked throughout by the most enthusiastic demonstrations of approval, were brought to a close. So spontaneous an expression of personal and artistic estimation has rarely been accorded; and we can assuredly remember no instance where the marks of admiration for genius were more thoroughly hearty and sincere. No presentation of plate, to be hoarded up as a family relic, and handed down as an heir-loom, would have satisfied those who subscribed to this testimonial. Sir Sterndale Bennett, through a life devoted to music, has ennobled and dignified the art in this country; and the artists, in return, have worthily raised to him a public monument which shall glorify his name to generations yet unborn.

Royal Academy of Music.—The Testimonial to Sir Sterndale Bennett, which has taken the form of a Scholarship, to be called the "Sterndale Bennett Scholarship," was contended for on Saturday, the 20th ult., at the Institution in Tenterden-street, Hanover-square, the examiners being Mr. G. A. Macfarren, Mr. F. R. Cox, Mr. W. G. Cusins, Mr. W. Dorrell, Mr. John Hullah, Mr. Henry Leslie, Mr. H. C. Lunn, Mr. Walter Macfarren and Mr. Brinley Richards. The results were as follows:—Master Tobias Matthay (elected), Mr. Walter Fitton, Mr. G. F. Hatton, and Mr. Joseph Ridgway (highly commended).

Should it ever become the custom of our Government to appoint musicians to consider how the science can be most effectually spread amongst the people, their acts would be a legitimate matter for criticism; but the notorious and avowed ignorance of the art amongst those whose duty it is to legislate on the subject makes it impossible for artistic journals to do more than wait and watch, in the hope of better times. As a matter of news, however, we must record that the Tonic Sol-fa system having been recommended for adoption in the schools of this country by the London School Board, has received the sanction of Government; and that Mr. John Hullah, who has made no secret of his being an opponent of the method, has been appointed Inspector of Music. This has called forth an angry letter from the Rev. John Curwen, which was inserted in the "Times," headed "Tweedledum and Tweedledee," we presume to show the contempt of the authorities of that powerful journal for the case in dispute. Into the merits of this controversy we have no desire at present to enter. As Sir Lucius O'Trigger says, "It is a very pretty quarrel as it stands—we should only spoil it by trying to explain it." When the principals have fairly fought the matter out and the result has been officially proclaimed, we may probably return to the subject.

A highly successful concert was given at the City of London College, Leadenhall Street, on Thursday, the 11th ult., under the direction of Miss Matilda Carter. Several well merited encores were obtained, amongst which may be specially noticed Miss Matilda Carter in "Marjorie's Almanac," Miss Thomas in "Forsaken," and Mr. Baker Scott for his remarkably fine rendering of "The old sexton."

The first public concert given by the members of the St. John's Wood Society of Musicians took place at the Store Street Hall, on the 13th ult., under the direction of Mr. Lansdowne Cottell, attracting a large and fashionable audience, who testified their pleasure by continued applause and many encores.

A *Soirée Musicale* was given by the members of the Westbourne Society (under the able direction of Madame Leupold) on Saturday, March 23rd, at the Hanover Square Rooms. All the choral music was excellently sung, the choir giving unmistakable proof of the careful training of Madame Leupold. Gounod's anthem, "Come unto him," Oberthür's motett, "Give ear, O Lord," Benedict's chorus, "Silver wedding march" (the pianoforte duet accompaniment being beautifully played by the composer and Herr Papendieck), and G. A. Macfarren's part-song, "The three fishers," being especially worthy of high commendation. Amongst the solos must be particularly mentioned "The soft southern breeze" (from Mr. Barnby's "Rebekah"), and Sullivan's "Once again," exquisitely sung by Mr. E. Lloyd (the latter being encored), Schubert's song "I do not ask," given with much purity by Miss Codd, and Scarlatti's "O cessate," very finely rendered by Miss Goodall. The concert was in every respect thoroughly successful, and the result must have been highly gratifying to the indefatigable directress, Madame Leupold.

An evening concert, under the direction of Mr. John Stedman, was given at the Birkbeck Institution on Wednesday, the 17th ult., when a very attractive miscellaneous programme was provided. Two part-songs were well rendered as quartets by Miss Pattie Laverne, Miss Gertrude Mayfield, Mr. Stedman and Mr. Thurley Beale. Miss Emrick displayed an excellent mezzo-soprano voice, and was encored in both her songs, a compliment which was also paid to Mr. Stedman (who, however, did not repeat his song) and Mr. Thurley Beale. The solos of Miss Mayfield and Miss Laverne were much applauded, and one of the most successful pieces of the evening was the duet "Se m'ami ancor," finely sung by Miss Emrick and Mr. Stedman. Mr. King Hall's performance on the Mustel organ created quite an effect, and Mr. Willem Coenen's marvellous pianoforte playing was thoroughly appreciated. Mr. Henry Parker accompanied with much ability.

Miss McQuire's concert at Myddelton Hall, on Monday evening, the 17th ult., was an undoubted success, both in the quality of the entertainment and the number of the audience. The concert-giver was assisted by Miss Julia Derby, Miss Maria Langley, Miss Hallam, Mr. Henry Guy, Mr. Walter Reeves, and Mr. Tremeer. Miss McQuire sang "Terence's Farewell," Franz Abt's "When I am near thee" (which elicited an unanimous encore), and Hullah's "Storm," in all of which she was highly successful. Of the male artists, Mr. Henry Guy decidedly took the lead, and he was heartily applauded. Three part-songs occurred in the programme, and at least one of these, Barnby's exquisite "Sweet and low," was very successful. Miss Hallam gave two pianoforte solos, Sidney Smith's selection from the "Huguenots," and a Fantasia on "Dinorah." Both were warmly received. Mr. Robinson conducted, and made an efficient accompanist.

Mr. John Thomas, the eminent harpist, has just been appointed harpist to Her Majesty. Mr. Thomas received his musical education at the Royal Academy of Music, where he studied the harp under Mr. J. Balsir Chatterton, and composition under Mr. Cipriani Potter. His compositions for the harp are very numerous, as well as his vocal and orchestral works. The public is also mainly indebted to him for having been instrumental in establishing the Welsh Choral Union, of which he is conductor.

A SACRED musical performance was given at Holy Trinity Church, Triangle, Hackney, on Easter Tuesday evening, in aid of the choir fund; vocalists, Miss Blanche Reives, Miss Marienne Potter, Mr. Edwards, and Mr. B. Trotman, assisted by the choir of the church. The selection included Sir John Goss's Thanksgiving Anthem and Te Deum. Miss Blanche Reives was highly successful in the air "With verdure clad," and in the solo in Mendelssohn's "Hear my prayer; Miss Marienne Potter sang "O rest in the Lord" and "Children's voices," eliciting much applause; and Mr. Trotman gave "Lord God of Abraham," from "Elijah," with skill and taste. Mr. Edward Craig was organist and conductor.

A SPECIAL service, in a very praiseworthy spirit of imitation of the pattern set at Westminster Abbey, was held by the London Church Choir Association, in the Church of St. Botolph, Aldersgate, on Thursday evening, the 28th March, consisting of evening prayer, the "Passion of Our Lord, according to St. John," by G. F. Handel, and sermon. The "Passion oratorio," as it is called in the preface to the score, published by the German Handel Society, is there described as "the earliest work of Handel's youth, composed at Hamburgh, in 1704, when he was only 19 years of age." The order of proceeding on this occasion was as follows:—First, a voluntary was played by Mr. J. J. Stephens, organist of St. Matthew's, City Road. The prayers were then intoned by the Rev. W. Sparrow Simpson, (Minor Canon of St. Paul's and Rector of St. Matthew's, Friday Street,) as far as the suffrages before the Psalms, when a pause was made, the officiating clergyman retiring to the Communion Table, and the first portion of the Passion music was sung (the solos being rendered by the members of the St. Botolph choir); after which Mr. Simpson ascended the pulpit and delivered a brief but eloquent address. The second portion of the Passion music was then sung, and the service concluded with the prayer of St. Chrysostom, a hymn, and the Apostolic Benediction. Mr. J. R. Murray, choirmaster of the Association, to whose untiring energy and zeal we are indebted for the production of a work almost entirely unknown, conducted. The chorus, assisted by a small and efficient band, numbered 60 performers, and the whole of the music went steadily and well.

THE members of the Quaver Choral Society gave their fifth concert on Wednesday evening, the 17th ult., in the School-room, Bishopsgate Churchyard, to a crowded audience. The first part consisted of selections from the "Messiah," the choruses in which were rendered with great care and precision; the solos, "Every valley" (Mr. Myers), "O Thou that tellest" (Miss Butterworth), "The people that walked" (Mr. Phillips), and "I know that my Redeemer" (Mrs. Bernard), were sung with much feeling. At the conclusion of the first part, the secretary, J. Baker, Esq., presented to the conductor, Mr. William Bicknell, a complete set of Novello's edition of Handel's Works, handsomely bound, as a mark of the esteem in which his services are held by the Society. Mr. Bicknell suitably acknowledged the gift. The second part consisted of a selection of songs, glees, &c., in which, in addition to the above named vocalists, Mrs. Bicknell, Miss E. Shearman, Messrs. Bernard, Harvey, Youngs and Cozens took part. Parry's duet, "Flow gently, Deva," sung by Messrs. Bernard and Phillips, was deservedly encored, as was also a Buffo Scena by Mr. Bernard. Messrs. Barratt and F. H. Cozens ably accompanied on the pianoforte.

THE Canonbury Tower Choral Association, under the able conductorship of Mr. J. T. Cooper, gave an evening concert at Barnsbury Hall, Islington, on the 22nd ult., with great success. The choral portions of the programme were rendered with remarkable precision and taste. Sir John Goss's Anthem, "The Lord is my strength," was given with much spirit, Mendelssohn's "I waited for the Lord," Spohr's "As pants the hart," and Rossini's "To Thee, great Lord," were also highly effective, Spohr's anthem being encored. Several part-songs by Mendelssohn, and various glees by standard English composers were well sung. Solos were given by Miss Oakey, Miss Thornthwaite (who was encored in Sullivan's song, "Birds in the night"), Miss Hiorns (who sang a sacred song by Mr. J. T. Cooper called "Saved," in a chaste and finished style), Mr. Street, Mr. Knight, and Mr. Cray. Some really good instrumental pieces were performed by various members of the Association. Miss Reynolds played Dussek's pianoforte Sonata in B flat; Miss Oakey, with Messrs. Leefe and Reynolds, an "Andante" by Mozart, for pianoforte, flute and violin; and Mr. Alfred Morton performed most effectively a solo for oboe, on airs from Bellini. The accompaniments to the choral pieces were well given by Miss Cooper. The Association is in connection with the Islington Branch of the Church of England Young Men's Society, and gives promise of becoming an important local Choral Society.

ON Wednesday, the 17th ult., a complimentary dinner was given to Sir John Goss, the latest, though by no means the least deserving, of the musical Knights which Her Majesty has been graciously pleased to create. The *locale* (the Albion, Aldersgate Street) was happily chosen, as being perhaps the nearest available place to the scene of Sir John Goss's labours during the last five and thirty years, and as also possessing the additional advantage of containing a room with the most admirable acoustical properties. Mr. W. H. Gladstone, M.P., occupied the chair, and, as might have been expected, the room was well filled by eminent musicians anxious to do honour to their distinguished brother artist. It will be remembered that Sir John, then Mr., Goss, was on the point of relinquishing his long tenure of office as organist of St. Paul's Cathedral, when he was requested to compose music for the Great Thanksgiving Service for the recovery of the Prince of Wales. His success in this important undertaking was unquestionable, and his reward was the Knighthood, which as the chairman gracefully remarked had given the Prime Minister as much pleasure in suggesting as the recipient could possibly have felt in accepting. It remained only for the members of the musical profession to testify their sense of the honour conferred upon an eminent member of their body, and this they did by assembling in large numbers on the occasion now referred to. The speeches were neccessarily somewhat shorter than usual; a selection of music, taken from the sacred and secular works of Sir John Goss, forming not the least enjoyable item in the proceedings.

HAYDN'S "Creation" was performed with much success at Liverpool Street Chapel, King's Cross, on the 12th ult., the principal vocalists being Miss Susanna Cole, Mr. Horatio Perry and Mr. Orlando Christian, all of whom gave the solos allotted to them with much effect, several narrowly escaping an encore. The choruses were excellently sung throughout, and the band, under the able leadership of Mr. Flatteley, was everything that could be desired. Too much praise cannot be awarded to Mr. J. Arnold, who conducted the performance, and to whose exertions the efficiency of the choir is mainly attributable. The proceeds of the concert (if any) are to be devoted to the organ fund. The Rev. N. Bishop, M.A., presided on the occasion.

THE usual monthly concert of the St. George's Glee Union was given at the Pimlico Rooms, on Friday the 5th ult. Mdlles. Augarde and Pritchard in two pianoforte pieces, and Signor Ferraris in a Fantasia for melodium and pianoforte, were warmly received. Miss Bliss, Miss Florence Wydford and Miss Buley were highly successful in all their songs; Signor Correlli elicited much applause for his rendering of "La Colunnia" from "Il Barbiere," and Mr. E. Stringer gave with good effect the songs of "Anita" and "Once again." Several glees and part-songs were carefully rendered and well received. The accompanists were Mdlles. Buley and Pritchard, Signor Ferraris and Mr. E. Paine; conductor, Mr. T. Garside.

AN excellent performance of the "Messiah" was given (under the direction of Mr. F. A. Bridge), in the Hall of the Bow and Bromley Institute, on the evening of Good Friday last. The principal vocalists were Miss Ellen Horne, Miss Beryl, Mr. Arthur Thomas, Mr. F. A. Bridge, and Mr. Albert Hubbard; pianoforte, Miss E. Stirling; harmonium, Mr. R. Coleman; solo trumpet, Mr. W. Graves. The choir was very efficient, and consisted of about one hundred voices. The room was crowded, and the execution of the Oratorio was in every respect most satisfactory.

A HIGHLY interesting lecture was delivered on the 4th ult. at the Streatham Hill and Tulse Hill Institution, by William H. Stone, Esq., M.A., F.R.C.P., the subject being "The Combination of Voices with Instruments." The lecturer was assisted in the vocal department by Miss Burkinyoung (soprano), Miss Enriquez (contralto), Mr. Stedman (tenor), and Mr. Tremere (bass), and also by the following instrumentalists: Mr. Pratt (violin), Mr. Enthoven (viola), Mr. Woolhouse (violoncello), Mr. Dow (flute), Mr. Webb (clarionet), Mr. Fletcher (French horn), Mr. Dearden (trumpet), Mr. Percy (trombone) and Mr. H. R. Bird (pianoforte). The lecture was listened to with much attention by a large and appreciative audience.

Reviews.

Novello, Ewer and Co.

A Morning, Communion, and Evening Service. Composed by Samuel Reay, Mus. Bac., Oxon.

Amongst the many musical settings of the Canticles which have appeared during the past twenty years, few will be found more useful in choirs, and places where they sing, than the one under notice. Mr. Reay has long been known as a talented organist, and particularly as the composer of some of the most popular part-songs of the day. It could not fail, therefore, to be a matter of considerable interest to note how far he would succeed in the higher and more important branch of the art. His proficiency in vocal writing was greatly in his favour, and his well known command of the technicalities of the Organ, would seem to supply the only remaining thing requisite. But, of course, those who look more deeply into things are well aware that many other qualifications are necessary to the production of sacred music properly so called, and that a musical organization is required to be singularly complete and well balanced to succeed in any remarkable degree in the composition of music for the Church. That Mr. Reay possesses many, if not most, of these qualifications, few who have examined these Services would venture to deny. That he possesses all, no sensible person would expect. Enough that he has produced a work which will take its place on terms of equality with many of the best of the old Church Services, and, what is of perhaps more value, displace some of the imitations of ancient work, which as music is contemptible, and viewed as an aid to devotion is beneath contempt. It would take too much space were all the musicianly points in this work enumerated and described, but a few instances may be cited, if only as examples to younger and less experienced musicians.

To commence with the Te Deum. It is everywhere apparent that there is no lack of resource; one idea follows another easily, and without the slightest appearance of effort. At the same time there is evident a certain reticence or reserve of power, which appears to be one of the invariable characteristics of a work of true art. It is also worthy of notice how Mr. Reay has repeated the same subject in different parts of the setting, and has thus bound the composition into one homogenous whole. For instance, the same phrase does duty for "We praise Thee, O God," and "Day by day we magnify Thee,"—a most felicitous union of textual and musical sentiment. Again "The glorious company of the Apostles," with the two succeeding verses are sung to the same music as "Thou art the King of Glory," and "O Lord, in Thee have I trusted." Thus cognate sentiments which by some church composers are not even realized, are here carefully emphasized and connected. A little pedantry in the shape of a canon (four in two, in the octave) is exhibited in the Gloria Patri to the Jubilate, but it is amply condoned by its effectiveness and position. The setting of the Kyrie is also much to be commended, despite its somewhat undefined tonality. The Creed has been most judiciously set to the simplest of music, principally in recitative and unison. This, as implying that all should be enabled to join in the recitals of the fundamental elements of their faith can hardly be too strongly commended. In the Sanctus the music appears to fail in rising to the height of the subject. As abstract music it is good, but as a setting of the Song of Angels, it is less commendable. Nor does the music to the Gloria in excelsis wholly succeed in expressing that intensity of jubilation which the subject would seem to demand. The Magnificat possesses a point of considerable beauty, a short interlude for the organ serving to introduce the soli quartett on the words, "He remembering his mercy," with charming effect. These are, however, but a few of the many good things to be found in this Service.

Capriccio, in E minor, for the Pianoforte. Composed by Felix Mendelssohn Bartholdy. Op. 118.

This Capriccio, forming No. 47 of the second series of Mendelssohn's Posthumous Works, will afford unqualified pleasure to pianists, and renew the feeling of wonder that such treasures should so long have remained unpublished. That Mendelssohn himself may have had valid reasons for withholding many of his works from the public is scarcely to be wondered at by any who know how resolute was his desire thoroughly to satisfy himself in every composition which he gave to the world; but pieces which he might consider imperfect are so much better than those which many other composers consider perfect that they cannot but be received with a cordial welcome whenever they appear. A brief but melodious Andante, in E major, precedes the Allegro in this Capriccio, the writing in which is remarkably finished throughout. A close upon the dominant leads to the subject in E minor, a simple phrase founded on the triad of the key-note, in semiquavers for both hands, which is introduced in various keys in the progress of the piece. A beautiful melody, in the relative major, with some charming passages of syncopation, forms a most refreshing contrast with the principal theme; and the artistic manner in which the leading ideas are afterwards developed gives a continuous interest to the composition which cannot fail to attract both performer and listener. We shall doubtless shortly hear this Capriccio in the concert-room; but in the meantime we may gratify those numerous amateurs who are lovers of Mendelssohn's works by informing them that it is by no means one of his most difficult pieces.

Quanti Mai. Words by Metastasio.

Evening Song. (The Shadows of the Evening Hours), with obbligato accompaniment for the Viola. Words by Adelaide Anne Procter.

Composed by Ch. Gounod.

The theme of the first of these songs is made additionally attractive by a most characteristic accompaniment in *staccato* semiquavers, which (save in the comparatively short *legato* portion, which sympathises with the melody) runs obstinately against the voice part throughout. The harmonies are written with extreme care; and the sequence of sevenths, with a moving bass, which occurs on the third page, is exceedingly interesting. After the change in the form of the accompaniment, the return to the original subject comes with much effect; and a good point is gained by making the voice conclude on the fifth of the key-note harmony, lengthened out whilst the pianoforte part gradually dies off. This composition requires only to be known to become popular. The "Evening Song" has an extremely placid and melodious subject, the feeling of the words having been studied by the composer with commendable earnestness. In the symphony the viola commences the melody, accompanied by the pianoforte. The voice then begins, and is shortly joined by the viola, with an independent part, skilfully woven in with the theme, and in the highest degree effective. The treatment of the phrase, "Oh, give us now repose," is full of feeling, the changes of key giving the utmost eloquence to the expression of the words. The last few bars of the song, too, are extremely beautiful, the voice dwelling upon the key-note, with the chromatic ascent of the viola, against the descending bass, the repetition of the instrumental phrase becoming the concluding symphony. We can scarcely doubt that this song will shortly be sung in public, where, with a good vocalist and two equally competent instrumentalists, its success would be certain.

Ave Maria. Song. Words from the "Lady of the Lake." Music by Edward L. Hopkins, B.A.

There is so much artistic feeling thrown into this "Ave Maria" that it cannot but give pleasure to all whose taste has been sufficiently cultivated to separate reality from pretence amongst the multitude of compositions daily issuing from the music publishers. It is true that the theme is simplicity itself, but then it is this very simplicity that charms, when united with that skilful and sympathetic treatment which effectually prevents its degenerating into insipidity. The subject, in 6-8 rhythm, is highly appropriate to the words, and gains much interest by a moving quaver accompaniment, the character of which is preserved, with but slight intermission, throughout. Commencing in D flat major, the modulation into F has an extremely fresh effect; and much skill is shown in the return to the key, the progression of harmony, to the words "Ave Maria," leading the ear agreeably back to the starting point. Judging not only from this song, but from one which we recently noticed by the same composer, we have conceived a high opinion of Mr. Hopkins's power of writing good vocal music; and shall be glad to meet him again as the author of works of higher importance.

The Blind Organist. Song. Words from the German by the Rev. J. G. Bailey, M.A. Composed by Alfred Alexander.

A placid symphony of eight bars introduces the melody of this song, which well expresses the feeling of the words.

The harmonies are carefully written, and the varying character of the accompaniment gives interest to a theme which would otherwise be monotonous. The composition is extremely unpretending; but when we say that the writer has satisfactorily accomplished all that he has aimed at, we are awarding no mean praise in these days of shallow pretence.

A Widow Bird. Duet for two Sopranos. Poetry by Shelley. Music by George B. Arnold, Mus. Doc., Oxon.

Shelley's poetry has here received a very sympathetic setting. Much effect is gained in the Soprano solo, which commences the song, by the syncopated accompaniment, which afterwards flows on in semiquavers, without unduly intruding upon the voice parts. Two Soprano singers whose ambition does not extend beyond warbling a pleasing and graceful little duet will find this an attractive composition.

Gratitude. Sacred Song, for Baritone or Contralto. Words from Psalm cxvi, verses 1, 2, 3, 4, 7 and 8. Music by Miles Bennett.

There is nothing sacred about this song except the words. The melody flows agreeably enough, but the phrases have a faded air, and the accompaniment is not particularly well written, the bare 4th, which answers the first phrase in the opening symphony, is rather a warning as to what is to follow.

Novello's Part-Song Book (Second series), Volume IX. A collection of Four-Part Songs, composed by Walter Macfarren.

It would be difficult to describe, but as difficult not to feel, how complete a change has come over the character of our concerted vocal music since the form of the Elizabethan part-song was brought back from Germany, which may almost be called the land of its exile, for there it found a home and nurture, and a consequent development during its long period of neglect in its native country. This form has now all but superseded that of the glee, which held its place here while it was out of use, and, for the most part, music is the healthier for the restoration. Some of our best writers have thought some of their best thoughts in the form of four-part song, and the world has shown its readiness for these capital productions by its cordial reception and just appreciation of them. Among the most successful of these composers stands the author of the present volume, which, containing four and twenty pieces, shows him also to be one of the fertile. These are, however, by no means all new to us; the majority have been collected, on the recent dispersion of musicsellers' catalogues, by the firm which, perhaps more than any other, has assisted in the choral movement of the last thirty years, a movement that has affected the manners and the morals of large masses of people in towns and rural districts, and which would never have moved at all but for the indispensable assistance of music to sing at a price which singers can pay. The present collection does not comprise all of Mr. Walter Macfarren's part-songs; eight of them—including the well-known "You stole my love," having appeared in a previous book of the same series; but it contains some of his most popular favourites, and several that, to the best of our knowledge, are now printed for the first time, and that greatly enhance the interest of the volume. First among the former is the setting of Coleridge's hunting song "Up, up! ye dames," with its pointed and sparkling passage, beginning "'Tis you must tend the flocks." The poem has been often treated by other composers, even as a part-song, but this version stands in front of its companions. Dr. W. C. Bennett's "Summer Song" follows, and its sweet setting is enough to enamour one of the rain whenever it may fall. Then we have Longfellow's "Curfew," a piece less addressed to the general hearer than are the foregoing, but replete with tokens of musicianship; particularly may be remembered the good effect of the episode, "Dark grow the windows," where the inner voices have a constant motion of quavers, swelling and diminishing in power, against the sustained notes of the outer parts. "The Warrior," of Cunningham is a spirited painting of the words, which gaily tell of the hopeful departure from his well wishers of one who means to prove himself a hero. S. Daniel, a 16th century worthy, furnishes the next inspiration to the composer; "Love's heigh-ho!" is a most charming specimen of his muse, the peculiar harmony that paints the line, "A plant that with most *cutting* grows," is happily applied, and brings out the chief word with true poignancy, and, indeed, every phrase might call forth an admiring comment. The same epoch, in which England's helicon flowed most freely, furnishes the verses of the next piece in Shakespeare's "Good night, good rest;" this is set in the diatonic style which prevailed when the poet wrote, a style that should be included in every musician's education, and that proves the writer's contrapuntal fluency in being as good a madrigal, technically and spiritually, as modern times have produced. Nimble and tripping is the musical rendering of Allingham's "Fairies," and if this be less known than some of the pieces, the loss is theirs who know it not. There is a lulling softness in the "Cradle Song," another poem of Dr. Bennett, that is truthful to the text and therefore attractive, and the piece, too, has a musical charm, independent of the words and its fitness to them, that always recommends it; the vocal distribution is fortunate, the second female voice reflecting in sweet consonance the gentle melody of the first at the intervals of 6ths and 3rds, while the tenors and bass together have a dronesome accompaniment that supports the repose of the over song. "O come for the lily," to verses by Cunningham, pleases from the melodious flow of all its parts. How many and many a time has Heywood's "Go, pretty birds," been a vehicle for carrying musical fancies into general esteem! Here is one more to the many settings of the quaint little poem, and it loses nothing in comparison with others; it is a pleasant thing to note how variously different composers treat the same verses—Schubert, Mendelssohn, Schumann, and Franz have often gone to the same store, and their songs draw interest from comparison with each other, in addition to that which each has in itself—and the same is as much the case with the several settings of our English classics. The poem by Alice Carey, "More life," is full of beautiful aspiration; the music is novel and perfectly natural; one of its main features is the distribution of the voices, which is made on something like the principle that prompts an orchestral writer to employ the higher notes of violoncellos or bassoons rather than those of the same pitch which lie lower in the scales of violins and clarionets, and with like good effect; this principle is obvious throughout the volume. Old Dekker's "Sweet content" is set to thoroughly 19th century music, but the honest, hearty feeling of the words is perennial, and thus no tune can be too new for it; the change for six bars to 6-8 measure is after the manner of the early "Song of four parts," it is capitally quaint, it brings out with piercing point the lines "Work apace; Honest labour bears a lovely face," and it gives effect to the resumption of the foregoing accent. The next piece is for male voices only, "The moon shines bright," by Lord Lytton; it is a sea song, with a good nautical savour, but having abundant grace to reflect the moonlight and other such ornaments with which the poet adorns the nature of his subject. That the watery element in the verses again induces the male element in the voices is shown in the treatment of Hood's "The stars are with the voyager;" there is a particular tone in the high notes of counter-tenors that qualifies the entire combination in which they are comprised; it must be for their register that the A and B of the first tenor part are designed, and it is this tone that will give roundness and richness and sweetness to the music under notice. Hood's "Autumn" is also for male voices, and it abounds in pleasant and sonorous effects. Several of the pieces last named are comparatively new, and have yet their way to make in general favour; not so another specimen of male voice, the "Pibroch of Donuil Dhu," which is one of the greatest popularities of the series, and well deserves to be, for it veritably glitters with the sheen of arms while resounding with their clang, and stirs every hearer to join his footstep to the warrior tramp that seems to mark its every accent. "Shortest and longest" is the effusion of an anonymous writer; it has prompted two charming tone-pictures of a summer and a winter day, with the "Good night" that closes either, that are remarkable for their likeness in unlikeness; they are the settings of the two stanzas, and contain, if one may say so, the same ideas under varied aspects of expression; the salient and very striking harmonies bring out admirably the full tone of the voices. A "Windlass Song," to Allingham's jovial words, is a right royal type of seafaring jollity, showing all the wear and tear of wind and weather without a tittle of common-place or a hint of vulgarity; it must achieve a great success, and the sooner male singing societies take it in hand, or in throat rather, the better. Here we are back to the ladies again, and, after the course we have run among pieces in which they have no share, we welcome once more the sound of their voices; "O lady, leave thy silken thread," by Hood, is the groundwork of some sweetly flowing music, in which every part is a melody; this piece we suppose to be quite new, as are all those that are to come. "Lover's parting," by Middleton, atones, with the clearness and freshness of its last strain in G major, for the somewhat uncertainty of key in its earlier phrases. "Shepherds all," and "Sweetest melancholy," are both set to verses of John Fletcher; the

Raise again the bold refrain.

Words by Charles J. Rowe. Adapted to a Russian Melody by Henry Leslie.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Alla Marcia.

Treble. *f* Raise a-gain the bold refrain That tells of mighty deeds, Brave hearts true that

Alto. *f* Raise a-gain the bold refrain That tells of mighty deeds, Brave hearts true that

Tenor (8ve. lower). *f* Raise a-gain the bold re-frain That tells of mighty deeds, Brave hearts true that

Bass. *f* Raise a-gain the bold refrain That tells of mighty deeds, Brave hearts true that

Accomp. *f Alla Marcia.*

beat a - new Wher - e - ver glo - ry leads. *mf* Hark! the e - choes ring - ing,

beat a - new Wher - e - ver glo - ry leads. *mf* Hark! the e - choes ring - ing,

beat a - new Wher - e - ver glo - ry leads. . . *mf* Hark! the e - choes ring - ing,

beat a - new Wher - e - ver glo - ry leads. *mf* Hark! the e - choes ring - ing,

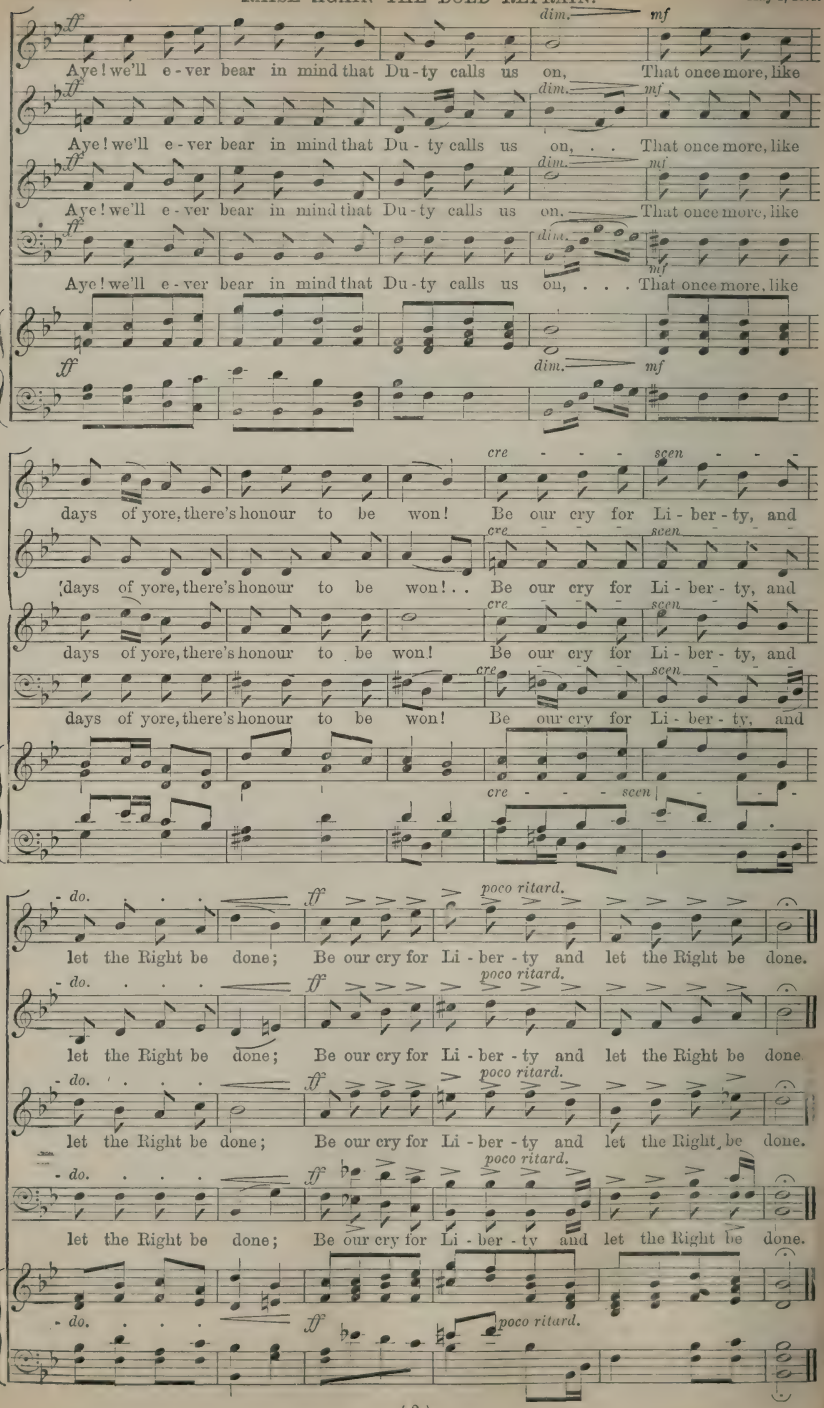
mf

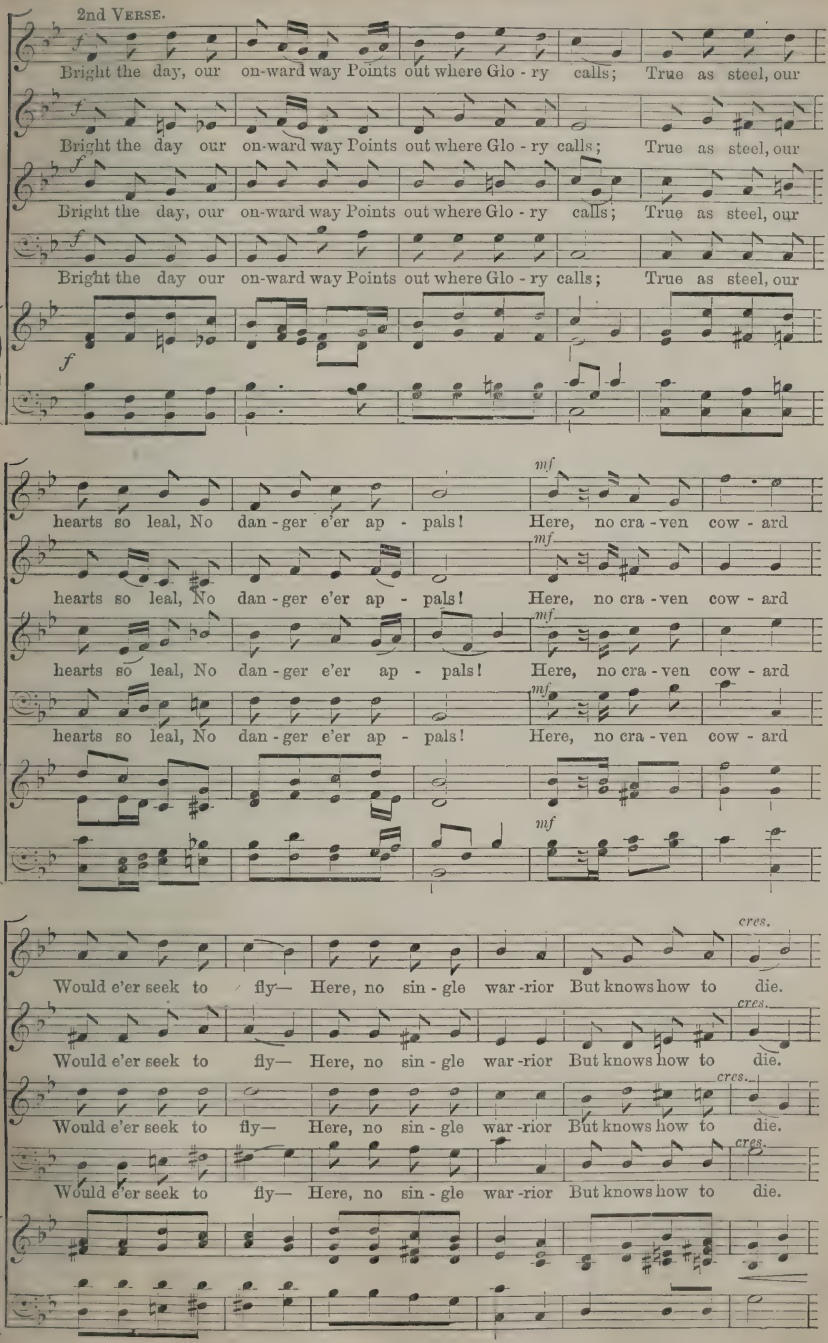
To the well-known strain, While the count-less voi - ces Sing the loud re - frain: *cres.*

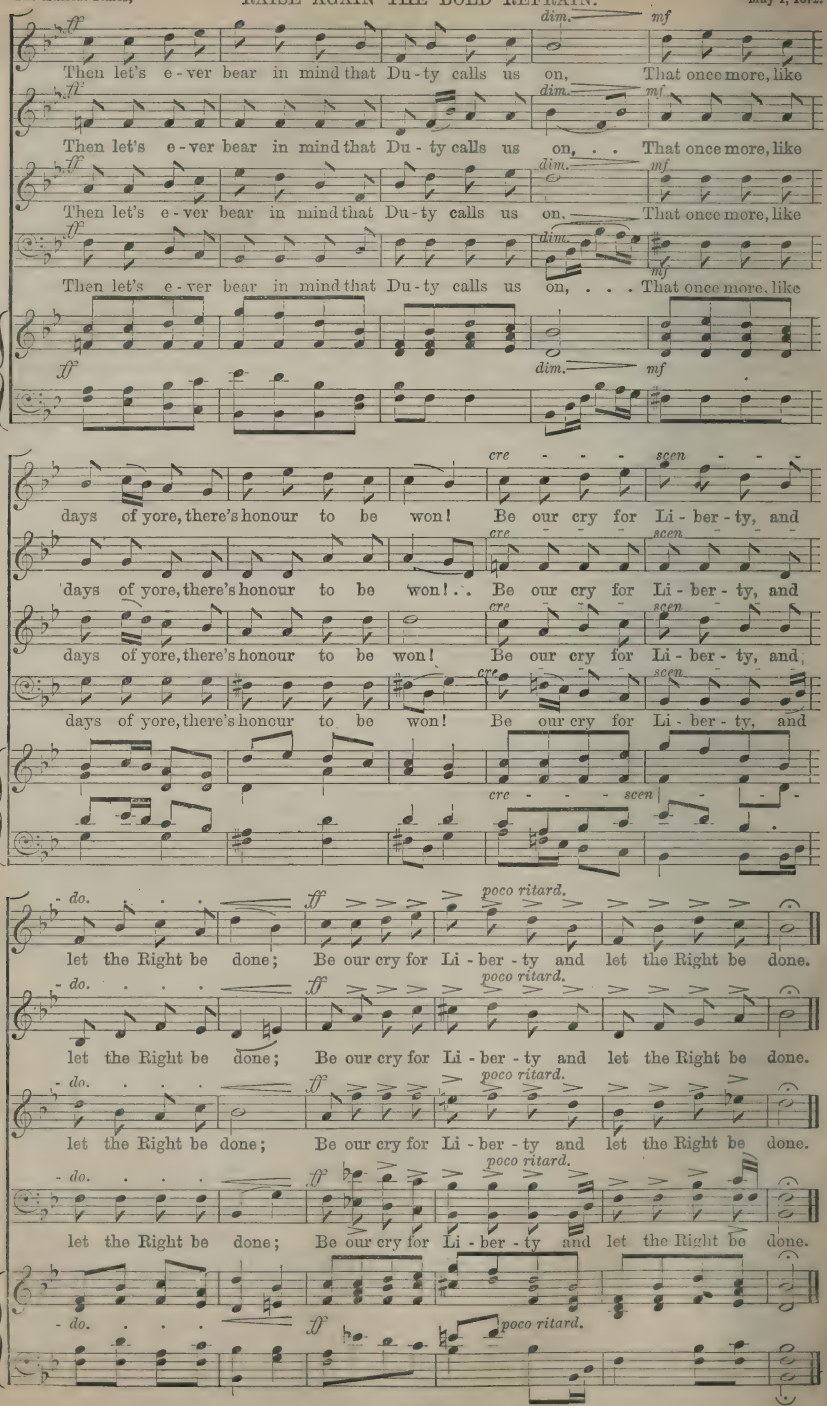
To the well-known strain, While the count-less voi - ces Sing the loud re - frain: *cres.*

To the well-known strain, While the count-less voi - ces Sing the loud re - frain: *cres.*

To the well-known strain, While the count-less voi - ces Sing the loud re - frain: *cres.*


ff
dim.
mf
Aye! we'll e-ver bear in mind that Du-ty calls us on, That once more, like
days of yore, there's honour to be won! Be our cry for Li-ber-ty, and
cre - - - scen - - -
do. . . .
poco ritard.
let the Right be done; Be our cry for Li-ber-ty and let the Right be done.


2nd Verse.
Bright the day, our on-ward way Points out where Glo - ry calls; True as steel, our
Bright the day our on-ward way Points out where Glo - ry calls; True as steel, our
Bright the day, our on-ward way Points out where Glo - ry calls; True as steel, our
Bright the day our on-ward way Points out where Glo - ry calls; True as steel, our
hearts so leal, No dan - ger e'er ap - pals! Here, no cra - ven cow - ard
hearts so leal, No dan - ger e'er ap - pals! Here, no cra - ven cow - ard
hearts so leal, No dan - ger e'er ap - pals! Here, no cra - ven cow - ard
hearts so leal, No dan - ger e'er ap - pals! Here, no cra - ven cow - ard
Would e'er seek to fly— Here, no sin - gle war - rior But knows how to die.
Would e'er seek to fly— Here, no sin - gle war - rior But knows how to die.
Would e'er seek to fly— Here, no sin - gle war - rior But knows how to die.
Would e'er seek to fly— Here, no sin - gle war - rior But knows how to die.

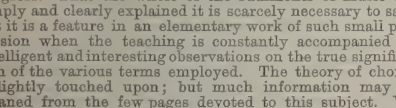

Then let's e-ver bear in mind that Du-ty calls us on, That once more, like
Then let's e-ver bear in mind that Du-ty calls us on, That once more, like
Then let's e-ver bear in mind that Du-ty calls us on, That once more, like
Then let's e-ver bear in mind that Du-ty calls us on, That once more, like
days of yore, there's honour to be won! Be our cry for Li-ber-ty, and
days of yore, there's honour to be won! Be our cry for Li-ber-ty, and
days of yore, there's honour to be won! Be our cry for Li-ber-ty, and
days of yore, there's honour to be won! Be our cry for Li-ber-ty, and
let the Right be done; Be our cry for Li-ber-ty and let the Right be done.
let the Right be done; Be our cry for Li-ber-ty and let the Right be done.
let the Right be done; Be our cry for Li-ber-ty and let the Right be done.
let the Right be done; Be our cry for Li-ber-ty and let the Right be done.

musical idiom in these assimilates itself to that of the same period as the poetry; the composer has not so entirely thought himself into the antique vernacular as in his rendering of Shakespeare's "Good night," already noticed, but there is enough of the elder manner to give a distinction to these pieces, and a little modern spicing gives a zest to this which is not without its happy influence. An extract from Young, who thought at night and draped all he wrote with her dusky mantle, "Night, sable goddess," is an effective and appropriate piece of vocal harmony. Dr. Bennett reappears as the author of the final piece, "Swallow, hither wing;" this is not the leaving-taking of the migrant, so favourite with literalists, but his welcome, and the musician has invested it with the freshness of sweet springtime without a tinge of the incertitude of that ficklest of seasons; here are no frosts of to-day nipping the buddings of yesterday, no east winds to make us shiver in the very sunshine, but a merry tune of unclouded gladness. It is obvious that our composer loses nothing in power as he gains in experience, and his latest pieces give as much value as interest to the publication. The volume worthily represents in typography and binding the firm from which it is issued, and its comely appearance with its well-sounding contents must ensure it a wide circulation.

Cassell, Petter and Galpin.

An Elementary Manual of Music. By Henry Leslie.

"I have embodied" says the author, in his Preface to this little Manual, "in the simplest possible form such rules as I deem essential, from the experience of many years, to ensure a good practical result." From the multiplicity of "systems" with which we are supplied in the present day it is difficult indeed for a young musical student to select one which shall not lead him so far away from the long established method that, save to a small section of his fellow workers, he is made to feel like a foreigner in speaking the language of his art. It is refreshing, therefore, to find so well known a preceptor as Mr. Henry Leslie urging pupils to travel in the high road which has led so many to the desired goal, and issuing plain directions to facilitate their progress. That the whole of the rudiments of music are simply and clearly explained it is scarcely necessary to say; but it is a feature in an elementary work of such small pretension when the teaching is constantly accompanied by intelligent and interesting observations on the true signification of the various terms employed. The theory of chords is lightly touched upon; but much information may be gleaned from the few pages devoted to this subject. We must however take leave to differ from the assertion that "with the exception of the major and minor common chords and their first inversion, all chords are discords." Without enforcing the argument that a certain combination of sounds forming a concord cannot by being placed in another position become a discord, we do not believe that the second inversion of a common chord (although often used as a suspension of a triad on the same bass note) is in reality a discord *demanding* resolution. In the following example, for instance, where the inversions of the diminished 7th always resolve upon the tonic harmony, can the $\frac{6}{4}$ be termed discordant?



As the book is especially intended for those who desire to practice part-singing, some very valuable exercises are given for the study of intervals; and there are also several important directions as to the pronunciation of the words, a matter, as we all know by experience too little regarded, even by those who aspire to become solo singers. The Manual is published in a cheap form, and as it will no doubt have an extensive sale, the author will, we presume, thank us for pointing out that there is no explanation of the double dot, that in the last bar but one of the "Harmonious Blacksmith" the $\frac{6}{4}$ on the dominant is figured $\frac{6}{4}$, and that the opening triad of the prelude at page 29, is marked $\frac{4}{3}$. These things might lead some pupils astray; and they could be easily remedied in a second issue of the book.

Cramer, Wood and Co.

Cramer's Celebrated Tutor for the Pianoforte. Edited by J. Rummel.

Musical education is advancing so rapidly in the present day that it behoves all interested in its healthy progress to watch carefully the books which are designed to assist teachers in their task. It is true that the word "celebrated" prefixed to the title of this work seems as if it were designed to disarm criticism; but anything sent for review has a right to receive earnest attention, and we open Cramer's "Tutor," therefore, without any reference to the favour with which it may have been received in past years. The whole of the early part of the book is exceedingly good. We particularly admire the idea of calling Semibreves, Minims, Crotchets, &c., "whole measure notes, half measure notes, quarter measure notes," and so forth; the correct counting of the lessons is also judiciously enforced; and all the exercises for both hands will be found highly useful for beginners. But although we may agree with our author that "children should never be *forced* into learning technicalities," we can scarcely imagine that they should find innumerable signs the meaning of which is never explained at all. In this work, however, we have tunes in various times (although no information is given upon this subject in any part of the book) dots after notes, double sharps without any directions as to their signification, and airs in the minor key before any mention has been made of the construction even of a major one. It may be said that all these things are better left to the teacher; but if this plan be recommended, why have any Instruction Book at all? Our experience has taught us that Pianoforte "Tutors" are but of small service to the conscientious professor, who can assuredly best explain the rudiments of music to his pupils; but if such works are published those who use them are justified in expecting that at least they shall be complete as far as they go; and this we have shown "Cramer's Celebrated Tutor," in its present shape, is not.

Rain Drops. Song. Words by L. H. F. Du Terreaux. Music by Virginia Gabriel.

The fact of this song being an adaptation of the subject of a piece under the same name, by Virginia Gabriel, published many years ago, sufficiently accounts for the melody not flowing very freely with the words. Abstractedly, however, both poetry and music are worthy of commendation; but we must take exception to the harmony in the sixth bar of page 3, where the $\frac{6}{5}$ on C rises to the augmented triad on D, causing a false relation between the A natural in the left hand and the A sharp in the right, which is extremely unpleasant. In the piece the same passage is harmonised much better.

Oh, give me back the golden days. Song. Words by Matthias Barr. Music by Giovanni Sconcia.

A graceful melody, unaffectedly accompanied. The words are well expressed, and the harmonies written with commendable care. As these simple ballads, however, are usually sung by persons with but slender musical knowledge, they must not be expected to remedy engravers' errors. Let us point out to the composer, therefore, that the *acciacatura* in the second bar of the song should be A, instead of G; and that in the first bar of page 3, and third bar of page 5, the $\frac{3}{4}$ is omitted before the D, in the left-hand part.

Duff and Stewart.

To the Evening Star. Song. Poetry by John Leyden, M.A.
To Daisies. Poetry by Herrick.
Love's Farewell. Poetry by Michael Drayton.
Composed by Doyne C. Bell.

These three songs are highly favourable specimens of the talent of a composer whose name is now new to us, but who will, if we are not much mistaken, very shortly take a foremost rank amongst the vocal writers of the day. "To the Evening Star" is somewhat in the modern German school, beginning in triplets for the right hand, with a passage for the left, reminding us strongly, by the way, of the commencement of Harper's "Truth in absence." Here, however, the resemblance ceases, for the melody has much originality, and the harmonies are evidently spontaneous. As a "lied," for voice and pianoforte, this composition cannot fail to be effective. The songs written to the words of the old poets Herrick and Michael Drayton have a flavour of the period, which fully justifies the right, often assumed by mere pretenders, of "setting to music" those solid verses of a past age which, instinct with the spirit of true poetry, can never die. A flowing and appropriate melody expresses the first song with excellent effect, the change to the tonic minor, at the words "No marigolds yet closèd are," being a point worthy of attention. We like "Love's Farewell" even better. The opening subject, in F major, is extremely quaint

and melodious, and again an effective use is made of the transition to the minor. Presuming that the natural before the B is meant for a flat, in the first chord of the bar after the pause, on the last page, the chromatic descent of the bass, against the minims in the voice part, is good.

W. M. Hutchings.

Musical Jottings, useful and humorous. By Joseph Proudman.

We like the "useful" better than the "humorous" of these sketches. The difficulty of lashing the evils of the day by the force of ridicule is sufficiently proved by the fact of so few writers having achieved a lasting fame in this department of literature; and if in these portions of his work Mr. Proudman has scarcely been successful, he must remember that he fails in good company. But there is much to admire in his papers on "Psalmody." Take, for instance, the following observations on the necessity of individual sincerity in musical worship: "The idea of personal identification with the thoughts and words of our hymns and psalms is too often quite overlooked. We are prone to sing as though the believing, the hoping and confessing, the loving and praising, were all exercises of anybody's heart but our own, and having to do with any time but the present act of worship. This personal adoption and appropriation of the sacred sentiments and emotions is the first source of true expression in worship. Given this, what could be more impressive than the united utterance of five hundred lips, all warmed into glowing worship by the loving, earnest sincerity of five hundred hearts." There is also much truth in what our author observes about the "special cultivation of men's music." There can be no reason, as he says, why our seamen should not learn enough of intelligent singing to enable them to chant their sabbath services, and we cordially agree with the remark that if we aim to make them even humble singers, "we shall make them better and happier men, and no worse sailors." As we have said, our admiration of Mr. Proudman's "jottings" ends with the first part of his book. To be funny on compulsion is proverbially a difficult task; but as we presume no compulsion was exercised in this case, we may conclude that Mr. Proudman's humour was spontaneous. Miss Silvertone, whose early history commences the second part, is destined by her parents to become a solo singer; and, strangely enough, we are told that, in consequence of this resolve, her papa, "with a seer-like forethought," christened her *Sonata!* At the "Soirée Musicale" given to introduce her, where Mr. Monotone "thundered out the recitatives from the 'Creation,'" and Miss Arpeggio "advertised for pupils with energetic variations of her own on the *Moonlight Sonata*, of Beethoven's," Miss Sonata makes a grand effect with her first song. She then is requested to sing the solos in the "Creation," at a charity performance of the work, an invitation which she at once accepts, "although she had never sung an Oratorio solo in her life." But all this is a trifle to the description of the concert, in which we are informed that "Mamma Silvertone," arrayed in her full-dress cap, with a half-peeled orange in her hand, walks with her daughter into the orchestra, and coolly deposits herself in the seat of the tenor soloist. This extraordinary proceeding at the performance of a sacred work we should have thought would have been sufficiently absurd; but the nonsense culminates when it is related that between the recitative and air of the *débûtante*, her mother offers her the orange to refresh her. It may be said that all this is written without any notion of the possibility of such events having actually occurred; but authors who attempt this style of literature should know that it is the very absence of reality which prevents the satire from hitting the intended mark. A great satirist is so subtle a master of his style that he leaves many inexperienced readers in doubt whether he is in jest or earnest.

Weekes and Co.

Melodious and Characteristic Piano Studies. By Horton C. Allison. Books 1 and 2.

Considering that so many of the modern German pianists have given to the world books of elegant and refined little sketches, upon the model of which those before us are evidently based, we see no reason why Mr. Allison should have used the word "studies" upon his title-page, especially as he has thought each piece worthy the dignity of a title. "Melodious" and "Characteristic," however, they certainly are, and infinitely better than many compositions of formidable pretensions daily thrown into a market already overstocked with such ware. From so many numbers we can but name a few for special praise. No. 1, an excellently written simple canon two in one, on the octave below; No. 6, a vivacious caprice, carefully harmonised, and sufficiently varied to be interesting both to player and listener; No. 8, a fughetta, containing some good introductory practice for this class of music; No. 11, a melodious tarantella; No. 14, a tuneful legato movement, in 6-8 rhythm, with some highly effective modulations; and No. 19, where two well-known airs are combined, may be cited as striking examples of the composer's skill. The "March," No. 2, contains some writing which we do not like (as one example of which we may mention the $\frac{4}{4}$ on E at the commencement of the 11th bar, which, with the harmony of D major on each side of it, falls most unpleasantly on the ear), and in the "Berceuse," No. 5, we scarcely think the skipping left hand part in character with the movement. But on the whole Mr. Allison may be fairly congratulated on his success; and if really good music can make its way, these pieces should command a ready and extensive sale.

Schott and Co.

Repos et Réveil. Deux Morceaux de Salon, pour violon et piano. Composés par Berthold Tours.

We cannot too highly recommend these two charming little compositions. The graceful and melodious subject, so appropriate to the due expression of the title of the first piece, is treated with much originality; and both violinist and pianist will be delighted to find that each part is so carefully and thoughtfully written as to form a duet, in the truest sense of the word, instead of a violin solo, with a pianoforte accompaniment. The second piece, "Allegro agitato," in A minor, has a vivacious theme, the scale passage with which it commences being effectively imitated in both parts throughout. Here again there is no mere *accompaniment*; all is good solid writing, the introduction of the tranquil subject in the tonic major forming an excellent contrast with the opening melody. With two good players the success of these unpretending little sketches is certain.

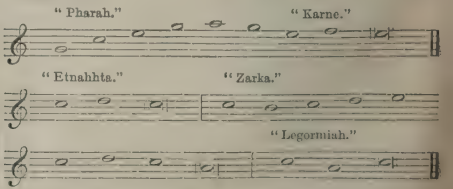
Original Correspondence.

To the Editor of the Musical Times.

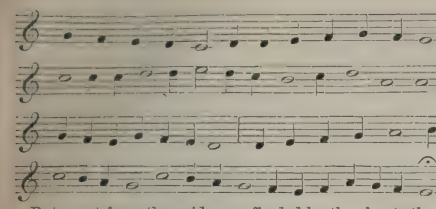
Sir,—I have much pleasure in affording information respecting the Hebrew "Musical Accents," incidentally alluded to in my former letter. R. Simeon bar Zemach Duran (who flourished in the 14th century), in *Magen Abboth* (page 526), states as follows: "The Musical Accents (also called *trop*) are a sort of melodies—of these three have remained to us: one is appropriated for the reading of the Pentateuch; the second for that of the Prophets; the third melody is for the reading of the Psalms, the Proverbs, and Book of Job."

The Sephardim have besides these different modulations for Esther, Ruth, Song of Solomon, and Jeremiah, each admirably adapted to, and expressive of the subject of each specified Book.

The following are some of these introduced musical cadences:—



In the last three quoted examples, a distinct resemblance to the "plain chant" is perceptible. In Sephardic congregations it is customary to introduce one or other of these vocal inflexions, after the reading of a verse in any of the books I have already named. But even a more marked similarity to the Roman Antiphon may be discovered in some of the Hebrew *Chants;* for instance, here is one they use for Psalm xvi, Hebrew Version (xv, Lat. Ver.), in some portions of which we find actual identity with the Gregorian "plain Chant."



But apart from the evidence afforded by the chants themselves, the reasoning of G. B. Martini (*History of Music*, vol. I., p. 350), is to any impartial reader, conclusive on the subject. He says, "These are the Hebrew Chants of the Psalmodies which, ever since the time of David and Solomon have been transmitted from one generation to another, and therefore go beyond the first half of the first age of the church. Is not this sufficient to convince us that the Apostles who were born Hebrews, brought up in the custom of their nation, wont to frequent the Temple and engage in the prayers and divine praises therein recited, should retain the same method, and use the same chants with which the people used to respond to the Levitical Choir?"

Again it is quite improbable that the Early Christians should have adopted other melodies than these, for not only were they averse to the melodies employed by idolators, but their use was prohibited to them by the pagans themselves. We read that Clement of Alexandria, in the third century, would allow the guitar and lyre to be used at social festivites, "because David played on them;" but prohibited the flute, because that instrument "was used for the purpose of idolatry." They, therefore, could not use any other than the old Hebrew melodies with which they were acquainted from early habit and association.

Unfortunately any kind of musical notation was utterly unknown to the Jews, and therefore many of these melodies were forgotten and lost in the course of time; but there are still several that have been traditionally preserved, and transmitted through subsequent generations with religious care and veneration; and the fact of these being the same in nearly every Jewish congregation, however widely separated, and having no means of communication with each other, affords ample proof of their antiquity, genuineness, and general adoption; and there is very little doubt that they have reached us nearly in their original form.

Mr. Rumsey alludes to the productions of the Hebrew poets, whose solemn hymns are now incorporated in the Jewish Liturgy. I have myself heard many compositions of Gabirol, R. Judah Ha-levi, and Moses Aben Ezra,—the three great hymnic poets,—sung to various melodies, and not always of Hebrew origin; in fact the objectionable practice of adapting secular tunes of the day to sacred verses indulged in by some of our own dissenting congregations, is not altogether unknown to our Jewish brethren. In the performance of these hymns, no interspersed "musical accents" are used, but in the poems themselves, Scriptural texts are interwoven in such a manner as to form integral parts of them, though not having the slightest relation to the subject in the original context.

As Mr. Rumsey truly says, the consideration of this subject is most interesting, both from a musical and ritualistic point of view, and I must therefore apoligize for having intruded on your columns to a far greater extent than I originally intended.

Yours truly,
Frederic Archer.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—The last resource of the would-be arguer is abuse, although this mode of proceeding has, to the best of my knowledge, never been recognised by any standard treatise on Logic. Dr. Stainer has scarcely strengthened his case by adopting this course, and I cannot but think that if he will allow himself another two months for extra reflection, he must awake to the conviction that, however ingenious wilful mis-readings and distortion of facts may be, such a defence (if defence it may be called) is scarcely wise under existing circumstances.

Solomon once expressed an earnest wish that "his enemy had written a book." I feel strongly tempted, in the present instance, to slightly plagiarise (if Dr. Stainer will kindly allow me to use the term) the wise man's wish, and, while repudiating anything like ill-feeling in the matter, express my satisfaction that mine enemy has *written a letter*.

It is doubtless very ridiculous on my part to advocate a suggestion rejected by Dr. Stainer as inapplicable to the case in point, but I once more repeat the assertion that the addition of a bar at the beginning of a chant is the only plan available for carrying out the proposed alteration; a change, however, I consider utterly purposeless for reasons which are almost self-evident; indeed my opponent acknowledges that "many known chants if written in this new form would present absurd forms of melody!"

Dr. Stainer complains that I "draw conclusions from his premises." Allow me to assure him that I am never likely to do this, as it could not possibly lead to any satisfactory result, for his antecedent propositions are, to put it mildly, somewhat peculiar. He here states, for instance, in the midst of a lucidly (?) worded passage, that "the sentence from "Elijah" is analogous to the form of a chant *if the second reciting note belongs to the first half*" (the italics are his own,) but it does not; the necessary identity of musical and verbal accent rendering this impossible. On the other hand, I fail to see his object in making the comparison, more especially as he deprecates the evil practice of manufacturing chants from well-known works, although he immediately afterwards presents us with a double chant he has adapted from the opening phrases of the slow movement in the Sonata Pathetique of Beethoven, the harmonies being, of course, altered and improved! I must confess this so-called argument is somewhat bewildering,—in fact, such reasoning as this is neither "playful" nor "edifying," but I am inclined to think somewhat absurd.

A fragment from Mendelssohn written with an altered accent constitutes a "jumble," to borrow Dr. Stainer's refined phraseology. Granted; but will he permit me to enquire the exact designation he would give to a chant constructed on his, or rather Professor Oakeley's principles, the salient feature of which is total disregard of accent? I can quite understand that any fair enunciation of such notions as these is strongly objected to, but while seeking recognition, Dr. Stainer must not complain if his reckless statements are subjected to honest criticism.

That portion of a chant which closes with a double bar is certainly a phrase, and although a complete musical sentence may sometimes contain but one phrase, such a circumstance is somewhat exceptional. Were it otherwise both terms would be practically synonymous. Such a view of the case is quite in accordance with Dr. Marx's definition, and therefore Dr. Stainer's feeble sarcasm at this point in his letter seems somewhat irrelevant. May I, on my part, ask why he designates the extract from "Elijah" already alluded to as a *sentence*, and yet, when it is written as a single chant, he styles it *a phrase?*

An Oxford graduate surely must be aware that the Greek alphabet contains both ε and η and consequently Θέσις might easily be mistaken for Θῆσις—if anglicised, thus, *thesis*—the plan adopted by Dr. Stainer. The substitution of δ for θ, concerning which he favours you with so much erudite verbosity, was so palpable a typographical error that I really did not think it necessary to correct it in a subsequent number. I *did* intend Θέσις, which, as Dr. Stainer kindly informs us, signifies non-accent or up-beat. He seems unaware that an up-beat may be strongly accented, although I presume he *has* heard of "syncopation," when, I am inclined to think, artificial accent is *sometimes* to be met with.

The new organist of St. Paul's next favours us with a lengthy description of three and four bar rhythm, which may be intensely interesting to Oxford musical students, if not to the musical world in general; but I still maintain that the symmetrical form of a chant is more readily discernible in the scherzo I alluded to than in either of the extracts from Mendelssohn and Beethoven furnished by Dr. Stainer; as musicians will readily understand.

If he finds a difficulty in making "even the Gloria Patri move congenial with the movement of music," is it not passing strange that he should have adopted the recitative form, and that, too, without bars, in one of his anthems? However, in this instance he has altogether mistaken the purport of my quotation from the Rev. E. Irving's introductory essay to a Philadelphia edition of "Horne on the Psalms." He does not refer to chants, but anthems; and what can be finer than some of the antiphonal effects in many compositions of this kind for double choir, illustrating certain verses of the Psalms? I must here express my surprise that he still persists in stating that "the daily Psalms which he has sung

from his youth up were translated into *English Prose.*" He surely cannot be aware of the original form in which these Poems appeared, a poetic form still preserved in our English version, for in Hebrew poetry antiphonal contrast is the conspicuous feature, and one cannot fail to observe that this characteristic is retained in our translation, between the portions of a verse separated by a colon. I have yet to learn, also, that sentences in English prose are, even as a rule, divided more or less in the middle by a colon; in fact, this mark of punctuation is not often used by the better class of writers amongst us, unless the distinct contrast between members of a sentence is intended to be enforced.

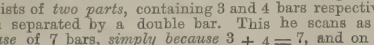
By way of conclusion, Dr. Stainer says that I find fault with him "for proceeding to found an argument on the hypothesis that 4 and 3 make 7." I think that people in general have ceased to regard that fact as an hypothesis; such absurd metaphysical pedantry is now happily laughed out of court. My statement ran thus: "He states that a single chant consists of *two parts*, containing 3 and 4 bars respectively, each separated by a double bar. This he scans as *one phrase* of 7 bars, *simply because* 3 + 4 = 7, and on this hypothesis (*i.e.*, the existence of one phrase under such circumstances) proceeds to found his argument."

Now, may I be permitted to recapitulate briefly my objections to the Oakeley-Stainer theory, already expressed in my former letter, but which, of course by pure accident, Dr. Stainer has overlooked, and confined his attention to points not at all affecting the question at issue.

If a chant has any definite scholastic form (which however I deny), the strong accent on the second reciting note clearly marks the commencement of a new phrase at that point.

In writing a chant, identity of musical and verbal accent is an indispensable condition; in fact any shape the chant possesses is entirely dependent on the prosodical arrangement of the words it is intended to illustrate. These necessary elements of chant structure are utterly destroyed by the new method of proceeding.

But this evidently does no violence to Dr. Stainer's principles, as is evident in the following extract from one of his recent songs, "Jilting."



It is however universally acknowledged that accent affects the meaning of any musical passage (apart from any connection it may have with verse) in precisely the same manner as punctuation governs the sense of a literary sentence; change it and all identity is destroyed, as I think the Mendelssohn "jumble" fairly proves—for this would certainly be a plagiarism, if accent could be disregarded after Dr. Stainer's orignal manner.

I maintain that a chant is simply *recitative*, the double bars being introduced to mark the antiphonal division of each verse at the colon, and the single bars to assist the singers in adapting the interspersed melodial notes to certain fixed syllables immediately preceding the close of each half verse; and without such a quasi-mechanical expedient, the labours of our eminent church musicians in the *vexata quæstio* of "pointing" would have produced but few practical results.

While apologizing for the length of this letter, allow me to say that I am perfectly prepared to uphold everything I have advanced if Dr. Stainer will deal logically with the question; but vituperative invective simply involves an utterly needless waste of time, more especially as no possible advantage can thence ensue.

I am, yours truly,
Frederic Archer.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Having for a long time noticed a great want of uniformity in the use of *accidentals* in music, I wish to call attention to the matter, and give specimens of cases which have come under my own observation.

Firstly, Take the case of accidentals in a single bar. In the bar (A) every one acknowledges that the 4th note is F♯. But in the bar (B), where the 4th note is an octave above (or it might occur two octaves above), some musicians place a ♮ before it, thus implying that without the ♯ it would be ♮. The latter case I think is not correct. Again, when the notes are in octaves, some write the accidentals to only one of the notes, as in (C); others write them to both notes, as in (D). The latter plan I think is correct. Again, when accidentals are placed before *appoggiaturas* some writers give them the same influence over the rest of the bar, as accidentals placed before the regular notes; others allow the *appoggiaturas* to be influenced, but no more. Again, when a change of clef occurs in a stave (E), some hold that the 5th and 7th crotchets are F♯; others say they are ♮. I agree with the former view.

Secondly, Take the case of two bars. Some hold that an accidental does not extend its influence beyond the bar in which it occurs. If this rule were generally acknowledged, it would do away with many inconveniences. Why should we see naturals placed one, two, or even three bars further on than where the accidentals occurred? Others refer to an old rule about accidentals extending their influence into the next bar. And even this rule (which I think ought to be regarded as obsolete) is not given alike by different authorities. One says, if a bar ends with an accidental note, and the next bar commences with the same note, then the accidental affects the first note of the second bar, but no further. Others say that in the above case, the accidental affects the whole of the second bar. I have seen specimens of each of these cases. One writer has a phrase occurring twice; the first time he writes it thus (F), putting F♯ before the 5th note; the second time it is written thus (G), putting F♯ before the 6th note, saying that the 5th note is F♯ because the 4th note is F♯.

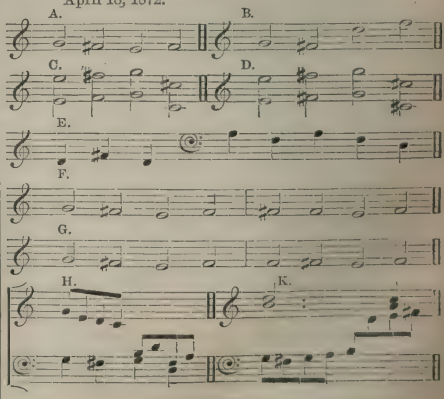
Thirdly, There is the case of the right hand or left-hand part passing into the other stave, *e. g.* (H) and (K). In (H) the 7th quaver of the right-hand part does not need a ♯ printing in front of it, because there is F♯ already in the bass stave. In (K), the 6th quaver of the left-hand part does need a ♯ printing in front of it, because there is not F♯ in the treble stave, and the F♯ which has occurred in the bass stave does not extend its influence into the treble stave. Yet I have met with cases in which accidentals occurring in one stave, have been allowed to influence the other stave.

I find it a most difficult task to teach the rules concerning accidentals to my pupils; for, as I have shown, we are continually finding cases in which one writer uses one rule, and another writer the opposite.

I would suggest that a rule be put forth by proper musical authority, which would set aside all the various ways of writing mentioned above, so as to have a uniform system of using accidentals. The following rule will I think include every case I have mentioned:—

An accidental affects the note before which it is placed, and all succeeding notes of the same name, *in the bar and in the stave* in which it occurs.

I am, Sir, yours, &c.,
A. R. Swaine,
Parish Church, Bradford, Organist, &c.
April 18, 1872.



TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—In the criticisms in your valuable paper upon the concerts of Modern Chamber Music, I find myself repeatedly reproached for confining my choice of music to that of German composers, and consequently neglecting English works. It certainly would be difficult to compile three programmes of chamber music without drawing largely on the works of German composers. But I can at once refute the charge of partiality and exclusiveness, which

your able critic brings against me, by drawing attention to three composers who were originally included in my programmes, viz., Gade, a Dane, Rubinstein, a Russian, and Chopin, a Pole, not to mention the songs by authors of various nationalities. But, he says, "Why not have works of English composers?" I answer, Where are they? I am fully aware that Sir S. Bennett and Mr. Macfarren have written important works of chamber music, but, as my concerts are given for the purpose of introducing music not generally known to a London audience, I have, as a matter of course, omitted their well-known compositions from my programmes. I must confess I know of no other English composers whose works of chamber music can rank with those of Sir S. Bennett and Mr. Macfarren, and with those I selected for my concerts; and I shall be only too thankful to your critic if he can mention any. I can do no more than carefully study the catalogue of printed chamber music issued by the principal music-sellers of Europe, and select from the works named in them those which, in my humble opinion, are the most important. It is strange that, for instance, in the catalogue of Messrs. Novello, Ewer and Co., I find no mention of those numerous English compositions your critic speaks of. Such works may exist, for aught I know, in manuscript; but in that case, if they are not known and performed, the blame would seem to attach rather to the editors who do not publish them than to myself. I beg that, in justice to me, you will insert these few remarks in your valuable paper, and oblige

Yours very truly,

56, Gloucester Crescent, Willem Coenen.
Regents Park, 12th April, 1872.

[In Mr. Coenen's announcement of his concerts we were not informed that they were given "for the purpose of introducing music not generally known to a London audience." The title "Concerts of Modern Music" would assuredly not lead us to imagine that the works of English composers were to be excluded; and certainly, even if the chamber compositions of Sir S. Bennett and Mr. Macfarren are known, many of them are not half as much known as they deserve to be.—The Writer of the Notice.]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Aldershot.—Mr. Conway Brown, organist, gave his annual benefit concert on the 15th ult., with a chorus of fifty voices, and the string band of the 17th Regiment. Hatton's "April showers" was enthusiastically re-demanded, as was also "O luce di quest' anima," well sung by Mrs. Mark. The song and chorus "Good night, farewell," composed by Dr. Garrett, and performed with full orchestra and chorus, gave great satisfaction.——A "Monster" Concert was recently given at the East Cavalry Barracks, and proved a great success. Professor Mandell's Cantata, a Symphony by Haydn, a part-song, "Comrades in arms" (sung by 200 voices selected from the various Regiments, assisted by several of the Officers), and many popular overtures, were performed to the great delight of a large and fashionable audience, the whole terminating with "God bless the Prince of Wales" (Brinley Richards), and "God save the Queen," performed by a "Monster Band" and chorus, about eight hundred in number, including all the voices, the "string" band, the various bands of the Regiments, and all the drums of the division. The purpose of the concert was to aid the funds for the benefit of Trinity Church.

Alloa.—A grand concert was given, under distinguished patronage, by the Alloa Musical Association, on the evening of Wednesday, the 3rd ult., when selections from Handel's *Samson* and Mendelssohn's *Hymn of Praise* were performed. The choir numbered nearly eighty voices, accompanied by an orchestra of twenty, comprising the Dreschler-Hamilton family. Mr. Alfred Alexander, organist of St. John's Church, was an efficient conductor.——At a meeting of the Alloa Musical Association last week a very handsome ivory gold-mounted bâton was presented by the members to their conductor, Mr. Alfred Alexander, organist of St. John's Church, in token of their appreciation of his valuable services to that musical body. The presentation was made by the secretary, Mr. James Muil, and suitably acknowledged by Mr. Alexander.

Anstruther.—The East of Fife Musical Association gave a public performance of Handel's *Samson* on Friday evening, the 12th ult., in the Parish Church of Anstruther Easter, before a large audience. The orchestra and chorus (all amateurs, under the direction of an amateur conductor) numbered nearly 100 performers. The solo parts were undertaken by members of the Association with much success. The members of the orchestra played in a praiseworthy manner throughout, and are to be congratulated on the high state of efficiency to which they have attained. The choir, with some slight exceptions, sang with commendable precision and firmness throughout, the most effective choruses being "Fix'd in His everlasting seat," and "Let their celestial concerts all unite." It should be recorded that this Association has the honour of being the first in Scotland to give an Oratorio, wholly unassisted by professional aid.

Barnsley.—On Sunday, the 7th ult., at the Parish Church, an excellent selection of music was taken at Matins, Holy Communion (Choral), Litany, and at Evensong. The Preces, Suffrages, Gloria Tibi, Deo Gratias, Sursum Corda, and Dignum et justum, were from Marbeck; the processional and other hymns from "Ancient and Modern;" Psalms, Helmore; Te Deum, Dr. Garrett, in F; Benedictus, Dr. Dykes, in F; Offertory Sentences, W. H. Monk; Kyrie Eleison, Credo, Sanctus, and Gloria in Excelsis, Dr. Hayne, in G; Agnus Dei, from *Missa de Angelis*; Recessional, Parisian; Magnificat, Best, in E; Nunc Dimittis, Best, in A. The anthem, "Now upon the first day of the week" (W. H. Monk), was admirably rendered. The trio, "Hallelujah," for treble voices, and the duet, "Why seek ye," were excellently sung by Masters Asquith (1st treble), Atkinson (2nd), Stead (3rd); their voices blending with much effect. The tenor recitative, "And it came to pass," was also well given by Mr. Price. Handel's "Hallelujah Chorus," which concluded Evensong, was sung with precision and vigour. The Revs. H. J. Day, M.A., Rector, and J. L. Brereton, B.A., Curate, intoned the services throughout, which were full choral.

Belfast.—On the 18th ult. a concert and readings, under the auspices of the Church of Ireland's Young Men's Society, were given in the Hall, Clarence Place. The concert was opened with Mendelssohn's "Farewell to the forest," which was rendered with much precision. Miss L. Walton and Miss J. Walton gave the duet, "We come to thee, Savoy," in a very pleasing manner. Miss L. Walton sang Franz Abt's "Ever thine" in excellent style; and Miss Henrietta Burn, a young lady with a voice of much purity, gave Balfe's song "Killarney," and in the second part Haydn's canzonet, "My mother bids me bind my hair," in both of which she displayed great taste, and was warmly received. Mr. Cotton was much applauded for his readings. The promoters of the concert are highly indebted to Mrs. Robinson for the assistance rendered in the accompaniments to the solos and duets. Miss E. Beatty accompanied the glees, and Mr. Thomas D. Baird conducted the concert with efficiency.

Belper.—On Easter Day special thanksgiving services were held in St. Peter's Church, the Easter offerings of the congregation being devoted to repairs and improvements needed in the organ. The morning prayer was choral; the anthem, "If with all your hearts," from *Elijah*, commenced with the recitative, "Ye people, &c.," which with the solo was taken by Mr. J. W. Turner, of London, and was excellently rendered. This was followed by the quartet, "Cast thy burden upon the Lord," which was well sung by the choir. The hymns were 107 and 114, the effect of the latter, sung heartily by the whole congregation, being almost beyond description. The sermon was by the Rev. F A. Friend, "Christ is risen." In the afternoon the Litany (choral) commenced with the processional hymn 110. The other hymns, 136 and 107, and the National Anthem, which concluded the service, were accompanied by brass instruments in addition to the organ, which added greatly to the effect. The anthem, "The Glory of the Lord," by Sir John Goss, consisted of a quartet and chorus by the choir, and was admirably sung. The sermon was preached by the Vicar, from the verse, "This is the day the Lord hath made," and was as earnest and plain-spoken as it was practical and we trust useful. At the evening service the whole of the large building was one mass of people, and the churchwardens were engaged to the last moment in introducing additional seats into the aisles and other available spaces. The anthem consisted of recitatives, and the solo "Thou didst not leave, &c.," followed by the "Hallelujah Chorus," from the *Messiah*. Of Mr. Turner's rendering of the recitatives and solos, in this and the morning service, we cannot speak too highly. The collections during the day amounted to £37, which will form a good beginning of the fund required for so worthy an object.——On Easter Tuesday, Belper was indebted to Mr. J. W. Turner for a most successful and admirably arranged concert. The large room was well filled with an appreciative audience. Mr. Turner was repeatedly encored, and Miss Sutton and Mr. Ellis were recalled more than once. We must also mention the conspicuous talent of Mr. Naylor (cornet) and Mr. Barlow (clarionet): nor must we forget the good service of Mr. Brooks, in the all-important part of accompanist.

Birmingham.—On the 11th ult. Mr. Stimpson delivered, at the Town Hall, under the auspices of the Church of England Young Men's Association, the first of two lectures entitled "Church Music; as it was; as it is; and as it ought to be." Taking the first part of his subject the lecturer ably traced the history of the art from the earliest times, and gave a very lucid account of the gradual growth of Church music. In the course of the lecture illustrations of ancient and modern music referred to by Mr. Stimpson were rendered by an efficient choir.

Bury St. Edmunds.—The St. Mary's Choir Glee and Madrigal Society gave the concluding concert of the season on the 11th ult., before a large audience. The glees and part-songs were sung with much precision and delicacy, showing that an immense amount of care and time must have been bestowed on the rehearsals by the conductor, who evidently has his choir well under control. Miss Blanche Reives was the

principal solo vocalist, and created a very favourable impression. Mr. T. B. Richardson (organist of St. Mary's Church) conducted with his usual ability, and Mr. G. Whitehead (assistant organist) accompanied with taste. A small but excellent band gave several instrumental pieces.

CANTERBURY.—Mr. Longhurst presented a good programme for his twenty-third annual concert on Monday, the 15th ult. Miss Ellen Horne, Madame Poole, Mr. Moulding, Mr. Higgins, and Mr. Rhodes were the vocalists. The highly dramatic trio from Mr. Longhurst's new Oratorio, for Shimei, Abishai, and David (Mr. Higgins, Madame Poole, and Mr. Moulding), was re-demanded; and the grand march for orchestra and chorus was most admirably performed, and much applauded. Mr. Rhodes sang "Pro peccatis" from the *Stabat Mater* of Rossini with great artistic skill; and Miss Ellen Horne charmed the audience with Levey's "Esmeralda," which came rather too late in the programme for the encore to be responded to. Mr. John Cheshire played two harp pieces with great success, the first a selection of Mendelssohn's melodies, the second a *potpourri* of English airs. The other solo instrumentalist was M. Chandeau Lane, who created a decided effect by his excellent violin playing. The orchestral music was very fine; the *Oberon* overture never having been played so well in Canterbury.

CHELMSFORD.—Mr. Harold E. Stidolph's benefit concert was given at the Shire Hall on the 3rd ult. The instrumental portion of the programme included a trio by Mozart, excellently played by Messrs. W. H. Eayres (violin), Walter Pettit (violoncello), and H. E. Stidolph (pianoforte). Miss Edith Wynne, Miss Marion Severn, and Mr. Kerr Gedge contributed vocal pieces with much success; and Mr. Hilton's fine bass voice and cultivated style were displayed to the utmost advantage in "The knight and the maiden," and Handel's "Honour and arms." Mr. Stidolph played a pianoforte solo with decided success, and also accompanied with much care and judgment.

CHELTENHAM.—Two successful performances of *Judas Maccabæus* were given at the Corn Exchange on Easter Monday, the 12th ult. The band and chorus numbered 100 performers. The choir consisted of the members of Mr. J. A. Matthews's Choral Class. The solos were sung by the Misses Clarke, Julia Jones, and Taylor, Mr. W. Grayson, of Lichfield Cathedral, Mr. Twynning, and Mr. Halford. A new organ was erected by Mr. Williams for the performances, consisting of eighteen stops, and was played by Messrs. E. Brind and Hooper. The choruses were well sung, "We hear" and "See the conquering hero comes" being encored upon both occasions. Mr. E. G. Woodward was leader of the band, and Mr. J. A. Matthews conducted.

CHEPSTOW.—A concert in aid of parochial charities took place at the Beaufort Arms Hotel Assembly Room on the 12th ult. The principal vocalists were Miss Smith, Miss English, Miss Hanson, Mrs. Lawrence, the Rev. T. H. Belcher, the Rev. W. D. V. Duncombe, the Rev T. H. Davies, and Mr. G. Dewdney. Several instrumental solos were given with much success by Miss E. Hanson (harp), E. T. Brydges, Esq. (flute), and Misses Hughes and Watkins (pianoforte). Mr. J. O. Smith presided with ability at the pianoforte.

CHESTERFIELD.—The Chesterfield Parish Church Choir recently met together to take leave of one of their members, Mr. Henry Norman Biggin, who has been appointed organist to the Parish Church of High Wycombe, and at the same time to present him with an elegantly bound copy of Sir Julius Benedict's Oratorio, *St. Peter*, with the following inscription:—"Presented to Mr. Henry Norman Biggin by the members of the Chesterfield Parish Church Choir, as a small memento of their respect and esteem."

CLIFTON.—The public is indebted to Mr. J. C. Daniel for two concerts of a superior order, which were given on the 8th ult. One was held in the afternoon in the smaller Victoria Room, which was crowded to excess. The great attraction was the performance of Rossini's *Stabat Mater*. The vocalists were Madame Lemmens-Sherrington, her sister, Mdlle. José Sherrington, Madame Poole, Mr. Nelson Varley and Mr. Lander. It is due to the singers, one and all, to say that they achieved a marked success, the special feature of the performance being the effective rendering of the air "Inflammatus," by Madame Sherrington. The choruses merged into quartets, and the accompaniment was confined to the Mustel organ, which was performed by Chevalier Lemmens, and a grand pianoforte, at which Mr. King Hall presided. The second part, both morning and evening, comprised a series of popular songs, with solos on the Mustel organ and piano. The evening concert was held in the larger room, and the spacious saloon was nearly filled. The principal piece was Spohr's Oratorio *The Last Judgment*, with the Clifton Vocal Association, under the direction of Mr. W. B. Curtis, as a chorus, and the Mustel organ and the pianoforte for the accompaniment. We believe Dr. Spohr's *Last Judgment* has not been performed in its entirety in public in Bristol since 1858. It was then given, as now, at the Victoria Rooms, under the direction of Mr. W. B. Curtis. Madame Sherrington was enthusiastically encored in the duet with Mr. Varley, "Forsake me not in this dread hour." The quartet and chorus, "Blest are the departed," the solo (by Mr. Varley) and chorus, "Holy, holy, holy," and quartet, "Yes, every tear and every sorrow," were also splendidly rendered, and the concluding chorus in the Oratorio, "Thine is the kingdom &c." especially so.

DERBY.—On the 17th ult. the Derby Choral Union gave its last concert for the season, Handel's *Dettingen Te Deum* and Beethoven's Mass in C being the works chosen for the performance. The soprano parts were admirably sustained by Mrs. Thompson, the contralto by Mrs. Crowthen, and the other vocalists were Messrs. Coulson, Naylor, and Smith. Mr. W. W. Woodward has a right to be congratulated on the success of his pupils the whole of the choruses being excellently given. Mr. Farmer was leader of the band (which was highly efficient), and Mr. Trimnell presided at the organ.

DUDLEY.—Handel's *Messiah* was given in the Public Hall on Tuesday evening, the 2nd ult., being the Choral Society's first performance. The members were selected from the various choirs and amateur musical unions in the town and neighbourhood. More than ordinary interest was taken in the performance, and a crowded and fashionable audience was present. Upon taking his place at the conductor's desk, Mr. Eyland was received with a greeting as cordial as it was deserved. The choruses, with scarcely an exception, were given with excellent effect. The principal vocalists were Mrs. A. J. Sutton, Miss A. M. Ridgway, Mr. W. Grayson, and Mr. J. Tuke. A harmonium was employed for the recitatives and choruses, and Mr. Leyshon ably presided.

EAST BARNET.—On Friday evening, the 19th ult., a concert was given in the East Barnet National School, in aid of the funds of that building, which was opened on the previous Thursday by the Right Rev. the Lord Bishop of Rochester. The audience was a fashionable one, all the leading families in the neighbourhood being represented. The artists who took part in the concert were ladies and gentlemen connected with the neighbourhood, and several gentlemen from London, whose names were not published in the programme. The latter gave the greatest satisfaction, and elicited frequent applause. Mr. Rogers was also encored, and the other local amateurs were heartily applauded. At the close a vote of thanks was carried by acclamation, on the motion of the Rev. C. E. Hadow, to those who had so kindly taken part in the proceedings.

EASTOVER.—On Monday evening, the 1st ult., a concert took place at the St. John's New School-room, under the management of Mr. W. C. Dyer, organist of St. John's Church, assisted by the choir and other friends. The choruses and part-songs, and the glee, "The Winds Whistle Cold," were very effectively rendered. "The Yeoman's wedding song," by Mr. Leng, and "The maid of Seaton Valley," written and composed by Mr. W. Akerman, of Eastover, and sung by Mr. J. Dyer, were encored; but the pieces which were most appreciated were the violin solos by Mr. A. E. Dyer, and the duets on pianoforte and harmonium, by Mr. W. C. Dyer and Mr. A. E. Dyer. These were brilliantly executed, as was also a pianoforte solo by Mr. W. C. Dyer, who may be congratulated upon the success of the entertainment. The audience numbered about 150.

EDINBURGH.—On Saturday evening, the 30th March, Professor Oakeley gave an Easter Eve recital of music to a crowded and fashionable audience, in the Music Class-room, Park Place. The programme was highly interesting; and it is hardly necessary to add that the various pieces were played with the Professor's characteristic ability. This is the last recital for the season, although there may be yet a few special performances for local musical societies.——IN St. Paul's Episcopal Church, York Place, the pro-Cathedral of the diocese, on Easter Day, the services were rendered in a very jubilant manner. Although in the forenoon the Psalms were read, the Te Deum and Jubilate were sung—the service being Boyce in A—and they were admirably given by the choir. In the afternoon, the versicles were taken to Tallis, and the canticles simply chanted; but the service was sufficiently enriched by the introduction of an anthem composed by Professor Oakeley, the honorary director of the choir in St. Paul's, and by the appropriate chorus, "Worthy is the Lamb," from the *Messiah*. The special anthem which was on the theme, "This is the day which the Lord hath made; we will rejoice and be glad in it," is written in a thoroughly scientific and, at the same time, reverent manner, which shows that Professor Oakeley must inevitably make his mark in this department of music. The choir, which was augmented for the occasion by several ladies and gentlemen of the congregation, rendered the anthem with much effect. Handel's "Worthy is the Lamb" followed, and was of course given with, if possible, more heartiness, it being familiar as the alphabet to every singer, and almost so to every worshipper. After the anthem the Rev. Mr. Montgomery preached an eloquent sermon appropriate to the day.——AT the funeral of Bishop Terrot, at St. Paul's Church, on the 9th ult., the service was rendered in a most solemn and impressive manner, an appropriate conclusion to which was a very beautiful hymn, by the Rev. J. Gregory Smith, set to music by Professor Oakeley. The composition is remarkable for a graceful flow of melody, which expresses the words with true religious feeling. Professor Oakeley presided at the organ during the whole of the service.

FOLKESTONE.—At the Town Hall on the 4th ult. a sacred concert was held for charitable purposes. The programme included selections from Rossini's *Stabat Mater*, Mendelssohn's *Elijah*, &c. The principal vocalists, Miss Lacoste and Mr. Rhodes, were highly successful, and the unaccompanied Quartet, "God is a Spirit" (from Sir S. Bennett's *Woman of Samaria*) was so well sung by Master Cuckney, Miss Moore, Mr. Dale, and Mr. Rhodes, as to be unanimously re-demanded. Mendelssohn's "Judge me, O God," gave the choir an opportunity of showing its powers, the men's voices, especially, telling with wonderful effect in the unison passages. Beethoven's "Hallelujah Chorus" was also very finely sung. The first part of the concert was conducted by the Rev. C. J. Ridsdale, and the second by the Rev. E. Husband.

FORTON, GOSPORT.—A morning concert was given at St. John's Schools on Tuesday the 16th ult., under distinguished patronage, and before a very large audience. A great feature in the programme was the performance on the "Gigerila," a Tyrolese instrument of wood and straw. The Forton and Elson Choral Society, consisting of 45 members, and conducted by Rev. R. Lascelles, sang several pieces with much precision and care. Of the soloists mention must be made of Miss Doudney, Miss L. Brown, Miss Linford, and Mr. McCheane. The concert, with a very few alterations, was repeated in the evening, when the room was again inconveniently crowded.

GLASGOW.—The members of the Glasgow Choral Union gave, on the 2nd ult., in the City Hall, a performance of Bach's greatest work, *The Passion Music*" (according to St. Matthew). The principal vocalists were Madame Rudersdorff, Miss Alice Fairman, Mr. Arthur Byron and Mr. Winn. This was the first performance in Scotland of this wonderful creation, and it was gratifying to observe that the interest in the work was such as to bring together a crowded house. The Society issued an admirable programme, containing much valuable information regarding the composition itself, as well as a great part of Macfarren's able analysis of the music. Madame Rudersdorff was most successful

in parts where dramatic effect was required, such as in her share of the duet, "My Saviour." The devotional airs, "Break and die," and "Jesus, Saviour," are not well suited to her style. Miss Alice Fairman possesses what is now becoming very rare—a genuine contralto voice, which she uses with good effect. The other solo parts were sustained by Mr. Arthur Byron and Mr. Winn. The choir during the whole evening displayed an earnestness worthy of the music they were interpreting. Considering the short time the members have had for the study of the work, they acquitted themselves most creditably. Many of the choruses and chorales were well given. The chorus "Have lightnings and thunders" was grandly and firmly declaimed, and created an impressive effect. "Let Him be crucified" was finely rendered; and the explosion on the word "Barabbas" was startling; "O tell us, O Christ," was also admirably given; whilst the execution of the double chorus at the end, "In tears of grief," was so excellent as to send away the audience thoroughly pleased. The first orchestra was led by Mr. Pollitzer, and the second by Mr. Daly. For the most part, the strings during the evening were satisfactory, but at times the wood instruments were not in strict tune. The violin *obbligato* to the air, "Have mercy on me," was exceedingly well played by Mr. Pollitzer. Mr. Lambeth, as conductor, deserves praise for the manner in which he discharged his unusually arduous duties. Mr. Peace presided at the organ, and Mr. Berger at the piano.——The fourth annual concert by the choir of Queen's Park Established Church (Rev. Mr. M'Corquodale's), was held in the church on Thursday evening, the 28th March, when were produced Mendelssohn's setting of the 95th Psalm, the motett "Hear my prayer," by the same composer, and Meyerbeer's "Pater Noster," with selections from Haydn, Gounod, and Sullivan. Taken altogether, the concert may be said to have been the most satisfactory the choir has yet given. A perfect rendering was given of "Hear my prayer," the beautiful solo in which was sung with the utmost delicacy and refinement of taste—the executant being a French lady. The tenor solos in Mendelssohn's 95th Psalm were taken exclusively by a soprano, and with considerable success. The singing of the "Pater Noster" of Meyerbeer was highly creditable. The conductor of the choir—Mr. Robert Donaldson—led with his usual care and good taste. The accompaniments were supplied on the organ by Messrs. Montague Smith and Alfred Knight, and on the piano by Mr. Emile Berger. The church was quite filled.

Gloucester.—The last concert for the season was given in the Shire Hall, on Tuesday, the 16th ult. The works performed were Barnby's *Rebekah*, and W. H. Birch's Operetta *Robin Hood*. Both were much enjoyed, and encores in the latter work were frequently demanded. The principal vocalists were Miss Julia Jones, Messrs. Twyanning, Phillips and Pickford. Mr. J. A. Matthews, of Cheltenham, presided at the organ; conductor, Mr. Hunt.

Grange.—On the 10th ult. the Musical Society gave its second concert, in the Institution, before a large audience. The first part consisted of Mozart's First Mass, in the solo portions of which Miss Hubbersty, Miss Cairns, Messrs. George Bush and Ashley were highly satisfactory. In the second part Miss Wakefield created a genuine effect by her singing of Gounod's song, "There is a green hill far away," and several other solos were excellently given. Great praise is due to Mr. Bather, the conductor, for the perfection to which he has brought the choir, the choruses throughout the evening having been most efficiently rendered.

Grantham.—Two concerts, under the direction of Madame Sillèn (the talented conductress of the performances of the Philharmonic Society), were given with much success at the Corn Exchange, on Easter Tuesday. The programme at the morning concert included Beethoven's Sonata, for pianoforte and violin, in F major (Op. 24), excellently played by Madame Sillèn and Herr Pettersson, Mozart's Quartet, for two violins, viola, and violoncello, given with equal effect by Messrs. Petterson, Wells, Skelton, and Ellis, and Beethoven's solo Sonata, in C major, in which Madame Sillèn evinced exceptionally high powers as an exponent of the most exacting classical music. In the evening a violin solo by Herr Petterson, a duet by Weber for pianoforte and violin (Madame Sillèn and Herr Pettersson), and a trio by Mozart for pianoforte, violin, and violoncello (Madame Sillèn, Herr Petterson, and Mr. Ellis), were interesting features in the selection, and deservedly applauded. Several orchestral pieces were also given with much effect at both concerts, and vocal music was contributed by Mrs. Drake, Misses Norris, Alma Minta, Lloyd and Brown, Mr. J. E. Swift (principal bass of Peterborough Cathedral), Messrs. M. Norris and Herr Petterson. Madame Sillèn deserves the warmest congratulations on the able manner in which the music, at both the morning and evening concerts, was rendered.

Greasbro'.—The twelfth annual concert of the Greasbro' Church Choir was given in the School-room under the Church, on Easter Monday. The programme was well selected, and the manner in which the pieces were rendered reflects the highest credit on Mr. Warburton, the organist and choirmaster. The part-songs were all well received, as were also the solos.

Great Yarmouth.—On the 18th ult., the *Messiah* was performed at the Drill Hall with much success, the principal parts being sustained by Miss Annie Sinclair, Miss Marion Severn, Mr. Kerr Gedge and Mr. Lawler. The choruses were on the whole well rendered. Mr. H. Stonex was conductor, Mr. Dyer leader of the band, and Mr. T. Tunbridge accompanist.

Haggerston.—Mr. George Legge, for ten years organist of St. Mary's Church, was presented on Tuesday, the 9th ult., with a testimonial, consisting of a silver tea and coffee service and salver, with an inscription on the latter. The supper at which the presentation took place was attended by about seventy ladies and gentlemen, old members of the congregation, gentlemen who had been members of the choir and former churchwardens. Mr. Legge's especial interest in his duties connected with the church, his great courtesy to all with whom he was brought into contact, and his kindness to his choir-boys will long be remembered. Mr. Legge was last October appointed organist and choirmaster of St. Thomas's Church, Regent Street.

Helston.—On Tuesday, the 26th March, the Misses Mitchell, of Camborne, assisted by Mr. Sampson (tenor), and Mr. Rowe (bass), gave a most successful concert in the Guildhall. The programme consisted of songs, duets, glees, &c., all of which were given with much effect. The Misses Mitchell fully sustained their reputation by their rendering of the duet "Welcome Spring" (Glover), and the songs "Esmeralda" (Levey), and "Home at last" (Vivien). Mr. Sampson also gave Benson's "Row gently here" with considerable effect. Mr. W. J. Treleaven was the accompanist.

High Wycombe.—The second year of the existence of the Choral Association was brought to a close by a very successful concert on the 10th ult. Mendelssohn's "95th Psalm," Spohr's "As pants the hart" (which was admirably rendered, both as regarded the solo and the chorus), and the "Gloria" from Mozart's Twelfth Mass were the principal features of the first part. The second consisted of Locke's "Macbeth Music," "Queen and Hunters" (Colborne), "O hush thee, my babie" (Sullivan), "The many rend the skies" (Handel), and some solos which were well rendered. The precision of the choruses reflected great credit upon the conductor, Mr. A. P. Standley, to whose energy the Association owes its present state of efficiency. He was assisted in the accompaniment by Miss J. Venn. The instrumental portion consisted of a pianoforte duet from the Symphony to the *Lobgesang*, by Mr. Standley and Miss Venn; and Beethoven's G minor Sonata by the former, which was feelingly interpreted. Mr. Standley is shortly leaving Wycombe for Bury, and his loss will be much felt by the Association.

Hitchin.—On the 17th ult. the members of the Hitchin Choral Society gave their annual concert in the Town Hall, the music selected for the occasion being exclusively from Handel's *Messiah*. The principal vocalists were Miss Matilda Scott, Miss Lucy Franklein, Messrs. R. Mason and Hilton, all of whom were highly effective in the solos allotted to them. The choir numbered about 60 voices, under the direction of the Society's conductor, Mr. William Carling, Mus. Bac., Oxon. All the choruses were excellently given, and Mr. Carling may be fairly congratulated upon the complete success of his efforts. A pianoforte and harmonium were used for accompanying the choruses; and Miss A. Wiles and Miss Rowton deserve the thanks of the Society for the manner in which they discharged their onerous duties.

Hook Norton.—The members of the Tonic Sol-fa Association gave their annual concert, in the National School-room, on Tuesday evening, the 2nd ult., Miss Blanche Burr being the principal vocalist. The association was assisted also by several amateurs from Banbury and Chipping Norton, besides local talent. The concert commenced with the overture to *Lodoiska* (Kreutzer), arranged as a trio for flute, piano, and violoncello, the executants in which were Mr. J. White, organist, and his son and daughter. Miss B. Burr sang the songs allotted to her with much effect, and was rapturously encored. The accompaniments were played by Mrs. Mills, Mr. J. White, and Miss M. A. White, who also performed in excellent style Fantasias by H. Thomas and Brinley Richards. The part-songs and choruses went with commendable precision. Mr. Mills was an able conductor.

Hull.—The thirty-second performance of the Hull Harmonic Society took place in the Public Rooms, Jarratt Street, on the 19th ult. The programme consisted exclusively of sacred music, Haydn's Second Mass, and Beethoven's *Engedi*, being the principal works given. In the first composition Miss Spiller, Miss Rigg, Mr. Thurley Beale, and Mr. Alfred Kenningham gave the solo parts with much effect, and Miss Spiller and Mr. Kenningham were highly successful in the trying music of *Engedi*. The choruses were finely sung throughout, Mr. J. W. Stephenson, the conductor, directing the Oratorio with much steadiness and precision.

Kibworth.—On Tuesday the 2nd ult., several of the principal inhabitants of Kibworth gave a benefit concert to their able and respected organist and choirmaster, Mr. Iliffe. The first part of the programme was devoted to sacred, and the second to secular music. Mr. Iliffe's performance of Chopin's Polonaise (No. 8, in A flat) was highly appreciated, and he experienced a cordial reception from a large audience.

Lancaster.—Handel's Oratorio, *Samson*, was performed at the Music Hall on the 8th ult., before a crowded audience. The principal vocalists were Madame Rudersdorff, Miss Fairman, Mr. Arthur Byron, and Mr. Winn, all of whom, especially Madame Rudersdorff and Mr. Winn, were thoroughly successful in the difficult solos allotted to them. The band under Mr. Seymour's able leadership, was highly efficient, and the choruses were finely rendered throughout. To Mr. Dean, the conductor, much of the excellence of the performance was owing, and it is gratifying to find that the ladies of the Choral Society have recently presented him with a handsome ivory bâton, upon which is the following inscription:—"Presented to F. Dean, Esq., by the ladies of the Lancaster Choral Society, as an acknowledgment of his kind services on their behalf."

Leamington.—At Holy Trinity Church, a new organ by Nicholson, of Worcester, consisting of two manuals and pedal organs, 22 stops, was opened on the 19th ult. by Mr. C. Sydney Vinning, when two special choral services were given. The Rev. J. S. Ruddach, the Incumbent, preached an eloquent sermon in the morning, and the Rev. — Jenkins in the evening. On Saturday afternoon a large number of persons assembled in the Church to hear an organ performance by Mr. C. Sydney Vinning, who, amongst other pieces, played Mendelssohn's Organ Sonata, No. 5; Graun's "Te Deum Laudamus," by E. J. Hopkins; and a grand Fantasia, by Berthold Tours, from "The Organist's Quarterly Journal." Collections made at the services realised a very good sum.

Leek.—The Leek Amateur Musical Society gave its sixteenth concert on the 8th ult., bringing the season to a brilliant close, by a very successful rendering of Handel's Serenata, *Acis and Galatea*. The principal characters were represented by members of the Society, with the exception of Acis, for which the aid of Mr. Grayson, of Lichfield, was obtained. The part of Galatea was divided between Miss Shute

and Miss Smith, both of whom were highly effective. Mr. Grayson sang the part of Acis very finely throughout; and Mr. Dishley's one song, as Damon, "Would you gain the tender creature," was tastefully rendered. The giant, Polyphemus, was efficiently represented by Mr. Beckett. The execution of the various choruses reflected great credit upon the members of the choir, and their skilful teacher and conductor, Mr. Powell; showing, as it did, a considerable advance, both in style and expression, upon all their previous efforts. The overture and accompaniments were well played by a small band, led by a gentleman amateur of the Potteries Oratorio Concerts, with Miss A. H. Milner at the pianoforte. The brief second part was miscellaneous.

Lincoln.—A very excellent performance of Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, was given by the Lincoln Amateur Vocal Society, at the County Assembly Rooms, on the 16th ult. The principal vocalists were Mrs. Pemberton, Mrs. John Swan, Mr. J. Adcock, and Mr. Charles Lovett, who gave a highly satisfactory reading of the solos throughout the work, the choruses also being rendered with commendable firmness and precision. The second part was miscellaneous, and included some extremely effective choral pieces, which were received with much favour. Mrs. Runton presided with ability and judgment at the pianoforte, and Mr. W. Lawrence at the harmonium. Mr. F. Ward was a most efficient conductor.

Liverpool.—The fifth Subscription concert of the Philharmonic Society took place on the 9th ult., and proved a most successful performance. The principal vocalists were Madame Trebelli-Bettini and Mr. Edward Lloyd; solo pianoforte, Herr Carl Reinecke, whose delicate playing of Mozart's Concerto, in D major, was deservedly applauded, as well as his excellent rendering of an "Andante spianato" and "Rondo giojosa" of his own, and a difficult "Ungarische" of Liszt. Madame Trebelli-Bettini gave, admirably, three songs, respectively English, Italian, and French, all of which were encored, but the two last only repeated. Mr. Edward Lloyd sang with much expression and refinement Gounod's "Salve Dimora," from *Faust*; Beethoven's "Adelaida" (beautifully accompanied by Sir Julius Benedict), and a new song, "Once again," by Sullivan. He also joined Madame Trebelli-Bettini in a duet by Campana, "Una sera d'amore." The orchestral pieces were Cherubini's overture *Les deux Journées*; a striking and brilliant "Fest Overture" of Herr Carl Reinecke, conducted by the composer; Haydn's well-known Sinfonia, the so-called "Clock Symphony"; and Meyerbeer's "Schuller Fest March." The choral members gave with effect some good part-music.——Good Friday a concert of sacred music was given in St. James's Hall, which was alike successful as a musical performance and a monetary speculation. The room was crammed, and even after the platform and passages had been utilised for the benefit of ticket-holders, many persons were unable to get in. The music selected was chosen from the works of Handel, Rossini, Mendelssohn, Haydn, and Charles E. Horsley. Several of the pieces were rendered with excellent effect. Mr. George Barton and Mr. M'Connell, in "Waft her angels," and "The trumpet shall sound," were well received, and the efforts of Miss Marie Arthur, and Madame Kate Wynne Matthison also elicited marked applause. The concert terminated with the "Hallelujah Chorus."——The members of the Edge Hill Choral Society gave a concert in Hope Hall on Tuesday evening, the 9th ult., before a large and appreciative audience. The programme consisted of selections from our best part-song writers. The singing throughout was excellent, and elicited the unqualified approbation of the audience. Mr. Franklin Haworth conducted with his usual ability; Miss Alicia Salt presiding very efficiently at the pianoforte.

Longsight, near Manchester.—On Saturday evening, the 30th March, Mr. C. W. Whitmore gave a very successful concert in the Mechanics' Institution. Hargreave's celebrated iron-framed grand pianoforte was used, and greatly admired for the brilliancy and power of its tone. Mr. Whitmore played Thalberg's "Last rose of summer" and "Home, sweet home" with much taste and expression, and was warmly applauded. Miss Catherine Pickering was encored in both her songs, and Miss Clara Newton was also highly successful. Messrs. Greenwood, Ford, and C. T. Smith also assisted in the vocal department and accompanied the songs. A violin solo by Master F. Wormald (nine years of age) was so well played as to be enthusiastically redemanded.

Lydney.—The second subscription concert of the Harmonic Union took place in the School-room, on Friday, the 19th ult. There was a large attendance. The programme consisted of the first part of the *Creation*, and Birch's *Ereleen*. Miss Julia Jones, Miss Sainsbury, and Messrs. Twynning and Gillman sang the solos; harmonium Mr. R. G. Phillips; pianoforte and conductor, Mr. J. A. Matthews.

Madeley.—A highly successful concert was given on the 15th ult. in the Austice Memorial Institute. Mrs. John Hayward, of Wolverhampton, sang "Esmeralda," "Dinna gang awa," and "Now smiling comes the spring," with much effect, and was encored in each. The glees by the Wenlock Glee Class (Messrs. Stroud, Parton, Lawley, and Evans) were exceedingly well rendered, and two of them, "The three chafers" and "Stars of the summer night," were re-demanded. A small but efficient orchestra played several pieces with commendable precision; and a duet, by Schubert, for piano and violin, was given by Miss Ellis and Mr. Mackenzie, of Wellington. Mr. Cartwright and Mr. Bailey also contributed some songs, which were well received, and Messrs. Parton and Lawley sang a duet, which was much applauded. Mr. Smart, of Newport, made as usual a very careful conductor.

Malden.—On the 9th ult. a concert was given at the National Schools, Lime Grove, by Miss Berry, in aid of the Vicarage Fund. Miss Berry was in excellent voice, and sang with much effect throughout the evening. The other vocalists were Miss Pocklington (of the Royal Academy of Music), who was received with deserved applause, Miss Stretton, Madile. Julien, Messrs. Morris, F. Pocklington, C. Davis, and T. Young, all of whom were highly successful. At the close of the concert, the Rev. C. W. Stapylton proposed a vote of thanks to Miss Berry, and the friends who had assisted on the occasion, which was carried with enthusiastic applause.

Mallow.—A serious riot occurred on Tuesday the 2nd ult., under peculiar circumstances. A concert had been announced to be held at the Queen's Arms Hotel, at which selections from Mozart's Twelfth Mass were to be performed, and, although the vocalists comprised Catholics and Protestants, a feeling got abroad among the townspeople that the Holy Sacrifice of the Mass was to be burlesqued. One of the Catholic curates, about three weeks since, warned the congregation against attending the concert, but the parish priest, on the following Sunday, endeavoured to counteract the impression which his coadjutor no doubt created. However, when the concert had proceeded for some time, the building in which it was held was attacked with stones. A violent onslaught was made on the audience when leaving the building, and the constabulary and militia staff found it neccessary to charge the crowd several times before those who had attended the concert could get away. Considering the violence used, the personal injuries sustained were very few.

Manchester.—On Sunday the 7th ult. Mr. Jardine's splendid organ at St. Peter's Church was re-opened by Mr. Best—or perhaps, as no part of the organ has been closed, it should be said that the additions recently made were then inaugurated by Mr. Best. On the following evening Mr. Best gave a selection of organ music, the programme of which was highly interesting. Amongst the pieces most admired were the "Andante Grazioso," originally written by Mr. Hopkins for the inauguration of the organ at the Royal Albert Hall, an organ concerto of Handel, and a selection of choruses from *Israel in Egypt*, all of which were performed in masterly style. It is gratifying to learn that the proceeds of the collections very nearly sufficed to cover the outlay recently incurred.——A choral concert of sacred music was given at the Free Trade Hall on the evening of Good Friday, the programme being made up of songs and *excerpta* from various Oratorios, Masses, and other sacred works. The solo vocalists were Miss Margaret Galloway, Miss Alice Fairman (who was highly successful), Mr. Byron and Mr. Winn. The choir, composed of well-known vocalists, at Mr. Hallé's and other choral concerts, sang exceedingly well. Mr. T. W. Dodds has all the proper elements of an accompanist, and he also showed himself an organist of no mean powers—his solos being among the most enjoyable portions of the programme. Mr. de Jong conducted the choral pieces.——The Vocal Society gave the sixth and last concert of the season on Tuesday evening the 2nd ult., before a large audience. One of the most important items in the programme was J. S. Bach's Motett "The spirit also helpeth us," which notwithstanding its great difficulty, was finely sung throughout, the performance adding one more to the many triumphs achieved by the Vocal Society, under the able direction of Mr. H. Wilson. Several part-songs were also given with excellent effect amongst the most successful of which were Best's choral song "What mournful thoughts," which was admirably rendered. Solos were contributed by Miss Standen and Miss Henderson, both of whom elicited warm applause.——The annual concert by the Musical Society in connection with the Manchester Athenæum, with the very laudable object of benefiting the funds of the Warehousemen and Clerks' Schools, was given on the 19th ult., in the Gentlemen's Concert Hall. The programme consisted chiefly of a number of the part-songs which had been introduced during the past season at the Subscription Concerts, the best executed of which were undoubtedly "The wood minstrels" (Mendelssohn), "Spring song" (Pinsuti), "Cradle song" (Smart), and a composition of the talented Doctor to whom the Society owes much of its success. These were interspersed with songs by Miss Isa Higham, Mrs. Cliffe, Miss Taylor, Miss Heywood, and Mr. T. H. Shorrocks. The principal item in the programme was the selection from Kuhlau's opera of *Lulu*, which has been adapted to English words expressly for the Athenæum Musical Society. There is a freshness and spontaneous flow of melody which makes us wonder why Kuhlau is so little known in England, it was (as far as the choral portions especially) the best performed of the whole programme. The solo parts were filled by Mr. Cliffe, Mr. A. Davison, and Mr. M. Thomas. Dr. Hiles conducted and accompanied, and is to be complimented on the great success of the concert.

Market Drayton.—On Tuesday, the 9th ult., the Musical Society brought its second season to a successful conclusion by a performance of Sir Sterndale Bennett's *May Queen*, and a miscellaneous second part, which included Rossini's Overture to *Guillaume Tell*. The principal vocalists engaged for the occasion were—Soprano, Miss Mary Thorley; Bass, Mr. Carlos Lovatt; Tenor, Mr. W. Howells, of the Royal Academy of Music; and Miss Smith, a local amateur; the two latter rendered gratuitous service. The band numbered twenty-three instruments, and the chorus about forty voices, the whole being under the direction of Mr. Sydney H. Williams, Mus. Bac., Oxon. The room was a crowded one, and we are glad to say that the Society has a balance in hand wherewith to renew operations next season.

Martock, Somerset.—On the 22nd ult., the members of the Literary Institute presented to Mr. J. W. Nosworthy a handsome black marble timepiece, as a mark both of their appreciation of his musical talents in the capacity of organist of the parish Church, and of their gratitude for the services he has for several years rendered in presiding over the musical part of the entertainments given by the Society. The Rev. E. A. Salmon, the vicar, was in the chair, and expressed in a few well-chosen words the pleasure he felt in the task of presenting the testimonial.

Mexbro'—The Sheffield Choral Society gave a miscellaneous concert on the 1st ult., for a charitable purpose, in the National School-room, kindly lent for the occasion. The first part of the programme consisted of sacred music, and included Mendelssohn's anthem, "Hear my prayer" (the solo portion of which was excellently rendered by Mrs. Charlesworth); "O rest in the Lord, by Mrs. House; and "He shall feed his flock," by Miss Hydes, both of which were much applauded. The bass solos were admirably given by Messrs. Kay and Edgington. In the second part, Farmer's song "I'll follow thee," sung by Mrs. Charlesworth, received an enthusiastic encore; and a duet by Miss Hydes and Mrs. House was also highly successful. The glees were

well selected and effectively sung, eliciting the hearty applause of a numerous audience. Mr. E. J. Lee, the conductor of the Society, ably accompanied on the pianoforte.

Much Wenlock.—A successful concert was given on Easter Monday in the Corn Exchange, the principal features being the harp solos of Miss Brookes, of Shrewsbury, and two choruses for treble voices, "La Carita" (Rossini), and "Le Fiorentine" (Pinsuti), which were carefully rendered by a number of ladies residing in the town and neighbourhood, Miss Seacome taking the principal part. The part-songs, "When evening's twilight" (Hatton), and "The letter" (Hatton), sung by Messrs. Stroud, Parton, Lawley, and Evans, were enthusiastically encored and responded to. A duet (piano and cornet) by Master and Mr. Yates, and "The brave old oak," well rendered by Mr. Adney, elicited great applause, as did also the "Market Chorus," from *Masaniello*. The room was filled with a fashionable and appreciative audience.

Newcastle-upon-Tyne.—On Saturday the 6th ult., the proceedings in connection with St. Philip's Church Bazaar, were brought to a successful close by a tea-party and promenade concert, the members of the choir of St. Paul's Church, Elswick-lane, being the principal executants. The part-song, by Sullivan, "O hush thee, my babie," was very well rendered, and "Where the bee sucks," by Miss Hall, also deserves special mention. A Cantata, by G. A. Macfarren, entitled *May-Day*, with Miss Ettie Gray as the May Queen, was the chief musical attraction of the evening. It is redolent of bright, joyous music appropriate to a May festival, and was given by the choir with much spirit and power. Miss Ettie Gray rendered the solos with taste and expression, and Messrs. Wilkinson, G. W. Halliday, Baker, Adams, Stephenson, and Carter were also highly effective. Mr. C. H. Shepherd conducted with his usual ability, and also gave a solo, by Chopin, and in conjunction with Miss Rider, played a duet. Altogether the concert was a success, and reflected great credit on Mr. C. H. Shepherd, whose judicious management was apparent in the completeness of the programme as well as in the manner in which it was carried out.

Northampton.—The new organ in the Exchange Hall was so far completed as to admit of a private recital on Good Friday afternoon, when, for the purpose of displaying the power and tone of the instrument, Mr. McKorkell performed the following pieces:—Passion music from the *Messiah*: chorus, "Behold the Lamb;" song, "He was despised." From Rossini's *Stabat Mater:* "Domine Deus," and "Cujus Animam." From Haydn's *Creation*, "On mighty pens" (by desire), and "Most beautiful appear." The organ was re-constructed by Mr. Webb, and those who are competent to judge are unanimous in their praises of the manner in which the work has been executed. An appeal from the committee to the general public has been put forth on behalf of the funds for the liquidation of the expenses, which amount to £300, incurred by the purchase and erection of the instrument, and there can be no doubt that under the circumstances it will meet with a hearty and liberal response.

Oswestry.—Handel's *Judas Maccabæus* was performed by the Handel Society in connection with the Oswestry Institute, at the Public Hall, on Monday, the 1st ult. The band and chorus numbered upwards of forty. The principal singers were Miss Farmer, Miss Littlehales, Mr. Chisholm, Mr. Tims, Mr. Carter, and Mr. Glave. The band consisted of Mr. C. Stephenson, leader; Mr. J. J. Poole, second violin; Mr. Wetherilt, viola; Messrs. Armstrong, violoncello and double bass; Mr Williams, flute; Mr. Holmes, clarionet; Mr. Byrne, cornet; and Mr. Evans, euphonium; Mr. Whitridge Davies conducted. The principal singers were amateurs, but their natural qualifications and scientific attainments fully enabled them to sustain the parts they undertook, and ensured their success. Miss Farmer has a rich voice, of good compass, and Mr. Chisholm is a most effective singer. The choir was highly efficient, and did ample credit to their training.

Paisley.—Handel's neglected Oratorio, *Joshua*, was given for the first time at Paisley, in the Abbey, by the Musical Association, on Monday, the 1st ult. The principal vocalists were Madame Rudersdorff, Miss Alice Fairman, Mr. Arthur Byron, and Mr. Winn. Madame Rudersdorff was highly successful in the solos, "Oh had I Jubal's lyre," and "Hark, 'tis the linnet," with violin and flute *obbligato*. Miss Fairman (who made her first appearance) was well received as were also Mr. Byron and Mr. Winn, the latter creating a marked effect in "Shall I in Mamre's fertile plains." The band and chorus numbered 200. Special mention must be made of the choruses, "To long posterity," "Glory to God," and "The great Jehovah," all of which were excellently rendered. Mr. Waterson conducted with his usual ability, and Mr. J. E. Senior, of Skelmorlie, presided at the harmonium.

Plymouth.—On the 25th March an interesting lecture on Musical Sounding Boards was given at the Plymouth Athenæum. Mr. Robert Smith, the lecturer (of the firm of Parker and Smith, pianoforte makers, Plymouth), has invented and patented an improvement in sounding boards, consisting in forming them of two thin boards of pine wood glued together with the grain of one running transversely to the grain of the other, instead of one solid board of equivalent thickness, such as constitutes the sounding board of ordinary pianos. The object of this is to secure a more prolonged tone, or greater "singing" capacity in the instrument, and the audience had an opportunity of judging of the capabilities of a pianoforte fitted with a new sounding board, by the kindness of Mr. S. Weekes, who was among the audience, and consented to perform. Dr. C. A. Hingston presided, and several gentlemen took part in the discussion which followed the lecture.

Ramsgate.—A concert was given on the 5th ult. at St. James's Hall, by the Tonic-sol-fa Choral Society, in aid of the funds of the Sailors' Home and Refuge. The sacred Cantata, *Daniel*, by Bradbury and Root, was performed and a selection of solos, choruses, &c., principally from sacred pieces, all of which were most satisfactorily rendered. Miss Carter (of Canterbury), and Messrs. Birch, Moulding, and Higgins (from the Cathedral Choir), assisted and contributed much to the success. Mr. E. Lott, of Canterbury, accompanied on the pianoforte, and Mr. Birch on the harmonium; Mr. Thos. Duckett, the instructor of the class, conducted. ——At St. Mary's Church, on Easter Eve, there was a full choral service. Hymn 385, "Onward, Christian soldiers," was sung as a Processional, and hymn 117, "Jesus lives," as a Recessional. The anthem was, "Since by man came death," from the *Messiah*. On Easter Day the morning service commenced with the fine old Easter Hymn, "Jesus Christ has risen to-day," as a Processional. The Te Deum was Dykes in F. After the 3rd collect, Wesley's anthem, "Blessed be the God and Father," was sung—the solo in which was given by Master Adley with much feeling and expression. The evening service (as on Easter Eve) commenced with Hymn 385 as a Processional. The Magnificat and Nunc dimittis were sung to Arnold in A. The anthem was Handel's "Worthy is the Lamb," and the "Hallelujah Chorus" was sung during the offertory. On Sunday, the 7th ult., (being the Octave), the anthems were—in the morning "Since by man came death," and in the evening, "Blessed be the God and Father." It may be truly said that the excellent style in which the services are performed at this church is mainly owing to the ability and perseverance of Mr. J. F. Thorne, and the congregation must be congratulated upon having an organist who so thoroughly enters into the spirit of our beautiful Church service.

Richmond, Yorks.—A very interesting Organ Recital was given by Mr. J. H. Rooks, at the Parish Church on the 23rd ult.; a good programme was provided, and Mr. Rooks showed much skill in the execution of the several pieces, and good taste in the choice and combination of stops.

Rotherham.—A concert, in connection with the Rotherham Union, took place on the 12th ult., in the Mechanics' Hall, the object being to enable the Committee of the Society to provide vocal and instrumental music for the use of its members. Mrs. Turner, Mrs. Greenwood, Mrs. Foster, Mr Henderson, and Mr. Richardson were the chief vocalists, assisted by the members of the Union, numbering upwards of sixty. Four overtures were played by the band, which, although weak, was in many respects good. Mr. John Peck, of Sheffield, was the leader; but at the last moment Dr. Sewell's place as conductor had to be taken by Mr. Warburton, in consequence of the Doctor's indisposition. Of the vocal part there were many items deserving praise, especially Mrs. Greenwood's rendering of Lachner's song, "Think of me," with violin *obbligato* by Mr. Whittaker, for which she was recalled. Mrs. Turner also sang "Joyous life," and Meyerbeer's Cavatina, "Oh, Robert," receiving an encore for the latter. Mrs. Foster, Mr. Henderson, and Mr. Richardson also greatly pleased the audience.

Ruthin.—On the 8th ult. an evening concert was given at the Assembly Rooms, the principal singers being Madame Billinie Porter, Messrs. Orme, Halliday and Bell (of Chester Cathedral), and Mr. Simpson, an amateur. Madame B. Porter sang a new song, "Alone with thee," composed expressly for her by C. E. Horsley, and was greatly applauded. The concert was, in every respect, highly successful.

Ryde, Isle of Wight.—Mr. Augustus Aylward gave an evening concert in the Town Hall, on the 19th ult. The principal vocalists were Miss Amy Aylward, Mr. Henry Taylor and Mr. O. Christian; and the orchestra, under the direction of Mr. T. E. Aylward (organist of Llandaff Cathedral), consisted of 26 performers. Amongst the most successful pieces were the Overtures *La Gazza Ladra*, *Der Freischütz*, and *Zanetta*, Randegger's vocal Trio, "I Naviganti," was exceedingly well rendered. The performance was a very successful one.

Scarborough—A very brilliant and crowded audience met at Mr. Hunt's spacious and elegant Prince of Wales Assembly Rooms, on Tuesday evening the 2nd ult., when a grand invitation concert was given by the members of the Scarborough Amateur Vocal and Instrumental Society, under the direction of Dr. Sloman, organist of St. Martin's. The principal work performed was Dr. Sloman's new Cantata, *Supplication, and Praise*, which achieved a marked success. No analysis of the composition can be here attempted, but we may say that the choruses, especially "O sing unto God," "All nations whom Thou hast made," and the concluding fugue, are written with much boldness and freedom; and that several solos, amongst which must be mentioned "Teach me Thy way, O Lord" (chastely sung by Mrs. M. E. Humphreys), and a recitative, "Like as the smoke," and air, "But let the righteous" (so well given by Mrs. Smyth as to be encored) were most favourable examples of melodious and skilful composition. The orchestral accompaniments to the Cantata are almost exclusively for the stringed instruments, supported by the pianoforte. There appeared to be some excellent instrumentation, the passages being well and characteristically scored. They were fairly rendered by members of the Society, ably lead by Mr. Shaw. At the close, Dr. Sloman received the congratulations of many friends, on the successful performance of the composition, which does him very great credit. The second part of the concert was miscellaneous, the performance concluding with the National Anthem.

Sedbergh.—The Choral Society recently formed by Mr. Godfrey, the choirmaster of the Lunesdale Choral Union, gave a most successful performance of *Acis and Galatea* on Wednesday, the 3rd ult. Miss Kaberry, of Kirkby Lonsdale, sang Galatea's music very ably. Messrs. Tilly and Brewin took the parts of Acis and Damon respectively, and Mr. Godfrey well sustained the part of Polypheme. A short miscellaneous programme, in which Cooke's glee, "Strike the lyre," was one of the most successful items, brought the concert to a close. The whole of the accompaniments were played with much artistic feeling on the pianoforte by Mrs. Watherston.

Sheffield.—The Sheffield Tonic Sol-fa Choral Society gave a very successful performance of Mr. G. F. Root's Cantata, *The Haymakers*, in the Music Hall, Surrey-street, on the 22nd ult. Although the work does not possess much merit, except in simplicity of construction, it contains one or two fairly written choruses and solos, and as the choir was well acquainted with the music, these were made the most of. The members of the Society mustered about 70 strong, and in their singing evinced a degree of proficiency which must have been very gratifying to Mr. Hadfield, the conductor. The principal vocalists

who took part in the Cantata were:—Miss Sara Winder, soprano, from the Leeds Town Hall concerts; Miss Pattie Hargreaves, contralto, from the Yorkshire concerts, Mr. Dumville, tenor, Manchester Cathedral, and Mr. J. Thurley Beale, bass, St. Andrew's, Well's-street, London; accompanist, Mr. Wm. Moxey.

SLOUGH.—Mr. A. E. Bending, organist and choirmaster of St. Peter's Chalvey, gave a concert in the Girls' School-room, on the 9th ult., assisted by Miss Howells, Mr. Smith, Mr. D. E. Wood, Mr. Mellor and Mr. Christian. The programme included selections from the *Messiah*, *Judas*, *Stabat Mater*, &c., followed by some well-known part-songs, and several new ballads, Mr. Mellor was encored in "Cujus Animam," and Mr. Christian was recalled in Barker's song, "Dublin Bay." Mr. E. Bending was loudly applauded in a pianoforte solo, "Home, sweet home" (Thalberg), and Mr. E. Mills lent his valuable aid as accompanist on the harmonium.

STRATHFIELDSAYE.—On the 2nd ult. a successful entertainment of music and reading was given in the School-room by the choir and other parishioners and their friends. Lady Jane Taylor, Miss Samborne, Mr. Boxall, and Mr. A. Orton received much applause for their readings; Mr Willing was encored in a pianoforte solo; and Miss Easton was much applauded in a similar performance. Two overtures were given with good effect, the former by the Misses Walmesley and Griffith (pianoforte), and Mr. Hendy (violin); the latter by Mrs. H. Easton, Miss S. Easton, and Mr. Hendy. Captain Hume contributed a concertina solo and a song in which he was ably accompanied by Mrs. Keate. Mrs. Easton, Miss Boxall, and Mr. White were also highly successful in their songs. The village choir, with assistance from other parishes, sang some good part-songs.

SUNDERLAND.—The Sunderland Philharmonic Society gave the second concert in the Victoria Hall on the 15th ult., when Handel's *Acis and Galatea* was performed, the principal parts being sustained by Miss Blanche Cole, Mr. Arthur Byron, Mr. Howgate, and Mr. Ferry. The singing of Miss Cole was much admired, and ample justice was done to the solos by the other vocalists. Mr. Byron in "Love sounds the alarm," and Mr. Ferry in "O ruddier than the cherry," being especially worthy of commendation. The second part was miscellaneous, consisting of songs and glees. A duet for pianoforte and flute by Mr. Parker and Mr. Rea elicited warm applause. Mr. Rea conducted with much ability.

SYDENHAM.—A concert was given on the 11th ult., in the Lecture Hall, by Mr. H. V. Lewis, R.A.M., which was highly successful. Miss Ellen Glanville gave in most effective style, "The Naiad's call" and "Una voce." Mr. Lewis Thomas greatly pleased the audience by his singing, and Misses Baxter and A. M. Pearson, Messrs. Thomas Baxter, H. C. Lewis, C. Claridge, and Signor Monti were deservedly applauded. Mr. H. V. Lewis presided at the pianoforte.

WARMINSTER.—The concert given at the Town Hall by Dr. Alcock, the Head Master of Lord Weymouth's Grammar School, on Tuesday the 2nd ult., was highly successful. The principal feature in the first part was Mozart's Quartet, No. 7, which was admirably performed by Mr. Calkin, of Salisbury, and Dr. Alcock (violins), Mr. Frank Spinny (viola), and Mr. W. W. Alcock (violoncello). The second part was devoted to Handel's *Acis and Galatea*, the characters in which were taken as follows:—Galatea, Miss Hardick; Acis, Mr. Taylor; Damon, Rev. G. Durrell; and Polyphemus, Mr Kenningham. All the solos were well given, and the choruses were carefully sung throughout, reflecting the utmost credit upon the Doctor's training. The accompaniments were excellently played; and Mr. Frank Spinney (the organist of the Parish Church) conducted with much ability.

WESTERHAM.—Mr. Francis Howell's Oratorio, *The Land of Promise*, was performed in the Public Hall, with much success, on the 9th ult. The bass parts were allotted to Mr. Randoll (Oxted), Mr. J. Liley (Westerham), and Mr. Jones Williams; the tenor to Mr. Berry (Brasted), and Mr. C. Master (Oxted), the latter obtaining a well merited encore; and the soprano to Miss Meek (Godstone), and Miss Charlotte Warde, all of whom thoroughly won the good opinion of the audience. The choruses were excellently given, and the success of the work was decisive, Mr. Howell receiving several rounds of applause at the conclusion of the performance. The pianoforte accompaniments were played with much care and judgment by Miss Kate Warde.

ORGAN APPOINTMENTS.—Mr. Henry Norman Biggin, Organist and Choirmaster to the Parish Church of High Wycombe, Bucks.——Mr. Edward J. Pettit, to Christ Church, Watney Street, Commercial Road, London, E.——Mr. Hautrie West (Organist and Choirmaster of Bagshot and York Town), to the Royal Military College, Sandhurst.——Mr. L. Harner (pupil of Mr. Murray, St. Botolph, Aldersgate), to Warwick Gardens Chapel.——Mr. Martin (pupil of Mr. Murray), to Clare Market Mission Church.——Mr. W. H. Carns (late Assistant Organist of St. Botolph, Aldersgate), to St. Martin, Ludgate Hill.——Mr. Herbert Leach, Organist and Choirmaster to the Warminster District of the Salisbury Diocesan Choral Association.——Mr. R. T. Gibbons (Organist and Choirmaster, All Saints', Benhilton Sutton), to S. Jude's, Chelsea, and Royal Polytechnic Institution.——Mr. Edmond Story, to Christ Church, Trent, Enfield.——Mr. H. B. Shelford, Organist and Choirmaster to St. Mary Magdalene, Bermondsey.

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A GRAND CONCERT will be given in the Nunnery Grounds, Douglas, Isle of Man, by kind permission of Major Goldie Taubman, on Wednesday, August 14th. Conductor, J. Sanders, Esq., of the Liverpool Musical and Philharmonic Societies. Members of choral societies visiting the island at that time are invited to take part in the choruses. Particulars may be obtained by application to Miss M. L. Wood, Douglas, or Mr. H. Nicholls, Harris-terrace, Isle of Man.

MR. ADOLPHE SCHLOESSER'S EVENING CONCERT, on Wednesday, 8th May, at the Hanover-square Rooms, at half-past 8 Vocalists—Mademoiselle Carola and Monsieur Valdec. Instrumentalists—MM. Straus, Wiener, Zerbini, Daubert, W. Macfarren, Dannreuther, Beringer, and Schloesser. Conductor, Mr. Zerbini. Stalls, half-a-guinea each, at Messrs. Chappell's, 50, New Bond-street; Messrs. Cramer's, 201, Regent-street; and of Mr. Adolphe Schloesser, 25, Devonshire-terrace, Hyde-park.

MISS MACLEAN will give her FIRST PUBLIC CONCERT at Hanover-square Rooms, on Thursday, May 30th, under the immediate patronage of Her Grace the Duchess of Argyll and the Most Hon. the Marchioness Camden.—Mr. W. H. Cummings, Mr. Lewis Thomas, Herr Ludwig Strauss, and other distinguished artists will assist. Stalls and boxes, 10s. 6d; unreserved seats, Five shillings. Tickets may be obtained from Miss Maclean, 3, Middleton-road, Camden-road, N.; and of the principal Musicsellers.

SCHUBERT SOCIETY, Beethoven Rooms, 27, Harley-street. President—Sir JULIUS BENEDICT; Director—Herr SCHUBERTH. Sixth Season, 1872. The Thirty-fifth Concert will take place on Thursday, 9th May. The Society affords excellent opportunity for young rising artists to make their first appearance in public. Particulars may be had on application to H. G. Hopper, Hon. Sec.

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THE MUSICAL TIMES,

And Singing Class Circular.

JUNE 1, 1872.

MUSICAL SHORTHAND.

Some one says somewhere, in some book or another, at this moment unattainable to the present writer, that the inventions of greatest benefit to man, have been the result of —not so much hard, laborious, and concentrated effort and industry, as of—idleness. While most people ardently echo the wish of the poet:—

> "Could a man be secure
> That his life would endure
> As of old, for a thousand long years"

—to the end that arts might be known, and acts done; they know, as the writer of the same poem expressed, that "we have but span long lives," and it is desirable to make the best of our measure of time, by easing by every means in our power the labour which all must carry out, as his share in the inheritance from our proto parent. Familiar examples of machinery and contrivances, having as their several objects the commodious expedition of work, will at a very slight effort of memory present themselves at once to the reader, therefore it will be as well to state that hard, dry and trite disquisitions upon the use and value of machinery as aids to idleness, are foreign to the present purpose, for as the heading implies it is of a very modest method of diminishing work that it is proposed to treat of in this Paper, but one, it is believed, that will not be entirely without interest to the musical reader.

Every system of writing music is more or less a process of shorthand, but the most important of the many attempts to convey by the simplest means the greatest number of musical ideas, is undoubtedly that known by the name of Thorough Bass or Figured Bass, which, without desiring to raise a controversy, may be fairly stated to have been most generally made known by, if it was not the invention of Ludovico Viadana, in 1605. Viadana was at first Maestro di Capella in the Cathedral Church at Fano, a small city situate in the Gulf of Venice, in the Duchy of Urbino, and became organist of the Cathedral of Mantua, during which later period he produced the invention for which he deserves the grateful remembrance of every musician. It is said that he was so skilful a performer that he "was able to raise more admiration in the minds of the hearers with one touch upon the organ, than others with ten." He was the author of many works, the titles of which are quoted by Sir John Hawkins in his "History of the Science and Practice of Music," each one being of interest as containing his great claim to the gratitude of posterity, his invention or rather perfection of figuring a bass; these works bear dates varying between 1612 and 1620. Later enquiry has shown that the practice had been adopted before it is stated to have been used by Viadana, as there exists a work by an Englishman, Richard Deering, published in Antwerp in 1597, entitled "Cantiones Sacræ quinque vocum," in which the bass part is figured with a 6th whenever that chord occurs. Two years later than Viadana is said to have invented figured bass, and but five years before his publications on the subject, namely, in 1607, Gregory Aichinger, a German, printed at Augsburg, his "Cantiones ecclesiasticas a 3 et 4 voc mit einem general bass." Viadana's right to the invention was first asserted some sixty years after by Wolfgang Caspar Printz, and as his testimony has never been called into question, the honour still rests with Viadana, even though a priority of dates of publication may be urged in favour of either Deering or Aichinger. But to whom the credit may rightly belong, musicians of succeeding generations have benefited by the discovery, and, strange as it may seem, have added but little to the original scheme. The other plans of musical shorthand that have been propounded have not been so thoroughly useful or satisfactory, and therefore have been swallowed up in the "great waste-paper basket of the remorseless editor, Time." One of the most remarkable of the propositions for shortening musical notation was that made about the year 1670, by Thomas Salmon, Rector of Mepsall, in Bedfordshire, entitled "An Essay to the Advancement of Music, by casting away the perplexity of different clefs, and uniting all sorts of music, lute, viol, violins, organ, harpsichord, voice, &c., in one universal character;" in which he substitutes in the place of the usual clefs, the letters B for the bass, M for the mean or middle part, and Tr. for the treble, proposing thereby to facilitate the practice both of vocal and instrumental music. The book was published in the name of John Birchenshaw, a noted musician of the time, as it was probably thought that a work suggesting reforms in music would come better from a musician, than a mere master of all polite arts except music. Salmon seems to have concluded that the clefs in ordinary use were hard to acquire, and in this conclusion his scheme for an amended notation was founded. That it was never adopted was partly owing to the fact that it was practically useless, and partly because of the violent and virulent attack made upon it by Matthew Lock, who exhibited all its absurdity, in language that is amusing for its quaintness, and shocking in its coarseness. The treatise; its answer; Lock's "Present Practice of Music Vindicated;" a letter of Playford's printed at the end of Lock's reply, showing that Salmon's scheme would introduce more difficulties than those it proposed to smooth away; together with a scurrilous piece of buffoonery called "Duellum Musicum," written by John Phillips—are only to be met with in the libraries of the curious; and a student of musical literature who can read either work without being ashamed of the licence allowed in controversial language of the time, must be rather more curious in his tastes than the collector who preserves such works. Salmon was undoubtedly a clever man, and was one of the first who divided the octave into correct mathematical proportions or ratios; and it was probably owing to the fact that he was a mathematician that he knew so little about practical music—which is, and always will be, completely independent; and his dogmatic assertion of error provoked the wrath of a musician like Matthew Lock. The failure of his plan seems to have deterred others from trying to reduce music to simpler rules than those in practice, for there are virtually no other propositions towards attaining a short way in music, until the introduction of that system now known as the Tonic Sol-fa. Before saying anything further of this, there is another plan of writing Musical Shorthand to be mentioned, that may serve as a passing amusement, even if it be without profit to the reader.

This work was called "Musical Stenography," and was writen in 1810, by J. Austin, of Glasgow, whose portrait, surrounded by a design similar to the dial of a compass, with quotations from several poets relative to music, in the outer circle between the cardinal points and their subdivisions serves as an illustrated title prefixed to the work. The page is a very large folio, and contains besides the above mentioned matters a list of the qualifications of Mr. Austin, which entitle him to speak on the subject; but as neither here nor in the body of the work can it be gathered that he was anything more than a mere dabbler in music, for he confesses in one place that he is "too general a Practitioner to be master of any one instrument," the worth of his authority is at least questionable. The work was printed from copper plates, and was published in London, at the small charge of one guinea.

Employing the author's own words as nearly as possible, we read that "the design of this work is to represent to the musical world, a new, concise, and universal method of writing music, completely on One Line Only, and adapted to all kinds of vocal and instrumental Music and Musical instruments, whereby an expert writer may note it down as he hears it performed, so that to those who make it their Amusement or Profession, it will be equally interesting, together with the pleasure of improving and profiting by the Art.

"The Stenographic music was at first only intended as an appendix to a new, improved, and universal system of Shorthand writing founded on a Mathematical figure, containing the whole Alphabet, never before exhibited, but having by degrees necessarily swelled to the present size, they are published separately.

"By this new system fewer instructions will be requisite for obtaining a knowledge of performing Music, the price and trouble of writing it considerably reduced, and a new field

open for lovers of the art, and those who have occasion to write much; although it is by no means imagined that Old Practitioners will adopt this System of Notation, and entirely reject all former ones, yet it is presumed that at least it will prove itself to be of equal utility in music, as Stenography is essential in various branches of business. Although this system is so simple as to be acquired in four or five hours, even by a child, or any person unacquainted with the art, it includes every Notation in Music, and does away with several inconveniencies which retard and embarrass the Performer, and puzzle the Learner. Several descriptions are plainly illustrated by Mathematical figures, Arithmetical tables, &c., which baffle, and are far superior to other modes of description, even though they occupy numerous volumes.

"Tone is here analysed, new degrees of Temperament discovered are Mathematically proved, which were never before described or even named. Transposition and Temperament are shown by a wheel Tonometer, with the different degrees of acuteness and gravity, besides the sharps and flats for the Complete Major and Minor keys. Many amateurs on seeing them wished for Copies, which could not have been more easily procured than by engraving the whole: this is now done, for those who are pleased to look upon the undertaking as a public Benefit or pleasure, to themselves and their young friends.

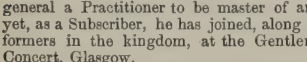
"Errors and omissions, though each are sedulously avoided, will not appear surprising, if the Nature of the task is considered; but if Prejudice be mute, and Candour take the lead, imperfections will evanish, and, when observed, be corrected.

"The Author has all his life been fond of musical researches, both of the Theory, practice and mechanism, but he is too general a Practitioner to be master of any one Instrument, yet, as a Subscriber, he has joined, along with the first performers in the kingdom, at the Gentlemen's Subscription Concert, Glasgow.

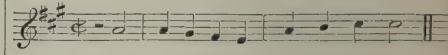
"To conclude—if the shorthand writer is pleased in taking from the mouth of an orator, the musical Stenographer will be no less so, when catching those dulcet sounds which vibrate through the soul, convincing her that she is more than mortal.

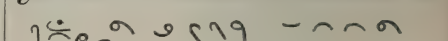
"N.B.—This method of engraving write (*sic*), on copperplate never before exhibited to the public."

After an introduction setting forth the advantages of accumulating knowledge and of diminishing labour, he proceeds to describe his system, which he says "is made up of the five most simple and distinguishable characters—



reversed and inverted into four positions, all made at angles of 45 degrees, or the eighth part of a circle from the centre, the Cardinal points being horizontal and perpendicular." After explaining the use of these characters (not in the clearest manner it must be admitted), he gives what he calls "a Modern Ravallement or general scale, on the complete keys" of a five-octave pianoforte, and then, after describing the mathematical proportions of the notes of the scale, not quite correctly as far as figures are concerned, or lucidly with regard to diction, he shows the method of transposition by sharps or flats by his "Tonometer." This is done by a scale of eight notes distributed at certain distances, to allow for the difference between tones and semitones, engraved in a circle like an ordinary compass; this circle is made to revolve upon a centre pin upon another circle similarly disposed, but of larger diameter. The arc of this wheel is thus described—"When C, the natural major key, on the moveable wheel is set opposite to C, or A the natural minor key is set opposite to A, on the other wheel, the whole of the notes or lines, &c., on both wheels are unison or opposite each other; but when any tune is transposed by C for the major keys, and by A for the minor, and the moveable wheel is set one or more tones or semitones higher or lower, then so far as the notes, or lines upon the fixed or outer wheel, so much more acute or grave those notes on the outer wheel ought to be played or sung, so as to correspond with those on the moveable wheel, in order to preserve the notes of the tune at the same distance from the key when so transposed, as they were when the same tune was performed in the natural key: owing to the variation of the equal, but enharmonical division of the major and minor tones by sharps and flats, which equal divisions do not agree with the perfect calculation of musical sounds, of which the natural scale is composed." This was doubtless very lucid to the author at the time he wrote it, but language changes so rapidly that it is perfectly incomprehensible at the present time. The means of explaining the reason why Mr. Austin's system has never become so general as a "science" which can be easily learned in four or five hours should be, may be found in this description, which is unfortunately no explanation, for if he takes so much trouble to complicate a simple thing, it will be readily inferred that the more difficult matters in music would become hopelessly involved by this system. Later on he gives the signs for the "Accidental musical characters," in which he includes clefs, moods or time signs, bars and marks of expression. The nature of these signs will be best seen in juxtaposition with his notation of the first line of what he calls Psalm cxliv., a tune better known as the Old Hundredth:—





It is scarcely necessary to quote more, as it will be seen that the trouble it would cost to acquire this system is greater than its worth. One great drawback to it is that, while it professes to impart the means of writing down any tune sung or played which "may strike the hearer's fancy," it does not attempt to give any instruction as to how the hearer is to tell the sound of the several notes, the key in which a piece is played, or the relation of the intervals one with another, so that instead of being a means by which the "dulcet sounds which vibrate through the soul" may be transferred in one line in shorthand, Mr. Austin's system was a complicated method of copying music in twice the usual time that an ordinary writer would take. In order that a method of Musical Shorthand should be complete, it is necessary that every musical sound alone or in combination should always present the same appearance to the ear as an ordinary word does; but as every musical chord is capable of as many changes as there are notes, and as the effect of a chord often depends upon the peculiarity of its distribution, and the manner in which it is presented by either voices or instruments, or both, it follows that the permutations of a tone or chord are more in number than the letters of a word can make; and, moreover, as it is only the bare word without permutations that is repeated by ordinary shorthand, the tone of voice being left entirely to the imagination, it is difficult to entertain the notion that any other system of Stenography can be found to be applicable to music than that already in practice.

All attempts at shortening music writing must be based upon the system at present in use, if it is intended that they shall be of general application, whether they be for writing or teaching, and for this reason the Tonic Sol-fa method, excellent as it is to a certain extent, is on the whole unsatisfactory; for although it is available in simple music for single voices and instruments, it is worthless for combinations such as full scores, while for chromatic music, its difficulties are greater than those of the usual method; moreover most pupils taught by the Tonic Sol-fa having arrived at a certain point, and wishing to proceed farther, have often to retrace their steps, and to begin where they should have begun at first, if they really wish to know anything at all about music. The method, therefore, is an incomplete and narrow one, and its success is not owing to its own claims to merit, so much as to the earnest enthusiasm of its teachers.

Busy musicians often long for a quick means of preserving ideas, and would gladly welcome any practical method towards attaining that object, so that with this fact in view, it will not excite wonder when it is told that they have been startled and gratified by the occasional announcement, copied from some scientific journal or another, that an invention has at length been completed in America, of all musical countries in the world, by means of which composers and performers

upon the pianoforte may have their improvisations and performances written down for them, without the trouble and labour of putting pen to paper themselves. This invention was to have been exhibited at the Crystal Palace of 1851, again in 1862, and the expectations of the musical world were excited to the highest pitch to behold and become possessed of an instrument that would fix for ever the fugitive thoughts of a composer,—often more beautiful than those rendered permanent by manuscript or print—and perhaps give rise to a possible extension and development of ideas suggested in such wonderful works as Beethoven's Ninth Symphony; but as no mention of the invention is found in the catalogues of either of the exhibitions, it is supposed that it is jealously kept in America, and constantly employed in the manufacture of popular ballads and nigger melodies, and this supposition receives some degree of colour from the fact of the great likeness which all bear to each other, a likeness which could only be the result of a mechanical operation of the most commonplace order.

W. A. Barrett, Mus. Bac.

CRYSTAL PALACE.

The Thanksgiving Festival for the recovery of His Royal Highness the Prince of Wales, which was given on the 1st ult., was in every respect an unqualified success. That Mr. Arthur Sullivan was commissioned to compose a "Te Deum" in honour of the occasion, could not but give universal satisfaction. Such a ceremonial should be truly national; and assuredly if the voice of England is to return thanks through the medium of a grand musical work, an Englishman is the most fitting person to select for its composition. Mr. Sullivan has approached his task in the proper spirit, and, with the knowledge that he could command enormous resources for the due presentation of his ideas before the public, has written his "Te Deum" for soprano solo, chorus, orchestra, organ, and military band, the latter, however, only being used in the final movement. We will not here attempt a detailed analysis of this elaborate composition — especially as a minute examination of its merits will be found in our reviewing columns—but must content ourselves with saying that it will thoroughly support its composer's reputation. The scoring throughout is masterly in the extreme, and the severest writing in the work is by far the best. The fugue in the first number, commencing on the words "To Thee all Angels," is bold and vigorous; and even finer is that in the last movement, the Mendelssohnian character of which by no means detracts from its merit. The piece which we think produced the greatest effect was No. 3, "The glorious company of the Apostles praise Thee," and most deservedly so, for in our opinion it contains the finest choral writing in the work, the first Gregorian tone being introduced with a variety of harmony in the highest degree interesting; and a very excellent canon, occurring on the words "Thou art the King of Glory," with a skilful orchestral accompaniment, amply proving Mr. Sullivan's power of grappling with the most solid school of sacred composition. The solos (given with much devotional feeling by Madlle. Titiens) formed an effective contrast with the choral portions of the composition; No. 4, "When Thou tookest upon Thee," in B minor, being by far the most successful. The introduction of the military band at the conclusion of the work created much surprise, but there can be no question of the grandeur of the effect; and, the festive character of the occasion taken into account, the innovation could scarcely perhaps be deemed inappropriate. The execution of the "Te Deum" was by no means satisfactory, more especially as far as the choir was concerned; the singing was in many parts slovenly, and several of the leads were sadly wanting in that precision which is essential to the success of a work of this pretension. At the conclusion of the performance Mr. Sullivan was summoned into the orchestra, and warmly greeted by both the audience and the executants. A miscellaneous selection followed, in which Madlle. Titiens, Signori Fancelli and Foli took part. The entire performance was conducted by Mr. Manns with his accustomed care and judgment. The attendance was very large.

HER MAJESTY'S OPERA.

In chronicling the events at this establishment during the past month, the first place must be given to Signor Campanini, who made his *début* on the 4th ult. as *Gennaro*, in "Lucrezia Borgia," and achieved a success which, in every respect, was most legitimately earned. The appearance of a pure tenor singer, with a chest voice, which he produces in a perfectly natural manner, even in those passages where great dramatic passion is demanded, seemed at first to take the listeners somewhat by surprise, accustomed as they had long been to the ranting school so carefully nursed by the unreal music of Verdi and his imitators, and it was some time, therefore, before Signor Campanini obtained a firm hold of his audience; but the applause, at first encouraging, gradually grew into a spontaneous expression of admiration; and in the scene where *Lucrezia* presents to him the poisoned cup, there were not two opinions in the house as to the new comer's exceptional capabilities. Not only the lessee of Her Majesty's Opera, but the musical world in general, may be warmly congratulated on the advent of Signor Campanini, for he brings to us the true method of vocalization which we feared had departed with Signor Mario, and will, we trust, teach the public to demand in future some higher qualifications from a great tenor than the possession of a good *ut de poitrine*. As *Edgardo*, in "Lucia di Lammermoor," Signor Campanini again proved his right to the position which he obtained on his first appearance; but his voice had suffered slightly from the effects of our "balmy May," and, although highly successful, he perhaps scarcely did himself full justice. On the production of "Lucrezia Borgia," another *début* was that of Signor Rota, as the Duke. With a powerful voice, he seems to possess much dramatic faculty, and will no doubt, when a certain amount of nervousness wears off, become a valuable member of the company. He has since appeared as *Antonio*, in "Linda di Chamouni," and sang the whole of the music so well as to elicit the warmest applause, and an unanimous recall after the "maledictione scene." In the same opera Miss Kellogg (who will be remembered as having held a high position at Her Majesty's Theatre some few years since) re-appeared as the heroine, and was received with unqualified marks of approval, "O luce di quest' anima" being enthusiastically encored, and the audience insisting upon several "recalls." This success she has followed up as *Lucia*, in Donizetti's opera, and there appears every probability that she will continue a favourite during the remainder of the season, in spite of her many rivals. The *début* of Madlle. Roze, as *Margherita*, in Gounod's "Faust" did not create a sufficiently good impression to warrant us in anticipating that she will take a permanent position at this establishment. We think that she scarcely acted wisely in selecting for her first appearance a part so intimately associated with the triumphs of the greatest artists; but she must, of course, abide by the result. Madlle. Titiens and Madlle. Marimon have appeared during the month with much success in their well-known characters; but, with the exception of those for which Signor Campanini is cast, the tenor parts in the operas are still weakly supported.

ROYAL ITALIAN OPERA.

The first appearance this season of Madame Adelina Patti attracted one of the largest audiences ever seen at this establishment. Meyerbeer's "Dinorah" was the opera selected for the occasion; and as her impersonation of the heroine is not only one of her very best, but one universally known and appreciated, it is needless to do more than record that she returns to us with even an increased power of voice and facility of execution, both of which qualities were so conspicuously displayed in the "Shadow Song" that she was literally overwhelmed with bouquets, and twice recalled to receive the enthusiastic applause of her delighted listeners. She also created a profound impression by her performance of *Leonora*, in "Il Trovatore," which was announced to be "for the first and only time this season;" and although her warmest admirers can scarcely accord her the highest place on the lyric stage as an exponent of the deepest passion, it is impossible not to award unqualified praise to an artist who can so successfully essay a tragic part on one evening, and, on the next perhaps be coquettishly patting *Masetto's* cheek in the "Batti, batti" of the peasant girl *Zerlina*. Madame Pauline Lucca has also re-appeared in some of her most favourite characters, Meyerbeer's "Africaine," again affording her the opportunity of proving, as *Selika*, that she is a greater artist than many might imagine from seeing her only in the merely "pretty" characters which opera-frequenters are so fond of associating her with. Madlle. Albani has fully confirmed the favourable impression produced on her first appearance, although perhaps *Gilda*, in Verdi's "Rigoletto," scarcely displays her highest qualifications, a fact which she will hardly become acquainted with if she accept the applause with

which she was greeted as the true criterion of success. The re-appearance of Madame Monbelli, as the Countess, in "Le Nozze di Figaro," has created surprise with those who imagined that excellent as her singing was, she had but small qualification as an actress. Her powers in both these requisites for lyrical honours are now considerably improved, and her reception was most enthusiastic. We need do no more than chronicle the *débuts* of Madlle. Brandt, as the heroine in "Fidelio," and of Madlle. Saar, as the Queen, in Ambroise Thomas's "Hamlet;" both were *quasi* failures, and their after appearance in "Don Giovanni," the former as *Elvira*, and the latter as *Donna Anna*, by no means improved their position, especially associated as they were with such consummate artists as M. Faure and Madame Patti. Signor Bettini, who has been put forward in so many leading parts, can scarcely be recognised as a satisfactory first tenor by the many who remember better days; but he is invariably painstaking and earnest, and makes the most artistic use of his powers, limited though they may be. Signor Graziani and M. Faure impart material strength to the operas in which they are cast, the latter giving one of the most perfect assumptions of the gentlemanly libertine, *Don Giovanni*, both vocally and histrionically, ever seen upon the stage. Prince Poniatowski's new opera "Gelmina," with Madame Adelina Patti in the principal part, is announced for production too late for notice in our present number.

ROYAL ALBERT HALL.

If the first of the series of Choral Concerts, given here on the 8th ult., may be accepted as a specimen of those which are to follow, it becomes an important question whether the art which this grand, aristocratic temple was intended to foster (as we were positively informed by its promoters) will not seriously suffer by its influence; for Fashion is so ruthless a tyrant that few who follow her care whither she leads. That M. Gounod should have been appointed director of an English choir in a building under Royal patronage is of itself a sufficient grievance to those who see around them a number of native professors thoroughly qualified by talent and experience for the task; but when we find that a programme is put forward at the opening concert with every piece either "harmonized" or "arranged" by the conductor (with the exception of the "Hallelujah Chorus," which he has kindly left untouched), and that compositions have been selected which by no means test the powers of the choir—the only really difficult portion of Bach's Motett, "I wrestle and pray," having been omitted—it cannot but force upon us the conviction that M. Gounod and his choir desire to create a new world of art in South Kensington, into which the inhabitants of the old world are not presumed to penetrate. In confirmation of this idea, we may record that the applause was loud and frequent, even when the "Old Hundredth" psalm, with the conductor's grim chords, was sung—nay, even when the "National Anthem" was given, with some harmonies of M. Gounod's, upon a dominant pedal, which by our conservative English ears could scarcely be tolerated, if only as an ingenious exercise—and we may therefore conclude that the fashionable audience present, headed by Her Majesty, had assembled for worship, and not for criticism. We may add that the programme included a Catholic Hymn, "Adoro Te," a "Kyrie" from a mass by Palestrina, Mozart's "Ave Verum," the "Sicilian Mariner's Hymn," and a chorus by Leisring, "O Filii et Filiæ," all "arranged" by M. Gounod, even, strangely enough, those by Palestrina, Mozart, and the before-mentioned movement by Bach. We are glad to be able to speak highly of the conductor's "Te Deum," which commenced the concert. It is a good solid piece of writing, clearly voiced, and highly effective. As a rule, the singing was praiseworthy; but, with such comparatively simple music before them, the capabilities of a large body of vocalists can hardly be estimated. The Hall was full; and, as we have said, if any were dissatisfied with this inaugural Choral Festival, they did not venture, by any audible demonstration, to ruffle the feeling of contentment which prevailed.

MR. HENRY LESLIE'S CHOIR.

The last subscription concert of the season was given at St. James's Hall on the 2nd ult., before a large audience. An interesting feature in the programme was the repetition performance of Carissimi's "Jonah," the principal parts being excellently sustained by Miss Ellen Horne, Miss Alice Barnett, Mr. Maas, Mr. Henry Regaldi, and Mr. Maybrick. The whole of the music assigned to the choir was finely rendered, Marcello's Psalm, "The heavens show forth the glory of God;" Leslie's part-song, "The Pilgrims;" and Mendelssohn's Psalm for double choir, "Judge me, O God," in the sacred part, being sung with a precision and refinement which cannot be over-praised. Amongst the secular choral pieces mention must be made of Sir John Goss's noble composition, "Ossian's hymn to the sun;" Sir W. S. Bennett's part-song, "Come live with me" (one of the most melodious and effective of the late contributions to this class of music); and Walter Macfarren's "You stole my love," which elicited an enthusiastic encore. A "Sleighing chorus," by Virginia Gabriel, given for the first time, and accompanied by the composer, did not tone with the artistic compositions by which it was surrounded. A new song by Blumenthal (also having the advantage of the composer's accompaniment), well sung by Madame Patey, was much applauded, and solos by Miss Edith Wynne, Mr. Maas, and Mr. Maybrick, were deservedly received with much favour; but the real attraction of the concert was the singing of the choir, and we are glad to find that this feeling was unmistakably expressed by the audience.

PHILHARMONIC SOCIETY.

The third concert of the season was given on the 29th April, when Sir Sterndale Bennett's Symphony in G minor commenced the performance, the first movement, in consequence, merely playing the people into their seats. So fine a work as this, and moreover one written especially for the Society, deserves, we think, better treatment; but as soon as silence could be obtained the beauties of the composition were thoroughly recognised, the trio of the second movement (for brass instruments) receiving an enthusiastic encore, and the melodious Romanza, in which the violas have so important a part, being received with the warmest demonstrations of applause. Beethoven's "Coriolan" overture, the "Eroica" Symphony (finely played throughout), and Spohr's overture to "Jessonda," were the other orchestral works. Madame Camilla Urso created a marked effect in Mendelssohn's Violin Concerto. The slow movement, especially, was rendered with a truth of expression which charmed every hearer; but the last movement was taken too fast, and the tone became thin in the effort to keep up the speed at which it was commenced. Madame Urso was unanimously recalled at the conclusion of the Concerto, and greeted with well deserved applause. Madlle. Colombo exhibited facile execution in "Bel raggio," but that Mozart's works are infinitely more difficult to succeed in than those of Rossini, was proved by her singing of the scena and air from *Don Giovanni*, "Mi tradi," which by no means satisfied the critical listeners. How much M. Gounod's new song, "The Worker," was shorn of its effect by being entrusted to Mrs. Weldon we cannot say: we are inclined to believe, from our high estimate of the composer's powers, that there may be beauties in this piece which have still to be developed. But apart from M. Gounod (who tacitly expressed his favourable opinion of the executant by conducting the work), the subscribers to the Philharmonic, who previously knew nothing whatever of Mrs. Weldon's qualifications, have a right to ask whether her reputation has already been sufficiently established to warrant her appearance at concerts where hitherto it has been understood that none but first-rate artists could gain admittance. At the fourth concert, on the 13th ult., the two movements from Schubert's unfinished Symphony in B minor, and Beethoven's in F (No. 8) were played with excellent effect. M. Delaborde performed with marvellous energy and precision Beethoven's Concerto in E flat, and elicited the warmest applause by his rendering of Bach's Toccata in F, on Broadwood's Pedal Pianoforte. The vocalists were Herr G. Walter and Madlle. Carlotta Patti, the latter of whom was more at home in Bellini's "Ah non giunge" than in Mozart's aria "No, che non sei capace."

We are pleased to be able to inform our readers that the Henry Blagrove Testimonial Fund has now reached nearly £1,500. As it is possible that there may be friends of Mr. Blagrove who have not yet added their names to the list of subscribers, and who might regret missing the opportunity of so doing, we just mention that subscriptions are still received by the Hon. Treasurer, Edward Thurnam, Esq., Norfolk Villa, Reigate, Surrey. The list will close shortly.

Mr. Adolphe Schloesser gave a concert on the 8th ult. at the Hanover Square Rooms, when an excellent selection of chamber music was provided. One of the most important

concerted pieces in the programme was Brahms's Quintet, in F minor, played to perfection by MM. Schloesser, Straus, Wiener, Zerbini, and Daubert. As a specimen of the writing of one of the ablest disciples of the modern German school, this composition is entitled to take high rank; and that its many beauties were fully enjoyed by the audience was evidenced by the attention with which so long a work was listened to, and the spontaneous applause with which the performers were overwhelmed at the conclusion. Schubert's Quartet, in A minor (Op. 29), Joachim's "Ungarische Tänze," for violin and Pianoforte, "after Brahms" (in which Mr. Schloesser was assisted by Herr Straus), and Moscheles' Quartet for four performers on two pianofortes (well played by MM. Macfarren, Dannreuther, Beringer, and Schloesser), were also interesting items in the programme. The concert-giver created a marked effect by the performance of his clever "Suite" (recently reviewed in this journal), several of the movements narrowly escaping an encore. The "Courante," "Gavotte," and "Gigue," especially drew forth the warmest demonstrations of approval, and the composer was unanimously recalled to receive the renewed applause of the audience. Three graceful trifles by Schumann were also played with excellent effect by Mr. Schloesser, and although coming late in the evening, they appeared thoroughly appreciated. Madlle. Carola and M. Waldec were the vocalists, and Mr. Zerbini was an able accompanist.

The annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 10th ult., before a crowded audience. The principal vocalists were Madame Lemmens-Sherrington, Miss Edith Wynne, Madame Patey, Madame Poole, Miss Ellen Horne, Mr. Cummings, and Mr. Lewis Thomas. The band, led by Mr. J. T. Willy, was thoroughly efficient, and the whole of the choruses were excellently rendered. Mr. W. G. Cusins conducted with his usual decision and intelligence.

We perceive that Messrs. Puttick and Simpson intend to include in their sale of this month the remaining copies of Handel's "Messiah," from the composer's MS. in Buckingham Palace, which were executed in facsimile for the Sacred Harmonic Society.

The present year being the fiftieth anniversary of the foundation of the Royal Academy of Music, it is intended that the event shall be commemorated by a dinner on an extensive scale. Not only the professors and several of the former pupils of the Academy, but many amateurs and patrons of music are expected to be present to celebrate the Jubilee year of an Institution which has done so much for art and artists in this country.

The members of Brixton Church Choir met at the residence of the organist, Mr. W. Lemare, on Thursday evening, the 16th ult., and presented him with an elegant ivory baton, mounted with silver, as a mark of their respect. We learn that Mr. Lemare now resigns the appointment of Organist to Brixton Parish Church (which he has held for five years), and has accepted that of Organist and Choirmaster to St. Saviour's, Herne Hill.

The 218th Anniversary Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral on the 17th ult. The full Cathedral service, under the direction of the new organist, Dr. Stainer, was on the whole finely rendered, the choir being strengthened by many singers from Her Majesty's Chapel Royal, Westminster Abbey, St. George's, Windsor, Canterbury, Winchester, Eton College, &c. The music of the Suffrages was by Tallis, and the *Magnificat* and *Nunc Dimittis* from Smart's service in B flat. After the third Collect Gibbon's Anthem, "Hosanna to the Son of David," was given, and before the sermon Sir John Goss's fine Anthem "Brother, thou art gone before us," Mr. Winn singing the bass solos in the latter with excellent effect. The first part of the service was accompanied by Mr. G. Cooper, and the second by Dr. Stainer. Mendelssohn's Prelude and Fugue in G, and Handel's "Worthy is the Lamb" were played as voluntaries, the former by Dr. Stainer and the latter by Mr George Cooper.

The foundation stone of the Festal Theatre erected in honour of Herr Wagner, has been laid, and the three days' festivities in connection with the event are pronounced by correspondents in Bavaria to have been in the highest degree successful. 250 vocalists, 100 musicians, and 1,000 guests are said to have been present; and the great composer, addressing the assembly in the Opera House, expressed his delight at seeing such a purely German demonstration, and a hope that the new Theatre might prove a nursery of dramatic and musical art. The festival was concluded by a banquet, which Herr Wagner attended. 100,000 thalers are stated to have been already subscribed, but double the amount will be necessary.

The third concert of the Schubert Society (under the able direction of Herr Schuberth), which took place on the 9th ult., at the Beethoven Rooms, was in every respect highly satisfactory. The programme included Weber's pianoforte Sonata in C major, and a Trio Concertante by Feska, for pianoforte, violin and violoncello; and amongst the prominent pieces may also be mentioned a violoncello solo by Herr Schuberth. The vocalists were Miss Louisa Cafferata, Miss Letitia Frenfe, Herr Carl Bohrer, Mr. Stedman, Signori Rizzelli and Federici, and the instrumentalists, in addition to the Director, Herr Enzian (piano forte), and Herr Steffen Armin (violin).

Mr. Hallett Sheppard gave his annual concert on the 6th ult., at the Beethoven Rooms, when he performed with much effect several pianoforte works. He was assisted in the instrumental department by Herr Louis Ries (violin) Mr. Matthews (violoncello), Herr Oberthür (harp), Mr. Dow (flute), Mr. Oscar Edwards (harmonium), and the "infant pianists," Violet and Agnes Molyneux; the vocalists were Miss Katharine Poyntz, Madlle. Barthowska, Madlle. Drasdil, Madame Thaddeus Wells, Madame Osborne Williams and Mr. Stedman. The concert-giver's "Ave Maria," excellently sung by Madlle. Drasdil, was one of the principal successes of the evening.

Mr. Charles K. Salaman's concert at St. George's Hall on the 7th ult., attracted a large audience. The programme was well selected, but we could have wished that Hummel's fine Septett in D minor had not been divided—a portion being played in each part—and that the concert-giver, whose powers as a pianist are well known, had performed an entire work of Beethoven, instead of detached movements. In a Prelude and Gavotte of his own composition, dedicated to Dr. Hiller, Mr. Salaman was highly successful; and some specimens of the virginal and harpsichord music of William Byrde, John Bull, and Henry Purcell, were exceedingly interesting, and elicited much applause. Several compositions and arrangements by Mr. Salaman were also included in the programme, all of which were warmly received. In Hummel's Septett, Mr. Salaman had for his coadjutors Messrs. Alfred Wells, Peisel, Wendland, Richard Blagrove, Albert, and Progatzky; and in the vocal department he was assisted by Madame Conneau, Madlle. Anna Regan, Madame Talbot-Cherer, Miss Fennell, Messrs. Graham and Theodore Distin, Signori Rizzelli and Federici, and M. Valdec. Mr. Salaman's two songs, "Love's Philosophy," and his recent composition, "Perdita's Song" (the former sung by Mr. Graham, and the latter by Madame Talbot-Cherer), were thoroughly appreciated. The accompanists were Messrs. W. Ganz and Francesco Berger.

Mr. Edwin Gray gave his fourth triennial concert on Tuesday evening, the 21st ult., at the Assembly Rooms, Defoe Road, Stoke Newington. Artists—Mesdames Blanche Reives, Ellen Horne, Adelaide Bliss, Beryl, Marienne Potter, and Palmer; Messrs. Albert James, F. H. Cozens, Farquharson, and Chaplin Henry; grand pianoforte, Miss Ellen Bliss (pupil of Sir Julius Benedict). The concert was highly successful, and gave much gratification to a numerous audience.

The last Oratorio Concert of the Brixton Choral Society for the season was given on Monday the 13th ult., when Handel's "Samson" was performed, with the assistance of Miss Ellen Horne, Madame Poole, Mr. Henry Guy, and Mr. Thurley Beale, in so satisfactory a manner as to make a good finale to the already very successful season. The members, the managers, and, above all, the conductor, deserve much credit for the energy displayed in organizing and carrying out concerts of such high-class music with results so beneficial, when it is remembered that this last session the "Messiah," "Lauda Sion," "Ancient Mariner," "Creation" and "Samson" have been successfully produced. An association so ably conducted, and more especially so faithfully fulfilling the promises announced in the prospectus of the season, must be a great boon to the local inhabitants, and deserves the hearty support of all lovers of the art. We are glad to find that Mr. W. Lemare has enrolled his Society for the forthcoming competition at the Crystal Palace.

Mr. Silas gave a concert at the Eyre Arms Assembly Rooms on the 15th ult., before a numerous audience. The concert-giver's talents as a composer of the highest class music were sufficiently evidenced by two trios, the first for

clarionet, violoncello and pianoforte, and the second for pianoforte, violin and violoncello, both of which were well played and elicited warm applause. Mr. Silas (whose pianoforte performances were a distinctive feature in the programme) was assisted in the instrumental department by Mr. Henry Holmes (violin), Mr. Park (clarionet), Signor Pezze (violoncello), and M. Delaborde (pianoforte). The vocalists were Madlle. Drasdil, whose song "Herbslied" (Mendelssohn), was re-demanded, Miss Trevanion, and Mr. Arthur Byron, who sang in place of Mr. Vernon Rigby, and obtained a deserved encore for Mr. Silas's ballad "I think of thee."

A concert of sacred music, including several original compositions, was given by the members of the Southwark Choral Society, on Tuesday evening the 30th April, in the Southwark Congregational Church, New Kent Road, in aid of the Church Improvement Fund. After a harmonium solo from Sir M. Costa's "Naaman," an original part-song of the conductor's, called "Christian Mariners' Hymn," was admirably rendered and equally well received. The anthem, "Daughter of Zion," and a very pleasing duet by Miss Giblett and Mrs. Stapley, called "Sabbath Evening Bells," were also highly successful. An anthem, "O, taste and see how good the Lord is," composed by Mr. W. H. Harper, who very efficiently presided at the harmonium during the evening, elicited well deserved applause. The principal solos of the evening were rendered very satisfactorily by Miss Jenkins, Mrs. Underwood, and Mrs. Shoveller.

At a Congregation held at Cambridge on the 10th ult., the degree of Bachelor of Music was conferred on Mr. Edwin John Crow, Fellow of the College of Organists, and organist of St. John's Church, Leicester.

A highly attractive programme was provided by Miss Zimmermann at her concert on the 30th April, at the Hanover Square Rooms. The artistic taste shown in the selection of pieces was fully equalled by the refined and thoroughly classical style with which this excellent pianist interpreted the whole of the music entrusted to her. Mozart's Sonata in F, for pianoforte and violin (in which she was ably assisted by Mr. Henry Holmes), and Beethoven's pianoforte sonata (Op. 90), gave Miss Zimmermann a favourable opportunity of displaying both her executive power and her intellectual appreciation of what may be considered representative works of these two great masters. The concert-giver modestly introduced but one composition of her own during the evening—a "Suite," for pianoforte, violin, and violoncello—which elicited the warmest demonstrations of approval. This piece consists of five movements, an "Introduction and Allegro," a "Canon à la 7ieme," a "Gavotte," an "Air," and a "Gigue." All these are written with the skill and fluency of an experienced composer, and replete with a melodic grace which cannot fail to charm all hearers, especially when they are so perfectly rendered as they were on this occasion. The "Canon" which is given to the stringed instruments, with a clever accompaniment for the pianoforte, is exceedingly ingenious, and created so marked a sensation as to be enthusiastically re-demanded. The "Gavotte" and "Air" (the former having an effective change from minor to major) are charmingly conceived movements; and the final "Gigue" is based on so happy a theme, and is so full of joyous and exhilarating passages for each instrument, that it produced a perfect storm of applause, which did not subside until the composer returned to the platform. In the performance of this "Suite" Miss Zimmermann was associated with Mr. Henry Holmes (violin), and Mr. Robert H. Reed (violoncello), whose finished performance contributed materially to the success of the work. Schumann's Quartet in E flat, for pianoforte, violin, viola, and violoncello, was the other concerted piece in the programme, and was finely rendered by Miss Zimmermann, Mr. Henry Holmes, Mr. Burnett, and Mr. R. H. Reed. Songs by Schumann and Mendelssohn were given with excellent effect by Madlle. Anna Regan, accompanied most sympathetically on the pianoforte by Mr. Walter Macfarren.

The St. George's Glee Union gave its usual monthly concert at the Pimlico Rooms, on the 3rd ult. The most successful of the choral pieces were the "Tramp Chorus," (solos by Miss Horder), "O, hush thee, my babie," "In a Wood," and "Now is the month of Maying." The programme was agreeably varied with songs by Miss Horder, Miss Janet King, Miss Lennox, Mr. Charles Stanton, and Signor Corelli; harp solos by Miss Wade, and pianoforte solos by Miss Augarde and Miss Pritchard.

The first of three concerts of classical chamber music was given by M. Sainton on the 10th ult., at the Hanover Square Rooms. The programme contained two quartets for stringed instruments—Haydn in D major, Op. 17, No. 6, and Beethoven, Op. 130—both of which were excellently played by M. Sainton, Messrs. Amor, Zerbini, and Lasserre. Bach's Sonata for the violin (with pianoforte accompaniment by Herr David) gave M. Sainton ample opportunity for the display of his high qualities as a solo player, and he was much and deservedly applauded. M. Delaborde gave an effective rendering of Beethoven's Sonata, Op. 111, and also performed some pieces upon Messrs. Broadwood's Pedal Grand Pianoforte, the qualifications of which he displayed to the utmost advantage. Miss Julia Wigan (a pupil of Madame Sainton-Dolby) created a highly favourable impression by her careful and refined singing of Mozart's "Non mi dir," and Spohr's "Bird and the Maiden," the effect of the latter piece being much aided by M. Sainton's violin *obbligato*. The accompanist was Mr. Thouless.

The "Musical and Literary Entertainments" which have been held in the Pimlico Rooms every Monday evening since October last, under the management of Mr. J. Baucutt, concluded for the season on the 13th ult. The entertainment appeared to afford much satisfaction to a densely crowded audience. The vocalists were Mesdames Fielding, Rolfe, and Scott, and Mr. Pallant. Miss Fielding received deserved applause for her two songs, one of which was encored. Mrs. Rolfe gave a very excellent rendering of several Scotch ballads, and "Speed on, my bark" was sung by Mr. Pallant with care and precision. The Misses Mahon and Giles and Mrs. Graham presided at the pianoforte, and played some effective solos during the evening. The literary portion of the programme was ably sustained by Messrs. H. Laker and T. C. Green. An epilogue, spoken by Mr. Baucutt, brought these pleasant *réunions* to a close.

Mr. Santley's concert at St. James's Hall, on the 21st ult. attracted a numerous audience. Being his first appearance since his return from America, his reception, as might be anticipated, was most enthusiastic—indeed, the applause was so prolonged that it was some time before he could commence his first song, "O, ruddier than the cherry," his rendering of which at once convinced the audience that he was as great as ever in all those qualifications which have won for him the high position he has for so many years held before the public. Being encored, he substituted "The Yeoman's Wedding," and, later in the evening, gave Wallace's "Bellringer," Boyce's "Heart of Oak" (encored), and "The Stirrup Cup," all of which elicited the warmest applause. Mr. Santley was assisted in the instrumental department by Madame Norman-Neruda (violin) and Mr. Charles Hallé (pianoforte), both of whom performed solos with much success, and also united their talents in the Andante and Rondo from Dussek's Sonata in B flat. The vocalists were Madlle. Carlotta Patti, Mesdames Pauline Rita and Florence Lancia, Misses Enriquez and Abbie Whinery, Messrs. Edward Lloyd and Maybrick.

Mr. Frank Elmore gave a concert at St. James's Hall on the 6th ult., before a crowded audience. Madame Strindberg-Elmore, who is an excellent pianist, achieved a marked success in all her solos (especially in one of her own compositions, called "Dreams"), and also in Osborne's duet from "Faust," and Schumann's Andante with variations, in which she was associated with Madlle. Lindberg, a pupil of Liszt, who also displayed talents of a very high order. Much applause was gained by Miss Florence Sanders (a pupil of Madame Elmore), who, considering that she is only twelve years of age, gave a fair rendering of Mendelssohn's "Rondo Capriccio." Mr. Elmore's singing was thoroughly appreciated, two of his songs, "Non è ver" and "The Death of Nelson," pleasing so much as to elicit an enthusiastic encore. The other vocalists were Madlle. Liebhart, Madame Florence Lancia, Madlle. Drasdil, Miss Purdy, Miss Alice Fairman, Herr Carl Stepan and Signor Caravoglia.

Madame Henrietta Moritz (a niece of Hummel, and daughter of Roeckel, the original *Florestan*, in Beethoven's "Fidelio") gave an intesting concert of classical music on the 2nd ult., at the Hanover Square Rooms. In the performance of several compositions by Beethoven, Bach, Mendelssohn, and Schumann, Madame Moritz evidenced the possession of a refined musical feeling, united with an executive power which should place her in the foremost rank of intellectual pianists. These qualities were especially observable in her rendering of Hummel's Trio in E major, for pianoforte, violin, and violoncello, and Beethoven's Sonata in A minor (Op. 23), for pianoforte and violin, both of which elicited warm and well-deserved applause. She was ably assisted in the instrumental department by Herr Straus

(violin) and M. Paque (violoncello), both of whom performed solos with much success. The vocalists were Miss Katharine Poyntz and Madlle. Drasdil. The concert was attended by a thoroughly appreciative audience.

The Welsh Choral Union has already given two of the four subscription concerts announced, and with a success which fully justifies us in hoping that its migration this season to the Hanover Square Rooms will bring the association as prominently into public notice as it deserves. Sir Sterndale Bennett's "May Queen" was performed with much effect at the first concert, the principal singers being Miss Edith Wynne, Miss R. Jewell, Mr. Cummings, and Mr. Lewis Thomas; and a harp and pianoforte duet, excellently played by Mr. John Thomas and Mr. W. G. Cusins, was an interesting feature in the programme. At the second concert Welsh music formed, as it ought to do, the chief attraction, and the singing of Misses Wynne and Watts of some of the national melodies was much admired. We should add that Mr. John Thomas (under whose able direction the Society is steadily advancing) contributed some harp solos with marked success.

Madame Lemmens-Sherrington gave a *Matinée* at the Hanover Square Rooms on the 23rd ult., before a full and fashionable audience. Her "Scale Waltz" and "Shake Waltz," which she sang for the first time, are chiefly remarkable as good specimens of vocal studies; and we presume that having been duly introduced in public, they will in future be exclusively kept for private practice. That the composer did them ample justice may be relied upon by those who know her exceptionally high vocal powers; but we think that her numerous admirers would have been glad to hear so great an artist in some music of a more exalted character than either these two clever *solfeggios* or the common-place ballad of Mr. Molloy, which she afterwards sang. The concert-giver was assisted in the vocal department by Madlle. Jose Sherrington, Madlle. Drasdil, Messrs. Cummings, Nelson Varley, and Whitney, MM. Jules Lefort and Valdec. A feature in the programme was the comic duet, "Comment voulez-vous que je chante," in which Madame Sherrington (who was associated with M. Lefort) by her brilliant singing and excellent acting, proved how high a position she might have assumed on the lyric stage had we such an establishment as a National Opera. The vocal music was agreeably varied by the clever flute playing of Monsieur A. De Vroye, the able performance of M. Lemmens on the Mustel Organ, and the refined execution of two pianoforte pieces by Madlle. Emma Brandes, who on being encored in a Valse by Chopin, substituted Mendelssohn's "Lied ohne worte," No. 4, Book 6, usually known by the absurd title of "The Bee's Wedding." Mr. Vernon Rigby was announced in the programme, but did not appear.

The second concert of the St. John's Wood Society of Musicians, under the direction of Mr. Lansdowne Cottell, was given at the Store Street Rooms on the 11th ult. Miss Alexandrina Dwight, in "Il Bacio" and "Tell me, my heart," Miss Crichton in "Bid me discourse," Miss Marie Klein in C. F. Weber's "Farewell, if ever fondest prayer," Madlle. Marie Christine in "The Blind Girl's Dream," and a *débutante*, Miss Jessie Gordon, in "The Beacon," by Wellington Guernsey, achieved a marked success, and give promise of future excellence; and Messrs. Charles A. Sleigh and Alfred Bennett (tenors), Messrs. Charles Bell and Montelli (basses), were also most favourably received. Amongst the pianists mention must be made of Miss Elcho, Miss Madeleine Meade and the Misses Molyneux, who are styled in the programme "Infant pianistes."

Mr. W. H. Cummings's Cantata, "The Fairy Ring," produced at his concert at St. James's Hall on the 24th ult., well deserved the success it obtained; for although aiming at no exalted school of art, it is bright, tuneful, and earnestly written throughout. The choruses are well studied, and in every case appropriate to the words they illustrate, the best being "Round about the fairy ring," in which, in addition to some graceful vocal themes, we have some highly effective instrumentation, and the finale, "Away, away," the concluding portion of which has much dramatic feeling. A quartet, "Peace to the dreamer" (encored), is well voiced and effective, but too long for the nature of the movement; and a six-part madrigal, "Love is a sweet, yet a cruel thing," may also be commended for its careful and unpretentious writing. The composer has certainly not appropriated the best solos in the work, although, by his excellent singing, the air, "By the fair river" elicited a large amount of approbation. The gem was given to Miss Edith Wynne, "In a rosebud I was lying," which was deliciously sung, and enthusiastically encored. The "Forge" song, rendered with characteristic energy by Mr. Lewis Thomas, reminded us too much of the Boston "Peace Jubilee;" but the contralto air, "Happy fays and fairies all," is extremely melodious, and won another encore, not only from its intrinsic merit, but in recognition of the fine interpretation it received from Madame Patey. At the conclusion of the Cantata, Mr. Cummings was called forward, and warmly greeted by a large audience. We must not omit to mention that the choruses were well given by the members of Mr. Barnby's choir (under the direction of Mr. F. Stanislaus), and that the harp *obbligato* was excellently played by Mr. John Thomas. The second part was miscellaneous, and included Beethoven's "Choral Fantasia" (conducted by Mr. Barnby, with Madame Arabella Goddard at the pianoforte), and vocal solos by the singers above named, with the addition of Madame Lemmens-Sherrington.

Reviews.

Novello, Ewer and Co.

Te Deum Laudamus, for Soprano solo, Chorus, Orchestra, Organ, and Military Band (*ad libitum*). Composed for the Festival held at the Crystal Palace, May 1, 1872, in celebration of the recovery of H.R.H. the Prince of Wales, by Arthur S. Sullivan.

It would seem as though the time had at last arrived when music and its professors were taking their rightful position in social, as well as in intellectual status. Time was, and not long ago, when it was not thought odd for a Painter, in the midst of an assembly of Painters, to deny to music the right of being considered a fine art. The musician at the same time was everywhere, and by everybody looked upon as one who followed a calling which demanded powers very little, if at all superior to those of an ordinary mechanic, and he was treated accordingly. The cause of this might perhaps be found equally divided between himself and the times he lived in—for the musician of thirty or forty years back was not always a very presentable individual, and society had not yet arrived at the intermixture of the aristocracies of intellect, birth and wealth, to which we are now somewhat accustomed. That the lot of music and musicians, however, has fallen upon fairer ground in these days is undeniable, and for this happy consummation the musician has first of all to thank himself—he who respects himself is respected of others, and it is equally true that art is what its professors make it. We have now therefore arrived at a time when the musician is brought into prominence, and made of use—called upon to celebrate a victory, or bewail a defeat; compose a thanksgiving for the recovery of a Prince, or a dirge on the death of a warrior. In parenthesis we may perhaps be allowed to say that the restoration to health of the Prince of Wales, has given an impetus to this species of musical rejoicing which would lead us sometimes to doubt the sincerity of those who call down blessings upon the head of the Heir-apparent (at a published price of Four Shillings; sold at half-price). It was undoubtedly a happy thought on the part of the authorities at the Crystal Palace to commission one of the most eminent of English composers to furnish a Te Deum, to be performed at a Thanksgiving Festival with all the vast resources belonging to the place; and the endeavours thus made to fix and hand down to future generations, a memorial of the gratitude of an entire nation, was equally honourable to the one and the other. The remembrance of the victory of Dettingen would have passed away but for Handel's immortal celebration music, and though it would be unjust to institute comparisons, this at least may be said, that Mr. Sullivan has boldly gone to work and manfully determined to do his best, regardless of what great man may have preceded him, or what unborn genius may follow in the same path.

Considering that the tendency on the part of composers for many years past, has been the cultivation of almost microscopic detail to the disadvantage of outline, the most surprising thing about this work is its stately breadth and dignity, the whole treatment being, with but slight exception, Handelian. If we cannot agree with the principles upon which Mr. Sullivan has divided his libretto into movements, we must at least admit the difficulty that exists in making any division which would be likely to satisfy all parties. Still we cannot consider in any other light than as an error of judgment the separation of the antithetical verses, "To Thee all angels" and "To Thee, Cherubin."

As, however, a work of this character demands a more detailed analysis than nine-tenths of the compositions usually

sent for review, we may begin by stating that the first chorus which embraces the first three verses of the Canticle, is in its early phrases bold, bright and dignified—just what the opening movement of a work of this character should be. The fughetta upon the words "To Thee all angels" is not altogether happy in its subject, or remarkable in its working out; but an episode, introduced twice, on the words "The Heavens and all the Powers therein," may be cited as being decidedly striking and original.

The Sanctus is introduced by a phrase for soprano solo—graceful in itself, and otherwise admirable as affording a contrast to the solemn thrice repeated "Holy." And here we may say that whenever the initial words of the Sanctus are repeated, the music is such as to suggest almost beyond any other setting of this subject, an utter prostration both of body and soul before the "Majesty of His Glory." As abstract music this may not be the strongest number in the work, but considered as a piece of musical colouring in relation to its subject, it is unquestionably the most impressive.

In No. 3, Mr. Sullivan shows signs of warming to his work, and whether we consider his admirable treatment of old subjects, or the freshness and vigour of the new ones, it is impossible not to recognize in this movement the hand of a master. The thrice repeated tonic followed by ascending arpeggios and a syncopated descending passage, subsequently repeated in double counterpoint, the moving the accent on to the second measure of the bar, and the quaint cadence just before the introduction of the eighth Gregorian tone by the voices—all these go to prove that the author felt he had been happy in the conception of his subjects, and that his satisfaction had remained until he had completed their treatment. As a matter of construction it was perhaps hardly wise to make so important a verse as "Thou art the King of Glory," a mere episode in the middle of this number, but a curious orchestral figure in the accompaniment serves to give it prominence, if at the cost of a trifling loss of dignity.

The salient characteristic of No. 4 (soprano solo) is a breadth of phrase which can leave no doubt that the air was written specially for Madlle. Titiens. It is throughout of a very elevated character and the fine burst into the key of B major at the words "Thou sittest at the right hand of God," is grandly conceived and most successfully carried out.

No. 5, although full of charm and graciousness (to coin a phrase), is probably the weakest number in the work. But even here there is much to reward the student in the easy flow of the voice parts, and the graceful form of the accompaniment. In regard to the latter, we would wish to call particular attention to the charming effect gained by slurring two notes in the violin figures, page 45 of the vocal score.

The few introductory phrases of No. 6, "O Lord, save Thy people," are hardly to be called interesting—unless we consider them in the light of a foil to the succeeding brisk fugal point, "Day by day we magnify Thee," the interest of which is kept up with unflagging vivacity to the end of the movement. Especially commendable is an effect where the voices in unison are singing a broad phrase, the orchestra meanwhile keeping up the original subject with infinite force and animation.

In No. 7 we have a repetition of the opening phrases of No. 1; the soprano this time taking the *canto fermo*, which in the earlier instance had been given to the orchestra. The subject is then repeated *pianissimo* by the voices in four-part harmony, unaccompanied, after which a counter subject is led off by the basses and treated with great dexterity and musicianly skill; each phrase of the *canto fermo* being introduced in turn by the brass instruments and, as it were, superimposed upon the fugue which is being quietly unravelled beneath. But Mr. Sullivan does not here reach the end of his resources, for presently we have a March of a most piquant, if not secular character, the latter feature being brought into stronger relief by the fact that it is given to a Military Band. Surely nothing could be more glaringly in contrast than the chorale with which the movement commenced (known to every one as the common measure tune St. Anne's), and the gay, even sprightly, march immediately following it. Yet it is not long before we find the Tenors and Basses leading off the first phrase of the Psalm Tune, with the march *still going on* soon to be joined by the organ, which taking the fugal subject previously mentioned for its share, forthwith proceeds *simultaneously* to work its way without the slightest reference to the march or the chorale; and yet there is no discord. Each of these three subjects—apparently divided in feeling wide as the poles asunder—retaining its marked characteristics, merges with the others into an unity of effect as musically harmonious as it is grandiose.

Thus ends a work which despite the somewhat unfavourable circumstances under which it was first heard, cannot fail to live.

Its few short-comings, viz., want of individuality and modern feeling, disappear altogether before its great merits. With much of the breadth of Handel, some of the grace of Mozart, and an orchestral colouring almost unique in its masterly handling, this Te Deum ought to serve as a gratifying promise that English Music is blossoming into a Spring to be succeeded by a Summer, such as this land has not experienced since the death of Purcell.

The Organist's Quarterly Journal. Edited by Wm. Spark, Mus. Doc. Nos. 11, 12, 13 and 14.

Here is a year's issue, namely, from July 1, 1871, to April 1, 1872, of a serial that is steadily growing in esteem. Its value to art is to be regarded from two sides, on one of which organ players are ranged, while composers for the organ stand on the other. The instrument in which both these classes of musicians interest themselves—for they are two classes, though many an individual belongs to both—has come into far greater use in recent years than it had, even in the memory of those who are not the oldest among us. A few years back, it was rarely to be met with out of a church, or of a private house where it served devotional purposes, and, whether a community or a single person, its owners were nearly always among the wealthiest. Now, the places of worship are few, even of Dissenters, that are without an organ; most of our concert rooms possess one; many a town hall is enriched in appearance, in property, and in the power to draw together and gratify large masses of the population, by the largest of musical instruments; and in the domestic circle a specimen is now more frequent, than was a pianoforte fifty years ago. The multiplicity of organs is induced by the multiplication of players, and their mutual product is a large amount of organ music. The best organists agree that Bach, the mighty, the unapproachable, has left works, that, as studies, are as far superior to everything else that has been produced, and that probably can be produced, as they are superior in merit. But organists, who are not the best, find Bach, in another sense than his matchless excellence, also unapproachable, and these require music of less difficulty than his, through the practice of which to fit themselves to approach him; and even they, who may be said to have mastered the master, are not content to play in but one style though this be the noblest, and of but one author, though he be the greatest. The demand for music less creates composers, than gives opportunity to those, who have already come into being, for the exercise of their ability; and they who have written and would continue to work in other fields of art, rejoice to develop their talent in a style of writing which has scope for erudition at once with the loftiest imagination, and comprises within its range almost every variety of musical productions. The two classes, players and writers, act and react upon each other; the more music is played, the more will be written, and the more is written, the more will be played. Up to the date of the first part of the "Organist's Quarterly Journal," January, 1869, music for the organ was printed here, indeed, but it consisted mainly of arrangements from Oratorios and instrumental works, with some occasional and admirable productions of a very few original writers, whose high reputation as executants stimulated interest in what they might compose for their instrument. The periodical under notice is then to be regarded as yielding to players an ever fresh supply of music in many styles and of many degrees of difficulty; and as opening to composers a medium through which they may address the world in their productive capacity without recommendation from their practical renown. In respect to these latter, another point claims consideration; the work is an arena for the exhibition of music from all sources, and the productions of Englishmen are set side by side therein with those of artists of other lands, which present the means for comparing their relative merits, and perhaps of assigning a standing to either to which they might not have been thought entitled when reviewed singly.

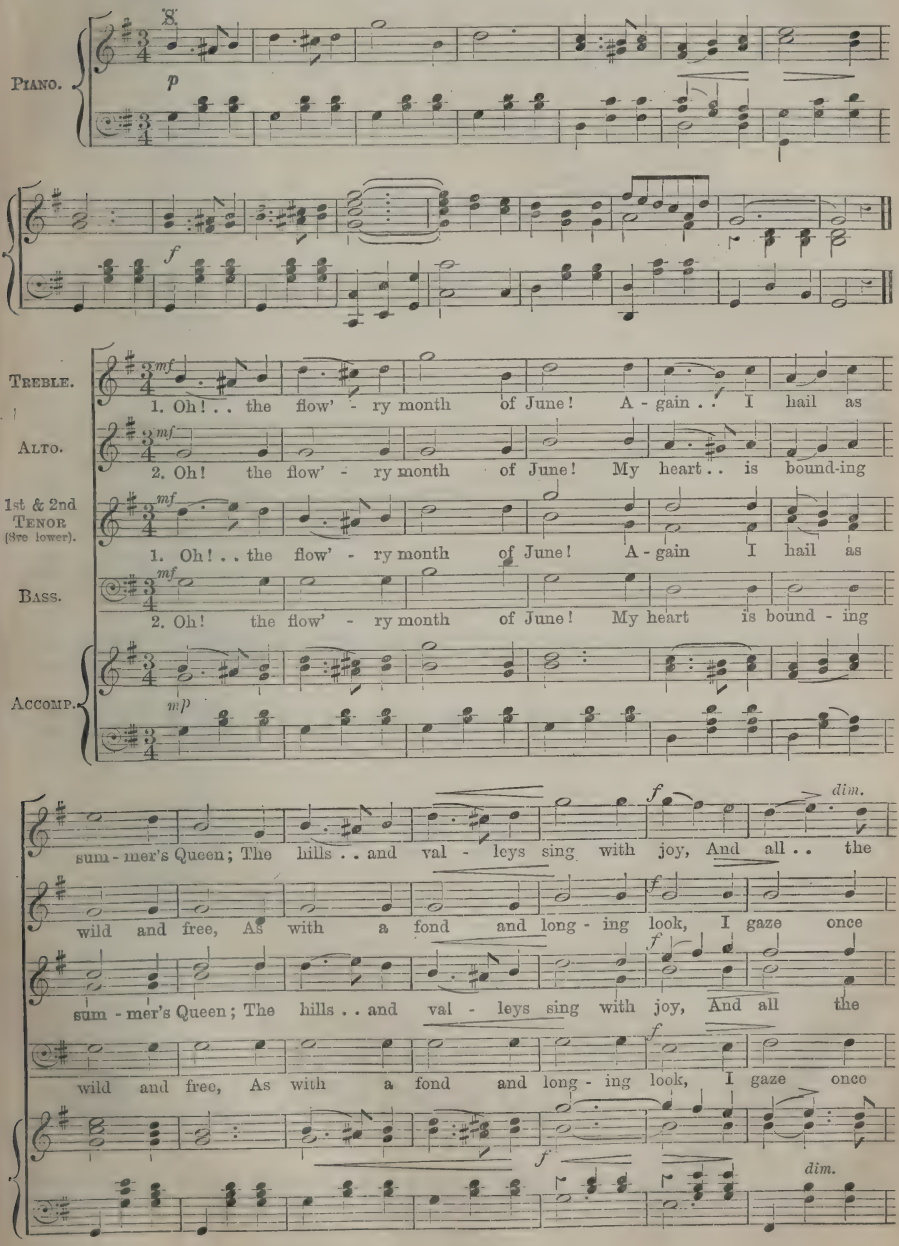
It would be interesting and gratifying minutely to discuss the merits of each piece in the four times twenty pages now under consideration, but the interest and gratification would pertain wholly to the writer, who had the music before him, while the discussion would be just as tiresome to the reader, who had any amount of time and space between him and the said music which alone could throw light on the remarks. All the pieces shall be named, then, to show how far and wide, and how totally without prejudice for name or nation, the editor has recruited for contributions

Oh! the flowery month of June.

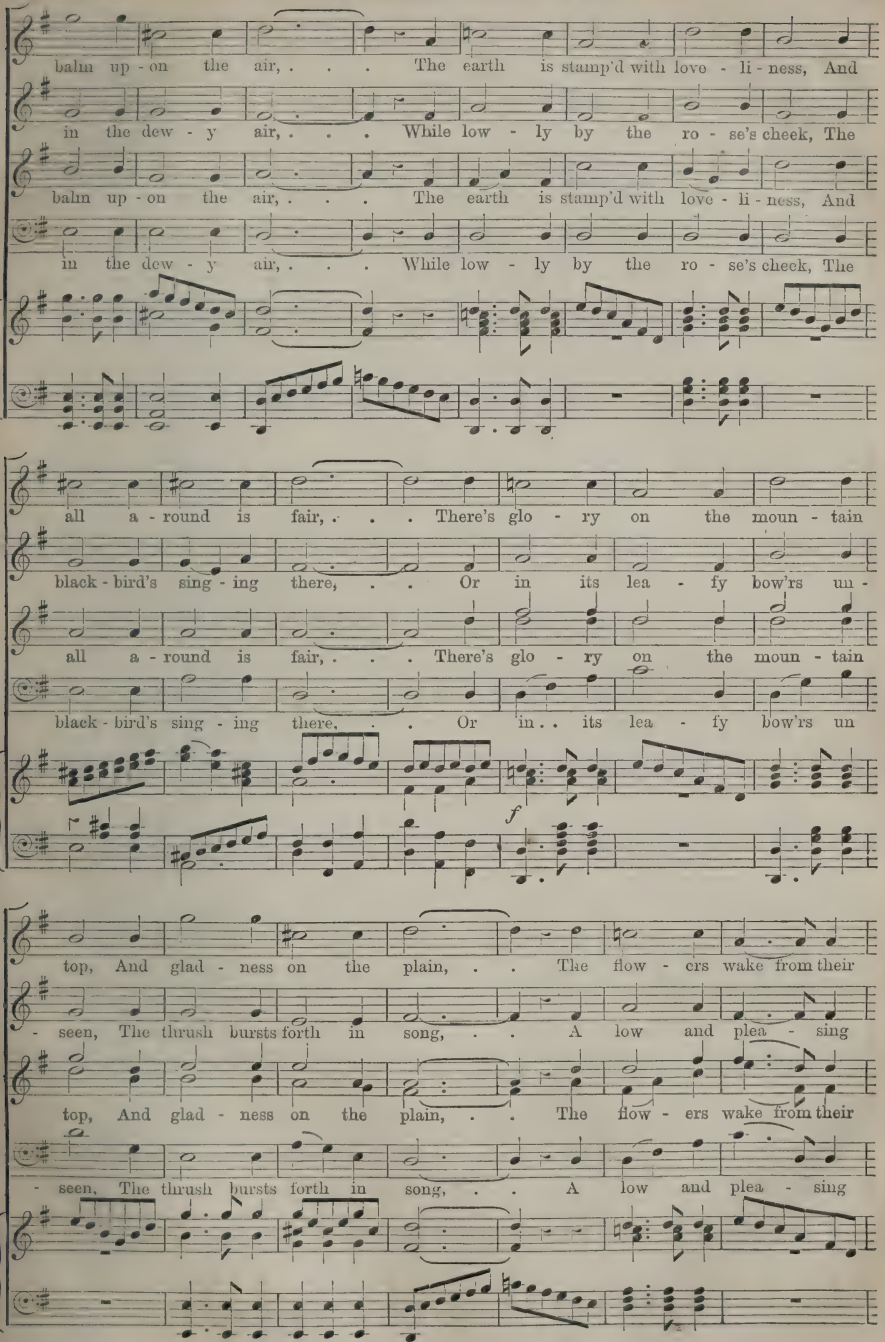
CHORUS A LA VALSE, FROM "THE YEAR," A CANTATA.

WILLIAM JACKSON, Masham.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.


Piano.
p
f
Treble.
Alto.
1st & 2nd Tenor (8ve lower).
Bass.
Accomp.
mf
mp
1. Oh! . . the flow' - ry month of June! A - gain . . I hail as
2. Oh! the flow' - ry month of June! My heart . . is bound-ing
1. Oh! . . the flow' - ry month of June! A - gain I hail as
2. Oh! the flow' - ry month of June! My heart is bound - ing
sum - mer's Queen; The hills . . and val - leys sing with joy, And all . . the
wild and free, As with a fond and long - ing look, I gaze once
sum - mer's Queen; The hills . . and val - leys sing with joy, And all the
wild and free, As with a fond and long - ing look, I gaze once
dim.

woods are green, ... The stream-lets flow in glad - some song, The spright-ly
more on thee! . . . . With all thy thou - sand span - gling gems, A love - ly,
woods are green, ... The stream - lets flow in glad - some song, The spright - ly
more on thee! . . . . With all thy thou - sand span - gling gems, A love - ly,
birds are all in tune, And na - ture smiles in sum - mer pride, In the
bright and bless - ed boon, That come to cheer and wel - come in The
birds are all in tune, And na - ture smiles in sum - mer pride, In the
bright and bless - ed boon, That come to cheer and wel - come in The
flow' - ry month of June. . . . There's mu - sic in the laugh - ing sky, And
flow' - ry month of June. . . . The lark hath sought an up - ward home, Far
flow' - ry month of June. . . . There's mu - sic in . . the laugh - ing sky, And
flow' - ry month of June. . . . The lark hath sought an up - ward home, Far


balm up - on the air, . . . The earth is stamp'd with love - li - ness, And
in the dew - y air, . . . While low - ly by the ro - se's cheek, The
balm up - on the air, . . . The earth is stamp'd with love - li - ness, And
in the dew - y air, . . . While low - ly by the ro - se's cheek, The
all a - round is fair, . . . There's glo - ry on the moun - tain
black - bird's sing - ing there, . . Or in its lea - fy bow'rs un -
all a - round is fair, . . . There's glo - ry on the moun - tain
black - bird's sing - ing there, . . Or in . . its lea - fy bow'rs un
f
top, And glad - ness on the plain, . . The flow - ers wake from their
- seen, The thrush bursts forth in song, . . A low and plea - sing
top, And glad - ness on the plain, . . The flow - ers wake from their
- seen, The thrush bursts forth in song, . . A low and plea - sing

win - try bed, And blush and bloom a - gain.
me - lo - dy The woods and dells a - mong.
the woods and
win - try bed, And blush, . . blush and bloom a - gain. Oh! the
me - lo - dy The woods and dells a - mong.
f
mp
Hail! Hail! Hail the month of June! Hail, thou
Hail! Hail! Hail the month of June! Hail, thou
flow' - ry month of June! Oh! the flow' - ry month of June! Hail, thou
Hail! Hail! Hail the flow' - ry month of June! Hail, thou
8va.
cres.
ff
flow' - ry month of June! All hail! Hail! Hail! . .
flow' - ry month of June! All hail! Hail! Hail! . .
flow' - ry month of June! All hail! Hail! Hail! . .
flow' - ry month of June! All hail! Hail! Hail! . .
8va.
loco.

A Folio Edition of this Chorus is also published by Novello, Ewer and Co., price 1s.

for his journal, and to show with what liberality of purse and opinion he seems to have thought but of the diverse wants of his various subscribers, and to have sought to meet these with specimens of organ music in the contrapuntal style and the free, in the severe style and the light, in pieces of practical difficulty and pieces more facile, in some with a florid part for the pedals, and others with but an occasional note for the feet—a foot-note that may strengthen the sense of what stands above, but is not essential thereto; and even in pieces with no independent part for that portion of organ mechanism, which as greatly complicates the practice of a beginner as it enriches the resources of an accomplished player, and of a composer who writes for his use.

The July number of 1871 contains six of these organizations—or, better to speak, and still keep within scientific terminology—organisms. *A Voluntary for the Communion*, by Patrice Valentin, organist of Toulouse Cathedral, exemplifies the present state of organ music in France, and shows it to incline somewhat to grace and sweetness, to the suavity of progressions in thirds or sixths, and to the sensational effect of dropping rather than modulating into the key of the major third below that in which a cadence has been made. *A Prelude*, by Walter Macfarren, has a melody so definite as to arrest the attention, and so pleasant as to gratify it. The want of definition in its melodies, principally resulting from rhythmical diffuseness, is more common in modern organ music than in other classes of composition; and on this account a piece is the more welcome whose interest is integral to the notes, and springs not alone from the sustension of the sounds and the variation of the stops. When, after an effective digression, the first strain is resumed, a counter melody is added, which gives new zest to its previous charm; but in this, a certain G against the G sharp of the original theme, though perfectly accountable to harmonic laws, is perhaps an extreme case that may displease some squeamish listeners as much as it may delight others of broader views. *A Fugato*, by Ph. Tietz, has more of the fugal form than its spirit, but perhaps enough of this too to content hearers unable to penetrate the elaborations of a more masterly work. Is not its title a misnomer, signifying rather "fugued" than a small fugue? but, here is no place for investigating the past tenses and the diminutives of the Italian language. Herr Tietz is organist of the principal church of Hildesheim in Hanover, where he is much esteemed. *Praeludium et Fuga*, by the Rev. Sir Fred. Gore Ouseley, is a composition of another stamp. The fugue is really well written, having many points of musicianship, especially a stretto (page 55), where the subject is answered in the 7th below, then in the 5th, and then in other intervals, after very short periods. The prelude is more modern in harmony, and consequently in phraseology, but it is less happy in its ideas. *A Prelude* by Arthur Dyer, relies chiefly for effect upon the specialities of the instrument, with which the writer appears to be thoroughly familiar. An *Andante*, by Hamilton Clarke, Mus. Bac., savours more of labour than inspiration. The long prevalence of four-part harmony and the uniformity of motion give it an air of monotony; the latter is relieved indeed by an accompaniment of quavers when the opening theme is repeated, but even then, the original accent is unvaried. The harshest of all discords—the appoggiatura over the minor 9th sounded against the major 3rd of the dominant, with which it makes the interval of the diminished 8th—occurs frequently in the movement; this extreme combination is to be found, though most rarely, in the music of the greatest writers, but then only in extreme cases as a means of the strongest expression; whereas, here it has little to make it noticeable but its harshness.

The part for October contains eight pieces in almost as many styles. It begins with a *Larghetto*, by T. M. Mudie, which is brief but full of meaning. It is remarkable for the frequent and effective use of one chord, and for the different notation of this when it appears in the major key and in the minor; this, in D minor, is written $\frac{C}{A}\frac{F}{\sharp}$; in F, it stands as $G\frac{\sharp}{E}$; it seems inconsistent that, in the one case we should have C an augmented fifth from the bass, while in the other there is a minor sixth, the harmony being in other respects the same. To have called the upper note A flat, where C was the root, would have made the one chord an exact transposition of the other. The question is too intricate to be discussed in a few words, and the present space is too limited to admit of many; it must be dismissed therefore for the nonce, but may be opened on some future occasion. A *Postlude*, by Henry Smart, is a piece of far more pretension, and it fulfils all to which it pretends. It might be wished that some other phrase had been written than that from one of the songs in Mozart's *Figaro* which provokingly will remind one of the situation wherein it is already familiar. The treatment of the theme throughout, especially when it occurs in the key of G minor, is so clever as to make one doubly regret its likeness to an old friend. The subject in A admirably diversifies the character of the movement by the passages without harmony that alternate its melodious phrases; some of the contributors to the work too little think of this valuable resource, of heightening the effect of harmony by its occasional absence. An *Andantino*, by Gustave Merkel, is singularly attractive. The composer is organist of the Court Church in Dresden, and is highly reputed for his playing and for his musical erudition. The piece bears strong resemblance to two of the *Seven Characteristic Pieces*, by Mendelssohn, both in the same key as this, E minor, and even they may be supposed to have had their origin in a movement, also in E minor, by Bach. Let not this remark be read in disparagement of Herr Merkel's truly charming little composition, which has merit enough of its own, and which owes perhaps its similarity to others to the unaccountable influence of the key in which they are all cast. There is little to be said of the *Allegro Vivace*, by F. W. Hird, but that it shows familiarity with the manuals, and has so little difficulty for the pedals that players of moderate skill on this portion of the instrument may make a good effect with it. An *Introductory Voluntary*, by W. H. Barnett, makes still less demand on the pedalist; its constant four-part writing becomes a little tedious, (it is curious what difficulty organ players have to take their fingers off the keys,) but its effect is smooth. A *Prelude and Fugue*, by Ch. Graedener, shows greater amount of facility than of matter, and greater tendency to extreme modulation than power to make any key interesting. Herr Graedener has published many pianoforte sonatas and other pieces in Hamburg, where he dwells, in which, let it be hoped, there may be more true musical ideas than are here set forth; the whole piece, particularly the prelude, might easily have been extemporised, and was not quite worth the committal to paper. Then follows an *Andante*, by Walter Sangster, Mus. Bac., Oxon, in which the first two bars are luckily melodious—luckily, because their development may almost be said to constitute the entire piece. A *Prelude*, by Alex. S. Cooper, is short enough to make one wish for more of it, so charming as it is during its brief continuance. The break in the fulness of the harmony makes a good relief in the middle of this piece, which is strengthened by the successive entry of the parts with a phrase in imitation.

We now come to the part for January, and this presents seven pieces to our consideration. First of these is a *concertstück* by H. F. Degenhardt, organist of St. Catherine's, Hamburg—an anomalous definition, surely, since it can be but most rarely that a composition for the organ can be played in a concert. It was well enough for Weber to give the same title to his famous piece for pianoforte and orchestra, which has not the form of a Concerto, and is yet more regularly constructed than a Fantasia, was expressly designed for concert performance, and could not be classed with or named after any prototype. The last justification only can apply to the piece before us, which may be described as formless in its wanderings from key to key, and as aiming at far more than it strikes. A theme which appears first in A flat and afterwards in F, is really pretty; but there is little else to redeem the ostentatious manner of the whole, which culminates in a plagal cadence on the grandiloquent Tierce de Picardie. A *Prelude* by the editor, is welcome. It is a worked phrase rather than a theme, but the work is skilful. The reticence is to be respected of Dr. Spark, who evidently writes with ease, who has the whole volume at his command, and who yet puts forth most sparingly his own productions. Another composition by Ph. Tietz is the *Fantasia* which follows. It is rambling in character, but there is some merit in the melody which appears at page 90 and is repeated at page 92. An *Introductory Voluntary* by A. Page should have begun on the fourth quaver of the bar instead of on the first. An *Impromptu*, by C. J. Frost, is a result of organists' habit of extemporising; the whole piece is made up of one bar, which is worked throughout with some ingenuity, but scarcely constitutes a musical idea. Two pieces by Dr. R. Papperitz, organist of St. Nicolai, Leipzig—*Choral Vorspiele*, Nos. 1 and 2, zu "*Ich grüge mich an*"—are, in plain English, preludes to the Choral tune named in the title, and they will be less interesting in England where the tune itself is unknown, than in Germany where it is generally familiar. In No. 1 the tune is

assigned to the pedals, and it supports a somewhat laboured, very chromatic, and a little tedious progression of harmony in ceaseless quavers. No. 2 may be styled a variation on the tune; it is more diatonic and less monotonous than the other, but still is not exempt from dryness. The author is a professor of harmony in the Leipzig Conservatory. The last piece an *Andante, Cantabile*, by W. Wright, organist of Christ Church, Croydon, is harmonious.

Part 14, that latest issued, appeared in April last, and contains no less than ten numbers. There are two pieces by E. Silas, a *Prelude* and a *March*. The former is a cantilena accompanied by chords repeated in quavers, and supported by a pedal part mostly in sustained notes. The latter is bold, full of contrast, and highly effective; the point of imitation that constitutes the second strain stands out well and particularly associates the composition with the instrument. A *Pastorale* by T. Mee Pattison is not conspicuous among its fellows. A *Religious March* by G. A. Macfarren justifies its appellation by having the Hundredth Psalm treated canonically for its trio. An *Easy Prelude for M. F. stops*, and an *Easy Prelude for soft stops*, both by Henry Smart show the usual skill of this capital musician, in their adjustment to the capabilities of the instrument, and in their interest as music. The second is perhaps the more attractive, but both will please hearers as much as executants. A *Prelude* and a *Motivo* by Frederic Archer—inventions run much in couples in this Part before us—have much charm. A curious coincidence is in the likeness of the first phrase of the *Prelude* to that of the piece for soft stops by Mr. Smart, which is strengthened by their both being in the same key of G; it is one of many proofs that musical resemblances need not be plagiarisms, when two composers, who can neither have seen the other's production, light upon similarities. Yet another two pieces by one composer conclude the collection. These are a *Moderato* and a *Pastorale* by Gustav Merkel, which, if not equal in beauty to the number by Herr Merkel before mentioned, are at least so in musicianship, and they are both sufficiently attractive to be often played with pleasure.

In taking leave, for the present, of the "Organist's Quarterly Journal," we strongly recommend it as an interesting exhibition of the abilities of living composers, and as a proof of the great amount of talent that is now afloat in the world.

Wherefore? Canzonette. Translated from the French of Victor Hugo, by H. W. Dulcken, Ph. D.

Far from thee. Song. Translated from the French of Jean Jacques Rousseau.

The Son of the Prophet. Song. The words translated from the French of J. Chantepie, by H. W. Dulcken, Ph. D.

The Star. Sonnet. The words translated from the French of Camille du Locle, by H. W. Dulcken, Ph. D.

Save, Lord, and hear us (Ave Maria). Motett, for Soprano or Tenor solo, with chorus.

O saving Victim (O Salutaris). Motett, for Soprano or Tenor solo, with chorus.

Composed by J. Faure.

It might be confidently expected that any compositions of so consummate an artist as M. Faure would be in the highest degree interesting; but we were by no means prepared for so much originality of thought and clearness of design as are exhibited in the group of vocal pieces before us. The *Canzonette*, "Wherefore," in B flat, commences with a short and eloquent symphony of eight bars, starting, quaintly enough, with the third inversion of the dominant seventh, in E flat, and proceeding by a chromatic descending progression to a close in the key of the song. The effect of this phrase gains on the ear by repetition between the verses, and is cleverly woven in with the voice-part at the conclusion. The melody is charmingly simple, and expresses the poetry with remarkable fidelity; the words, "Ah, why?" especially, being set with true musical appreciation of the feeling with which the interrogation is uttered. The next composition, "Far from thee," is we are inclined to think the best of the series; and indeed is one of the most exquisite love-songs we have seen for many years. The rhythm of the melody changes every bar, alternating between triple and double, the voice-part being preceded by a melodious symphony in $\frac{6}{8}$, which, breaking in at the conclusion of each verse, has an indescribably beautiful effect. The accompaniments are in thorough keeping with the unstudied and spontaneous outpourings of a lover's grief in solitude; and vocalists who can appreciate and give expression to so pure and unpretending a vocal piece will thank us for directing their attention to its merits. The "Son of the Prophet" is a more elaborately constructed song, commencing with a recitative, in C minor, leading to an *andante*, with a flowing triplet accompaniment, which again breaks into a *quasi* recitative. There is much dramatic power shown in this composition, but it is of a more conventional character than that which distinguishes the songs already noticed. In "The Star" we have again much beautiful thought. Beginning with a recitative, we are led to a charming bit of placid melody for the pianoforte, a good effect being afterwards gained by the voice singing in $\frac{6}{8}$ against $\frac{2}{4}$ in the accompaniment. The *sostenuto* phrases after the double bar, with a *tremolo* accompaniment, conclude the song with much sympathetic feeling for the words. The two Motetts are excellent examples of calm religious music. If we have a preference, it is for the second on our list, "O saving Victim," a quiet devotional piece which cannot fail to enchain the attention of listeners. "Save Lord, and hear us" is also extremely melodious; and the solo portions of both pieces are in every respect equally well suited for soprano or tenor voices.

Masaniello. (The Dumb Girl of Portici.) An Opera, in five acts. Composed by D. F. E. Auber. Edited and translated into English by Natalia Macfarren.

The "Editor's Note" to this edition of Auber's most popular opera informs us that it "has been delayed in publication partly because it was found necessary to re-arrange nearly the whole of the accompaniment, the existing arrangements being either wholly inadequate to represent the score, or else impracticable for the pianoforte." The care which has been exercised in preparing this new version, not only as a reliable hand-book for use during the performance of the work, but as a faithful transcript of the composer's original intention in the minutest particulars, deserves the warmest commendation, the accompaniment throughout lying well under the hand of the pianist, and (with the profuse indications of the instrumentation) giving a very excellent idea of the score. The translation, in many parts an extremely difficult task, evinces a laudable reverence for the music; and in several pieces moves so perfectly with the notes as to make us look forward with longing to the time when lyrical works shall be sung in the language of the country in which they are performed, which assuredly is the next best thing to hearing them in their native tongue. We are glad to find that the dances, which form so prominent a feature in this work, are here printed for the first time without curtailment, and that the coda of the Tarantella in the third act is also given, an addition which will enhance the value of this piece for performance, apart from the Opera.

Four-part Songs by Walter Macfarren.

In the notice, in last month's issue, of the volume of 24 four-part songs by Mr. Walter Macfarren, allusion was made to the other compositions of the class by the same author, which are not included in that collection. This has elicited enquiry as to the pieces in question, which, it is hoped these remarks will satisfy.

The first series of "Novello's Part-Song Book" first claimed and duly received the world's attention at the beginning of the present half century. A part of the plan of the work in the first stage of its career, was to award prizes for the best settings of certain poems, which were offered by the publishers as incitements to the endeavour of whomsoever might choose to compete for the same. Two of these prizes were gained by the composer whose productions are here under consideration, and these two are the first to be considered. The "Harvest Song" is set to a characteristic poem by Mrs. Newton Crosland; to our fancy the music is more chromatic, or, in plain English, more strongly coloured than the subject warrants; the assumed freshness of country life and the vigour needed for the harvest field, we deem to be better expressible in the broad simplicity of diatonic intervals than in the semi-tonic progressions and frequent changes of key that abound in this piece; but our opinion is stultified by that of the public—for the part-song had a great success, which continued for several years after it was a new one—and public opinion is justified by the bold, hearty refrain, "Hey! for the Harvest Home," in the enjoyment of which we will dispute with no audience that ever encored it. How strange is the evanescence of popularity! Time was, and that not far gone by, when this was one of the standing pieces in Mr. Henry Leslie's and many other concerts; it is not a whit less pleasing now than it was; but yet it has no chance of pleasing since it is never heard. It would be politic in any director of a choral institution to restore the "Harvest Song" to public favour, and to prove again, but not reprove, the justice of the awarded prize. "An Emigrant's Song" is the

other lasting record, to which allusion has been made, of how "Novello's Part-Song Book" once "prized" its contents. It has less likelihood than its companion of the broad popularity that the other enjoyed, but it has great feeling, which is saved from becoming pathetic by the cheery brightness of its last strain, for which the major form of the key is happily introduced, and it is set to a charming poem from the same fair hand as the foregoing piece.

"A lapse of twenty years," to quote the playbill of a sensational drama, occurred between the last part-song and the next we have to notice, during which interval several of those appeared that were mentioned last month. The collection of six, now to be considered, completes the author's productions of this class with which the public is acquainted. A series of songs for the seasons, set to verses by Mrs. Cowden Clarke, once Miss Mary Novello, begins of course with "Spring" and therein shows as blithe a front as will bear up against the snow blossoms of the severe May just ended, and prove a hardihood to resist the blandishments alike and the fierceness of the ensuing periods. The song is vigorous as cheerful, and it is no less tuneful. Following in the year's train, comes "Summer," which maintains the gaiety of her forerunner, though under a somewhat softer aspect. This, to our fancy, is the fairest flower of the series; but reviewers should not indulge in fancy, the true domain of those reviewed; and having no firmer ground on which to base the preference, we surmise that other hearers may admire the other three songs as much, and then they will think excellently well of the whole four. "Autumn" is ushered in by a sturdy passage for basses alone, which seems written to show the fallacy of the common assertion, that the minor key is characteristically mournful, for a jollier spirit could not be breathed than glows in every note of it; true, there is a spice of the major for the ending of each verse, as if one turned to autumn's fruits after feasting on his savoury fare, and regaling on his fluids, nut brown and purple; but the manner of the whole is a merry one, and whether the dimensions of the third be "lesser" or "greater," the key of D never turned a tune more hearty than the present. The cares of "Winter" are all shut out of doors in the representation of him which follows; here sits he by his fire-side, laughing all over, and inoculating every hearer with his jocund humour. None can gainsay such evidence as this song affords of the sympathetic charm of music, for singers and listeners must be very sound asleep not to be impregnated with its festal character.

After these four seasonable acts of homage to the modern muse, the composer turns his thoughts backwards, and selects two charmingly quaint specimens of our elder poets. It may or may not be worth notice, but it is obvious that the average of verses appropriated to part-songs is of a far higher order than that of the "words" (we use the accepted term) to which songs for a single voice are mostly written; and we observe this as prompting an inference that, when unchecked by the proscription of schoolmistresses or other arbiters of feminine taste, a musician, having the whole garden of poetry from which to choose, is likelier to gather his honey from the healthier and the sweeter flowers; many may sing of their loves, while the theme is forbidden to each one of the choir. William Wager, who flowered at the dawn of the sixteenth century, has left a sweet little ditty, telling of a maid who came out of Kent, and interlined with such ejaculations as "Dainty Love!" "Dangerous she!" and the like; the music to this is aptly divided into alternate phrases, respectively for the two male voices and for the whole chorus, the first having the narrative, the latter having the comments this calls forth. It is right pleasantly disposed, and its simplicity of melody with its naturalness of harmony joined to its pretty vocal disposition, makes a capital effect. Half a hundred years later, Anthony Munday was in his ripeness, and a specimen of his fruit, "You stole my love" is the last we have here to record of the sources whence the composer drew his suggestions. Love stealing is no act of felony, for it gives as much as it takes, and brings no more joy than it makes; so the full chorus chuckle over their pilfering, and are as merry mouthed about their wrongs—or rights, it may be—as if each were certain of being the winner by the interchange of loves. It would be a pleonasm, or any other asm that means extra to the purpose, to speak of the music to this dainty little poem; go from county to county, from concert to concert, and from one private circle to another, and you will hear it sung, by many or by four, as it would be impossible to sing if each singer took not thorough pleasure in the task; it is as great a favourite now as erewhile was the harvest song, and when the public has given a verdict, to echo this would be as redundant as to dispute it would expose a want of judgment.

Cramer, Wood and Co.

Mendelssohn's *Lobgesang*. Paraphrase for the Pianoforte by J. Rummel.

The word "paraphrase" disarms any adverse criticism which we might feel it our duty to make upon this piece, were it simply issued as an arrangement of Mendelssohn's work for the pianoforte. So far from wishing to discourage the publication of portions of the great compositions of the great masters, we are decidedly of opinion that the more they are multiplied the better, for good music cannot be heard too much; but when such arrangements are intended to lead credulous purchasers to believe that an unmutilated work is before them, critics should exercise the power they hold to warn the public against countenancing a system detrimental alike to art and artists. Mr. Rummel's paraphrase on Mendelssohn's "Lobgesang" may be conscientiously recommended to amateurs as a well written and effective piece for drawing-room performance. The subjects are well chosen, and follow in good order, so that, although the sequence of the numbers in the original work is not observed, there is no undue effect of patchiness. The beautiful duet, "I waited for the Lord," is exceedingly well arranged; and an air of completeness is given to the piece by the repetition of the majestic opening phrase at the conclusion. We think it would be an improvement in a "pot-pourri" like this if the names of the several movements and airs were placed at the head of each; as amateur executants, for whom these compositions are especially intended, have but a very indistinct knowledge of the works from which they are taken, and it would also be the means of satisfying many an enquiring listener.

Andante from Mozart's Quartett in D minor.
Minuet from Schubert's Quartett, Op. 29.
Transcribed for the Pianoforte by J. Rummel.

These are pure transcriptions, the name of Mr. Rummel merely appearing as the adapter of the thoughts of Mozart and Schubert to our household instrument. Pianists who do not desire to idle away their time by practising rapid arpeggios to ornament a flimsy theme, will delight in reproducing the ideas contained in these quartetts upon the pianoforte; for it is one of the great merits of arrangements of works written for instruments not usually available in a drawing-room, that students can linger over their many beauties for a sufficient length of time to thoroughly appreciate their worth. Mozart's "Andante" is based upon a subject of extreme beauty, which must delight every lover of pure and legitimate writing; and the Minuet from Schubert's Quartett, although in a different school, will also be found available as a reminiscence of the original. The arranger has well and reverently accomplished his task, and will add to his reputation by multiplying these extracts from the compositions of the best masters.

Composers' Publishing Company.

It is no Song, but I. Song. Words by Capt. Bedford, R.E. Music by W. J. Chatfield.

A placid and melodious subject, appropriately and carefully harmonised. An expressive singer may create an effect from these simple materials, for the phrases evince the possession of musical feeling. Lest an accompanist should startle the singer by a chord, we presume not intended, let C be played instead of D, in the third crotchet of the 7th bar, page 2.

Augener and Co.

Sonata for the Pianoforte. Composed by Charles Henry Shepherd, Associate of the Royal Academy of Music.

Mr. Shepherd's resolve to throw his ideas into a classical shape should predispose critics in his favour, even were his composition less deserving than it is of commendation. There is much good writing in the first movement, although the principal subject has scarcely sufficient interest for so important a work. We like the second movement better; the theme, an "Andante Religioso," is melodious and well harmonised; but the introduction of the "Recitative," breaks the continuity of feeling with which it opens, and, in our opinion, detracts from the placid character of what we should expect as a musical illustration of the verse with which the movement is headed. The "Minuet," and "Trio," are graceful specimens of careful and conscientious writing; and the "Finale," is clear and well defined, the chief theme having sufficient melodic character to make its recurrence welcome, and the subordinate subjects being well contrasted. The Sonata is appropriately dedicated by Mr. Shepherd to "his esteemed master and friend, G. A. Mac-

farren, Esq.," whose valuable counsel and advice may still be of infinite service to the young composer.

BOOSEY AND CO.

Madame Sainton-Dolby's Tutor for English Singers (Ladies' voices). Part 3.

IT is difficult to say why the third part of this work is sent to us for review, more especially as it contains "Songs from Oratorios and Ballads, Ancient and Modern," all of which are too well known to need comment. Some sensible remarks precede the specimens of vocal music, and we can only express a hope that the two parts which have not been forwarded to us, sufficiently prepare the pupil for the study of the advanced pieces here given. Madame Sainton's high reputation would fully warrant us in conjecturing this to be the case; but to adapt a popular adage to the present matter, we can but "speak of a book as we find it."

DUNCAN DAVISON AND CO.

A Cloud with a Silver Lining. Cantata for female voices, with Pianoforte accompaniment. Words by K. L. C. Music by Francesca Jessie Ferrari.

THIS unpretending Cantata should, we think, find its way into drawing-rooms where musical evenings are not exclusively devoted to solo singing, for it is melodious, and so simply written in the voice-parts as to demand but a small amount of trouble from the executants. Preceded by an effective little overture, arranged as a pianoforte duet, the composition opens with a choral recitative, followed by a chorus in $\frac{6}{8}$ rhythm, the subject of which is flowing and attractive. The change to the tonic minor well expresses the words; but the sudden transition from A minor to E major is somewhat abrupt. The two succeeding solos and chorus are rather fragmentary in effect, especially the prayer, in F minor, which might have been more developed with advantage. The trio is pleasing, and the duet and final chorus contain some points which convince us that the composer may achieve something of higher importance with perseverance and attentive study. At all events she has not attempted to soar beyond the limits of her powers in this, which we presume to be her first essay, and that, at least, is a hopeful sign.

Original Correspondence.

ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been in hopes that some clergymen more competent than myself would before now have taken up the church side of the question involved in the erroneous theory of "Clericus," that "when an organist is paid at the same rate for church duty as for secular work he has no ground of complaint." I believe that the general acceptance of such a principle would be disastrous to the cause of church music, because it would tend to discourage professors from devoting any considerable share of their time to organ practice, and would make it to the pecuniary advantage of the busiest—that is, the more successful—members of the profession to decline such engagements altogether. The theory, as stated by "Clericus," sounds specious at first hearing to the non-professional man, but, the more it is considered, the more it will be seen to be founded on a series of false assumptions.

It assumes, in the first place, that the best musicians are sufficiently paid for their secular work. There are many "teachers of music" destitute of sound musical education, who are no organists, some of whom would wisely shrink from a public performance of any kind, and yet are engaged in professional duties and affecting the scale of remuneration. But the very power to accept the appointment of organist places a man in a class above them. And this is what we mean by "position." "Clericus" is right in attaching value to the "position" of organist. But, to whom does the position belong—to the church authorities or to the musician? The organist is not raised above his brother professionals in the same town by the accident of his selection by the minister and churchwardens, or by some supposed magnetic influence from his rubbing against these dignified persons, for then the presiding genius of the barrel organ would be likewise advantaged in *his* sphere of secular work, but by the sensible guarantee which the public have of his ability as a musician. The professional respect accorded to him is due, not to his employers, but to his own brains and toil. And, therefore, I contend that to offer an organist a salary of £40 and a good "position" would be as straightforward and honest a proceeding as to pay the physician's expected fee in the form of half-a-guinea and his own hat.

In the second place, the theory of "Clericus" assumes that proficiency on the organ is entitled to no higher remuneration than proficiency on the pianoforte. The average professor of music has twelve pupils on the latter instrument for one organ pupil, and his engagement as organist is generally for one day in seven. To adopt, therefore, the same scale of payment for organ work as for pianoforte work would be to expect musicians to undertake this distinct branch of the profession, with the increased outlay of time and money, for a fifth or sixth part of the remunerative return which they would receive for the other branch of study; under ordinary circumstances, organ practice being more expensive and more inconvenient than pianoforte practice. Supposing, then, that for the sake of the "position" a professor thought it worth his while to qualify as an organist, the scale of payment would present a strong inducement to him to devote his whole after-study to the pianoforte. A few years ago a relative of my own was articled to one of the leading professors, and we were desirous to arrange for part of his time to be devoted to organ study. The professor, on the other hand, advised him to devote the whole of his time for instrumental practice to the pianoforte, for *that*, he said, *was what he had to live by*. And accordingly he picked up his organ-playing and discharged the duties of deputy-organist as best he could. I will put it to any man who has the cause of church music at heart whether it is desirable that our young musicians should be obliged to regard organ study and organ practice as a branch of the profession too unremunerative to be put on the same level as pianoforte practice. And with whom does the fault lie?

Another false assumption in the theory propounded by "Clericus" is, that public performance need not be paid at a higher rate than private routine work. He contends, indeed, that organ-playing is to some extent routine work; it may be to the cathedral organist, but scarcely so to the man who is at work only on Sundays. A good organist is laying his plans for Sunday during the week, and when the time of performance comes the tax upon his energies is altogether different from that entailed by private lesson-giving. And then there is the responsibility. In a sharp attack of illness, the pupils may be put off, but would the congregation be so accommodating? An attack of tooth-ache, not quite wholly disabling, is aggravating enough in the daily routine of musician-life; but what is it on the Sunday, when the organist must be up to the mark, or some sharp critic (not impossibly the curate) will be denouncing in the next *Musical Times* the vileness of harmonies which, after all, had their "root" in a carious tooth? The general rule amongst musical men seems a just one—that public performance shall be paid at a higher rate than duties of a private nature.

I am regarding this subject simply from the Churchman's side of it. We need the best skill of our best musicians in town and in country. And in the main we get it, or there would be no such good music as we have. But we have no right to adorn God's worship with half-remunerated talent. We have clearly no right to expect men to qualify themselves as organists, and to remunerate themselves by the pianoforte. We should inevitably fail to secure from them the incessant care and attention which we require, and for which we ought to pay with liberality worthy of the service of God. It has been my privilege to have been interested in church music for the last five and twenty years, and to have witnessed a marvellous improvement in every department of it save one. The organist's work has increased; the tax upon his time and skill is much greater; but his salary, as an average, has certainly not increased. I cannot suggest a remedy to meet every case; but I think we ought not to shut our eyes to the fact, still less to recognise any principle of payment unworthy of English Churchmen.

I am, Sir, yours very truly,
HENRY GREEVES, Curate of Selby,
District Secretary to the York Diocesan
Choral Association.

Selby, May 17, 1872.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Although I am by no means competent to give an opinion either way upon the musical question now disputed between your correspondents Dr. Stainer and Mr. Archer,

allow me to inform the latter gentleman that it is quite unnecessary to write θέσις as he does, in order to distinguish it from θῆσις; for the simple reason that this last word does not, and could not (for reasons well understood by all Greek scholars) exist in the language. The distinction between *arsis* and *thesis* in scanning is familiar to every tolerably advanced schoolboy, and the words are never, so far as I am aware, printed in Greek characters when used in the sense referred to.

I am, Sir, yours faithfully,
Windlesham, Surrey. C. S. Jerram, M.A., Oxon.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have read with much interest your critique on "Novello's Part-Song Book," vol. IX., in the current number of the *Musical Times;* but your remarks on the songs for men's voices have revived a standing difficulty with me, viz., how to get the upper part of such music sung; and I venture to ask you a few questions on the subject, and should esteem it a favour if you would kindly inform my ignorance thereon.

1st.—*a.* Is the "counter-tenor" a distinct voice, as the tenor is a distinct one from the bass?
b. If so, how is it distinguished?
c. Are there many such to be met with now-a-days?

2nd.—If not a distinct voice, but a result of special training, what is the kind of training needed, and what register is to be employed?

3rd.—Can you refer me to any books where this subject is fully treated?

I heard recently that a glee club was started not long ago by a number of the *best* male voices in the town where I live, but, after a short time, it had to be given up, as the tenors—some of whom I know are very good—could not get up to the high notes, or at least sustain the upper part; and among my acquaintance I know none who can sing this part. A few years ago, I remember I used occasionally to hear in church a male voice (a grown person) singing the *alto* part, in a squeaky sort of voice, which I was always taught to regard as unpleasant and unnatural, and which certainly appeared so to me, compared with the alto of women or boys.

And yet, I suppose in the times of the glee writers, there must have been a larger number of "counter-tenor" singers (whatever this means). If I remember rightly, Hogarth, in his Musical History, speaks of Weber having been taken to hear some of this singing when in England, and having spoken disparagingly of it.

Then, again. Wherein does this voice differ from that used so largely on the Continent for the 1st tenor in men's music? The whole subject is rather mysterious to me as yet, and I have scarcely met with any who could explain it thoroughly to me.

Please excuse the liberty I have taken with you, and believe me, Yours respectfully,
May 10, 1872. R. S. O.

[The music of Tallis, Bird, Wilbye, Gibbons, and their cotemporaries, shows that the alto voice of that period was what we should now call a high or light tenor. The parts for it seldom, if ever, proceed above G, and were therefore, though the Church pitch of that time was a whole tone above the secular, within the chest register of voices of our own time. The tenor voice of those days is represented by the low or robust tenor of our own. The music of Purcell shows that, after the Restoration, a vocal register was developed which had not previously been in use. This consists of what is ordinarily called the "falsetto," or "head voice," and belongs to all classes of voices, male and female. The male singers, who employ this quality only, are called indifferently counter-tenors or altos; and they, from greatly exercising the particular register, obtain a power in its tone and a facility in its use beyond what is possessed by singers who fully develop other parts of the vocal compass. Many of the best counter-tenor singers have been natural basses, and it has seemed somewhat anomalous to hear the tone, which R. S. O. describes as "squeaky," proceed from the lips of a fine portly person, who might be expected to give utterance to sounds of far lower pitch and grander character. In some very rare instances, the natural or chest range of a light tenor extends upwards, so as to include the notes that can usually be obtained by men but in falsetto. For a good round century and a half, the counter-tenor voice was employed as the second from the top in a vocal quartet that included a treble, or as the top part if the music were for adult male voices only. During that period, were written so very many works for the Church, which their own merit and their long standard use have rendered indispensable to her service, that it is necessary, in all cathedral choirs, to retain counter-tenor voices, for which there is a part in all these compositions; then were written the Choruses of Handel, which were designed for high male altos; and then were written the mass of glees, to whose intended effect the counter-tenor voice is essential. A peculiar development of the falsetto register in combination with the chest voice is called in France the "voix mixte," and it is by this production that many continental tenors sing extremely high notes with great force. Save in these cases, the falsetto of male voices seems to be uncultivated out of England, and here it has been far less in use within these last forty years than previously. It seems to have been thought, during the long ascendancy of the counter-tenor voice, that to sing, in the case of a woman or a boy, meant to sing high. Hence, although some few vocalists of this class are to be remembered, the female contralto voice was little esteemed, and as little trained. Almost within the present day, folks first perceived the beauty of the rich and most expressive tones of the contralto voice, to listen to them with delight, and to encourage their development; they perceived, too, how unnatural it was to strain low female voices to produce high sounds, and how harsh a character was the general result. Within this time, the practice of concerted vocal music has become far more general than previously in domestic circles, and this has given large occasion for the employment of the contralto; the substitution of female for male altos in our choruses has been a natural consequence, but an entire change in the effect of choral music has been thereby wrought. The acute tones of the male alto or counter-tenor, for which choruses were written even so late as the theatrical music of Bishop, are now replaced by the mellow sounds of the female voice, and every one must perceive that the extreme high notes of a male voice have a greatly different sound from the notes of the same pitch which are in the middle of a female voice. The counter-tenor voice, in falsetto, never was developed in Germany, and the first tenor part, in the four-part songs for male voices of that nation, never goes above the range of a light tenor voice. Here, since the contralto voice has been admired, and consequently cultivated, and since also the practice of after dinner glee singing has become less indispensable in social meetings than it was, the cultivation of the falsetto counter-tenor has greatly declined, because the voice is less in request, so that it is almost singular for an amateur to develop that register, and the professional altos are but as one in twenty to what they used to be. The male voice part-songs of Mr. Walter Macfarren, to which our correspondent refers, lie for the most part within the range of the light tenor for which Germans write; a few of them, however, make such free use of A and B that they cannot be sung without an effort in the natural voice of tenors, and for these few, the falsetto notes of the counter tenor are necessary, and the notes of this now comparatively rarely developed register impart a special colouring to the entire vocal combination. Some interesting particulars on this subject have lately appeared in the *Tonic Sol-fa Reporter.*

The Writer of the Article.]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

James Dickson.—*We should recommend "Devrient's Recollections of Mendelssohn," translated from the German by Natalia Macfarren, and published by Richard Bentley, New Burlington Street.*

T. E. F.—*Hawkins's History of Music, published by Messrs. Novello, Ewer and Co.*

J. T. Abraham.—*The account of a concert given on the 16th April, and forwarded too late for insertion in our "Brief Summary" for May, cannot be passed on to the June number.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABINGDON.—The Musical Association gave the last open night of the season on Monday, the 20th ult., when a selection from the *Seasons* was very well performed, Miss Hillis, in "Oh! welcome now," and Mr. Pacey (the able conductor), in "With joy the impatient husbandman," were especially successful. Miss Bessie Evans sang the soprano solos in the second part with much effect, and the accompaniments were most efficiently performed.

BATH.—The last concert of Mr. Bianchi Taylor's choir for the present season was given on the 24th April before a large audience. Several glees and part-songs were sung with excellent effect. Mendelssohn's four-part song, "On a lake," and Sir John Stevenson's glee with semi-chorus, "See, our bark scuds o'er the main," being especially well received. A feature of the concert was a selection from Weber's Opera *Oberon*, the overture to which was charmingly played by Miss Taylor and Mr. Brownell. The principal vocal parts were ably given by Misses Brettelle, Fanny Andrews, E. Taylor, and Edwards, Messrs. Estens and A. Smith. The concert was in every respect highly successful.

BIRMINGHAM.—On Thursday, the 25th April, Mr. Stimpson gave his second lecture on Church Music to the members of the Church of England Young Men's Association, at the Town Hall, assisted by a choir. The Rev. J. C. Blissard presided. The lecturer resumed the subject by considering the condition of Cathedral music. The introduction of the showy mass music of Mozart into Church services he condemned as an inconsistency as great as would be the wearing of a Dolly Varden dress in conjunction with the Quakeress bonnet. The choir here sang an anthem, "Merciful and gracious Lord, turn Thee unto us again," to music from Mozart's First Mass (solos by Miss Buckler and Mr. F. Sharpe), and Mr. Stimpson asked his hearers to contrast this with Byrd's Anthem, which was sung at the previous lecture. Mr. Stimpson strongly reprobated the practice of singing sacred words to secular music, as, for instance, the words—

"Who is this that comes from Edom.
All his raiments stained with blood?"

to the well-known air "Cease your funning," from the *Beggar's Opera*. Two airs from *Don Giovanni* were in a similar way applied to sacred words, so that he who one day had listened to the music in which a lover's anger was deprecated, or a quarrel reconciled, might next day be asked to sing those same notes to words setting forth the great truths of the Christian religion. Weber's "Softly sighs" had been appropriated to

"Come, thou Fount of every blessing,
Tune my heart to sing Thy praise."

A metrical version of the 37th Psalm, "The Lord is my Shepherd, I shall not want," had been sung to the "Huntsman's Chorus," and "Catlin's Hornpipe," as a tune called "Helmsley," was deemed a proper companion to the hymn, "Lo, he comes with clouds descending." The non-existence of a really musical Hymnal was a great hindrance to good church music. He did not know of a single publication which met the requirements of the case or was thoroughly adapted to musical purposes. The Hymnals contained hymns in which the metre was irregular, the language improper, or the sentiment unfit. "Hymns Ancient and Modern" was as faulty a collection as any other. In pointing out what church music ought to be, Mr. Stimpson said the management of it should be left to musicians who had studied the subject practically and theoretically, and who had given their working time to it, not their play time. He earnestly recommended the teaching of good hymns and good music in the Sunday schools; a mighty choir might then be trained to fill the land with youthful voices, unstained with vulgarity, instead of, as now was too often the case, shiploads of American rubbish being used, to tunes not one degree removed from nigger melodies, and profane with vulgarity and the associations of banjos and blackened faces. The audience frequently showed sympathy with the lecturer's criticisms by applause, and the music was heartily appreciated.

BRIDGE OF ALLAN, SCOTLAND.—A new organ, built by Messrs. Foster and Andrews, of Hull, for St. Saviour's Episcopal Church, was opened on Whit Sunday, Mr. Brook Sampson, organist of the Parish Church, Kettering, presiding at the instrument. This being the first organ in the town, large congregations were attracted to hear it. The instrument is in a Gothic case, with decorated front pipes; and the tone and workmanship reflect much credit on the builders. Mr. Brook Sampson played with great taste; and amongst his voluntaries were Andante in G (Smart), extracts from Mendelssohn's Organ Sonatas, "Zadock the Priest" (Handel), "Allegro" (Bache), "Hallelujah Chorus" (Handel), Offertoires in A and F (Wely), &c.

CANTERBURY.—On the 6th ult., Mr. J. Plant, Grammar Master of the Cathedral Choristers, gave a very interesting and instructive lecture in connection with the Church of England Young Men's Literary Association, on the rise and progress of part-singing in England from the 16th century to the present time. The lecturer commenced by alluding to the influence that music has always had on nations and individuals, and then turning to the immediate subject of his lecture gave a clear definition of the difference between a madrigal, glee, and part-song, and the meaning of the terms fugue, canon, catch, &c., &c. He then dwelt at some length on the different styles of each author, from whom a composition had been selected, spoke of the musical catch and glee clubs that had been established during the last half century, and expressed much regret at their gradual decline. The lecture was illustrated by several canons, glees, and madrigals sung by Miss Jessie Dixon, Masters Maxted and Shepard, Messrs. Birch, Cross, Moulding, Rhodes, and Higgins (of the Cathedral choir), all of whom gave their valuable services.

COBHAM.—Mr. H. P. G. Brooke gave his farewell concert on Tuesday evening, the 30th April, to a numerous audience. Before the commencement of the performance, the members of Mr. Brooke's class met at the School-room to present him with a testimonial, viz.—an elegant time-piece, with the following inscription:—"Presented to H. P. G. Brooke, Esq., by the Cobham Choral Class, as a mark of their respect and appreciation of his high qualifications for imparting a thorough knowledge of music. Cobham, Surrey, April 30th, 1872." The presentation was made by Walter Hele Molesworth, Esq., of Cobham Lodge and Kensington Square, whose eloquent speech expressive of Mr. Brooke's high qualities as a musician, and a sincere and faithful friend and instructor, was listened to with great attention. Mr. Brooke made a suitable reply and gave some very useful advice to the members in a musical sense. The programme of the concert contained a number of part-songs, which the class sang with excellent effect, reflecting the utmost credit upon the training of Mr. Brooke. Mrs. Rowland Smith was highly successful in "Where the bee sucks," the Rev. H. Trotter and Rev. Gerard Bancks received an encore in the duet "Treasures of home," Mr. George Smith sang the "Death of Nelson" with great expression, and was loudly applauded, and Miss Shepherd gave an intelligent rendering of Sullivan's "Looking back." Miss Imogene Molesworth (in the absence of her sister, Miss Cordelia Molesworth) sang "Moonlight on the Ocean" very well, and was encored. Miss Frost took the audience by surprise by her fine singing of Bishop's "Bid me discourse," which was re-demanded. The quartett, "Sweet is the hour of rest" (Mercadante) was well given by Mrs. R. Smith, Miss E. Bennett, Mr. George Smith, and the Rev. H. Trotter. The Misses Trotter played with great taste and judgment a pianoforte duet, "Grand Duchesse" (Offenbach). Mr. Brooke conducted and accompanied with much ability throughout the evening.

CROFT SPA, DARLINGTON.—On Thursday, the 2nd ult., a concert was given at the Assembly Rooms, by Mr. Otto Holzapfel, Professor of Music, before a very large audience. The concert-giver was assisted by Miss Clelland (Soprano), of the Free Trade Hall Concerts, Manchester, Miss Brooks (Mezzo Soprano), (Mr. Harriott (Tenór), of Darlington, Mr. J. Bell (Bass), of the Parish Church Choir, Richmond, and Mr. J. H. Rooks, organist of the Parish Church, Richmond, Yorkshire, who officiated as accompanist, and with Mr. Holzapfel performed several duets on the pianoforte, perhaps the most successful of which was an arrangement of Mendelssohn's 1st Concerto. Miss Clelland sang with much effect, and elicited the warmest applause. The concert was in every respect thoroughly satisfactory.

DEVIZES.—The Choral Society gave a performance of *Judas Maccabæus* at the Corn Exchange on the 7th ult., in aid of the funds of the Cottage Hospital, which was opened on the same day. The concert (under the direction of Mr. J. T. Abraham) was attended by about 1000 persons, and was highly successful. The committee had the advantage of the gratuitous services of Miss Osman, of Reading (who was received with much applause), Mr. Price, Mr. C. J. Phillips, and Mr. R. Sharpe, of Southampton, who presided at the harmonium, and accompanied the solos with great taste and skill. Several of the solos and duets were well sung by members of the Society. The band and chorus numbered about 95 performers, ably led by Mr. Salisbury. Mr. W. Sly presided at the pianoforte with his customary ability.

DOUGLAS, ISLE OF MAN.—The concert by Miss Wood's Choir on behalf of the Industrial Home took place on Tuesday evening, the 30th April, in the Victoria Hall, in the presence of his Excellency the Lieut.-Governor and Mrs. Loch, and a fashionable audience. The singing of the choir was generally admirable, and showed an immense improvement over the performances at any previous concert. The best were "Believe me, if all those endearing young charms" (which was sung with much grace and delicacy), Mendelssohn's "Morning prayer," Dr. Garrett's capital part-song, "My luve is like a red, red rose," and the "Lass of Richmond Hill." Mrs. Spittall and Miss Hutchinson were highly successful in all their solos, and elicited warm and deserved applause. Between the parts the prizes were gracefully distributed to the successful candidates by Mrs. Loch. They were awarded to Misses Johns, Christian, Reede, S. F. Reede, M. A. Cretney, Green, E. Green, and B. Cubbon, Messrs. C. Wainright, J. Goldsmith, W. Connall, and Moulding. Altogether the concert was a most enjoyable one; and a satisfactory balance of £15 8s. 6d. has been handed over to the Treasurer of the Industrial Home.

EASTBOURNE.—A concert was given by Herr Wolf's band, at the Assembly Rooms, on the 14th ult., which amply demonstrated the claims of this company of musicians to public support. Several amateur vocalists gave their services on the occasion. Solos were played by Herr Cramer (violin), Herr Yung (cornet), and Herr Siebenheller (clarionet), with marked success, and all the pieces executed by the band were given with excellent effect. Mr. J. Taylor lent valuable assistance as accompanist at the pianoforte.

FARNHAM, SURREY.—Two sacred concerts have recently been given in aid of the funds for the erection of a new Congregational Church, the first of which was well attended; and at the second, which took place on the 23rd April, the Town Hall was crowded with an attentive and appreciative audience. Choruses by Kent, Scott, and Attwood, and songs from the works of Handel, Mendelssohn, Beethoven, &c., were well rendered by Miss D'Elbou, Miss Spencer, Miss Chilton, Miss Heathcote, and Mr. Ransom. The concerts were conducted by the organist of the Church (Mr. Lewis Tily), and the accompaniments supplied by Mr. Walter Tily. The performances have been quite a success, in both a musical and pecuniary sense.

HEREFORD.—The postponed Easter concert of the Hereford Choral Society was given at the Shirehall on Tuesday evening, the 23rd April. Mr. Townshend Smith conducted, and the principal singers were Mrs. Sicklemore, Miss L. Broad, Mr. Entwistle, Rev. A. Robinson, Rev. T. H. Belcher, Rev. W. D. V. Duncombe, and Mr. Lambert. The programme included a choice selection of sacred music, well adapted for performance at the Easter season. Mendelssohn's 42nd Psalm, Spohr's Cantata, *God, Thou art great*, and Mozart's Twelfth Mass, were most carefully rendered, and the concert was in every respect highly satisfactory.

HONLEY.—On Whit Sunday the annual festival, in connection with St. Mary's Church, took place. The Psalms were chanted to Ouseley in E and Barnby in E. The *Magnificat* to Palestrina in D, and the *Deus Miserearur* to Turle in G. The anthem was "The Lord is my strength" (Sir John Goss). The service was exceedingly well performed, the Psalms and Canticles being sung with the utmost precision. The anthem was most skilfully performed by the choir, which was augmented for the occasion to upwards of 100 voices. The sermon was preached by the Rev. Dr. Harrison. Mr. J. C. Beaumont presided at the organ with his usual taste and skill.

JERSEY.—Herr Standhaft's Oratorio, *Solomon's Temple*, recently produced here, has been thoroughly and deservedly successful, and there can be little doubt that a repetition of the work will raise the composer still higher in the estimation of the public. The local press speaks of the music in the warmest terms of commendation: the solos, especially "Solomon's Prayer" (assigned to the tenor), it is said produced a marked effect, the choruses are stated to be written with an intimate knowledge of the requirements of sacred choral music, and the instrumentation to evince much feeling for appropriate colouring throughout. This Oratorio is the first original composition of any merit performed for many years in Jersey; and Herr Standhaft has a right to congratulate himself upon the excellent result of his labours.

KENDAL.—A very excellent performance of Handel's *Judas Maccabæus* was given at Albert Buildings on the 8th ult., the principal vocalists being Miss A. A. Clelland, Messrs. N. Dumville, George Allan, and H. E. Stansfeld. The choruses were exceedingly well rendered, but wanted more space for their due effect than the room afforded. Miss Clelland sang with much expression and intelligence, especially the airs "Pious orgies" and "From mighty kings," and the other solo parts were also sustained with commendable care. The concert was under the direction of Messrs. W. B. Armstrong and W. Smallwood. The proceeds of the performance, which were highly satisfactory, were to be handed over to the Industrial Exhibition Fund.

LEEDS.—On the 21st ult., Dr. Spark gave an Organ Recital to a large audience. The programme consisted of a March, composed by Gounod for the Pope; an Andante in C, from Beethoven's Sonata in G; a Postlude in D, by Mr. Henry Smart; and one of Mendelssohn's "Songs without words," preceded by an extempore introduction by Dr. Spark; an Offertoire, by A. Guilmant; and the "Hallelujah," from the *Messiah*. There were several musicians present, and among them Mr. Henry Smart, who takes a first rank among English, and indeed modern, composers. This gentleman, after the rehearsal, sat down at the instrument, and delighted a select few with his extraordinary improvisations. Mr. Smart, who is well acquainted with the resources of the organ, expressed his appreciation of its tone and varied beauties.

LEIGHTON BUZZARD.—On the 16th ult., the members of the Leighton Buzzard and Linslade Choral Society gave their fourth concert in the Corn Exchange, before a numerous and fashionable audience. Handel's Oratorio, the *Messiah*, was selected for performance, the principal parts being sustained by Miss Bessie Emmett, Miss A. Newton, Mr. Selwyn Graham, and Mr. Edwin Holland. Miss Emmett especially distinguished herself in "Rejoice greatly" and "I know that my Redeemer liveth" (the first being enthusiastically encored), Miss Newton was highly successful in "He shall feed His flock" (which was also re-demanded), the Passion music was rendered with much devotional feeling by Mr. Graham, and Mr. Holland's excellent bass voice was heard to great advantage in "Why do the nations?" Mr. Dearden played the *obbligato* to "The trumpet shall sound," and the orchestra, under the leadership of Mr. Bell (of London), was thoroughly efficient. The choruses, especially "For unto us," "All we like sheep," and the "Hallelujah," were admirably given, and reflected the utmost credit upon the training of Mr. Mortimer, who conducted the performance with much ability. Mr. Butcher presided at the harmonium.

LINCOLN.—The members of the St. Peter-at-Arches Vocal Union gave their last concert of the season in the National School-room, Silver Street, on Tuesday, the 30th April, before a large and appreciative audience. The programme contained several fine part-songs by Leslie, Hatton, Berger, Pearson, &c., which were effectively rendered by the class. Miss Matkin possesses a good contralto voice, and received an encore for her song, a compliment likewise awarded to Miss Blanche Lake for her rendering of Levey's "Esmeralda." Mr. J. B. Mawer, the organist of the church, conducted, and Mrs. Mawer accompanied throughout in a highly creditable manner.

LISKEARD.—The concert of the Liskeard Choral Society on the 1st ult. was very successful, and the Society commences this season in a flourishing condition, much of its prosperity being due to the energetic honorary secretaries, Mr. John Childs and Mr. R. Courtney. The concert opened by Mr. John Rogers, of London, singing Mendelssohn's air, "O for the wings of a dove," in a most effective manner, the choir giving the choruses with much precision. In Mr. Löhr's fine Cantata, *Ave Maria*, the chief solo was admirably taken by Miss Julia Elton. The opening chorus in Spohr's *God, Thou art great*, was rendered most creditably, and Mr. Rogers's solo, "Thou earth waft sweet incense," won for him great commendation. A burst of well-merited applause followed the duet, "Children, pray this love to cherish," by Miss Elton and Mr. Rogers. Mr. J. E. Moon, of Plymouth, excellently accompanied the vocalists on the harmonium, and Mr. Faull, pupil of Mr. Löhr, presided at the pianoforte with much skill. The second part of the entertainment was devoted almost entirely to secular music, one of the most attractive pieces being Messrs. Löhr and Moon's piano and harmonium duet from Meyerbeer's *Le Prophete*, which was loudly re-demanded. Mr. Löhr conducted the concert with his usual ability.

LIVERPOOL.—The sixth concert of the Philharmonic Society for the year was given on the 30th April; principal performers—Madame Patey, Signor Caravoglia (in place of Mr. Sims Reeves, unable to appear), and Herr Straus, solo violin. The orchestral portion of the music consisted of Auber's Overture to *Masaniello*, Beethoven's to *Egmont*, Mozart's *Jupiter Symphony*, and Mendelssohn's "Cornelius March." Madame Patey's solos were "Verdi Prati" (Handel), "Pietà Signore" (Stradella), and "Golden days" (Sullivan), the first and last of which were encored, but only the last repeated. Signor Caravoglia gave "Vi Ravviso" (Bellini), and a Barcarole by Mattei, which, being encored, was replaced by "Non più andrai," sung with great spirit, and charmingly accompanied on the pianoforte by Sir Julius Benedict. Herr Straus played with much effect Spohr's 9th Concerto, in D minor, a Cavatina, Op. 85, No. 3, by Joachim Raff; and some characteristic Hungarian dances, "after Brahms," by Joachim. The part-music, which went very well, comprised two part-songs by Reinecke, "To my barque" and "Sir Spring," and H. Hugo Pierson's Naval Ode, "Ye Mariners of England" (encored) and "Bridal day," from *William Tell*.

LOWER BROUGHTON, MANCHESTER.—On Saturday, the 11th ult., Mr. C. H. Shepherd, A.R.A., of Newcastle-on-Tyne, gave an Organ Recital from the works of Bach, Mendelssohn, &c., on the new organ built by Mr. Jardine, in the Church of the Ascension, to a large and fashionable audience. Mr. Shepherd also presided at the Sunday evening service, when the choir of the church was assisted by some of the Cathedral choristers.

OLDHAM.—The new organ in St. Thomas's Church, Moorside, built by Messrs. Hill and Son, London, was opened on the 26th inst., by Mr. J. V. Roberts, Mus. Bac., Oxon., organist of the Parish Church, Halifax.

OXFORD.—The Oxford Choral Society gave an admirable performance of Mendelssohn's *Athalie* and Rossini's *Stabat Mater* on the 24th April. The principal vocalists were Miss Annie Sinclair, Miss Hill, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Halliwell. The band was largely augmented by professionals from London, Mr. Frank Amor being leader, and Mr. Allchin, Mus. Bac., conductor. The illustrative verses to *Athalie* were recited by the Rev. James Paton with much taste and feeling, and the concert altogether was most successful, a result which must be very gratifying to Mr. Allchin, the conductor, who has been indefatigable in his efforts to bring the Society to its present efficient state.

PAISLEY.—The Tonic Sol-fa Institute gave the last concert of the season on the 27th April, at the Drill Hall, when an excellent programme of part-music was selected, amongst the most effective of which were "Up, quit thy bower," "Come, Madeline, come," "When winds breathe soft," and the French part-song, "The comrades' song of hope." Mr. John A. Brown conducted with his accustomed ability, and the performance was in every respect thoroughly satisfactory.

PERTH.—The Euterpean Society, under the leadership of Mrs. Hempel, gave its second rehearsal for the season, in the City Hall, on Monday, the 13th ult. The first part consisted of Mendelssohn's 42nd Psalm, Spohr's *God, Thou art great*, the Tenor Aria, "In native worth," from Haydn's *Creation*, and the Quartet, "Honour and glory," from Costa's *Naaman*. The second part included the following part-songs:—Mendelssohn's "May Song," Macfarren's "Who is Sylvia," J. G. Callcott's "Love wakes and weeps," and Benedict's "Hunting song."

PLYMOUTH.—On the 1st ult., the Plymouth Vocal Association gave a highly successful performance of Handel's Oratorio, *Samson*, at St. James's Hall. The choruses, under the skilful direction of Mr. Löhr, went with much precision and vigour, especially "O, first created beam," "Then round about the starry throne," "Fixed in His everlasting seat," and "Let their celestial concerts," all of which were received with the warmest demonstrations of applause. The solos were excellently rendered, Miss Spiller in "Let the bright Seraphim" (with the brilliant trumpet *obbligato* of Mr. Fly), Mr. Rogers in "Total eclipse," and Miss Julia Elton in "Return, O God of Hosts," creating a marked effect upon the audience. The orchestra was thoroughly satisfactory, and Mr. Faull presided with much ability at the harmonium.

PONTEFRACT.—On Whit Tuesday, a performance of sacred music was given by the members of the Sheffield Choral Society, on the occasion of the opening of a new organ in the Primitive Methodist Chapel, Edward J. Lee, Esq., the conductor of the Society, most ably officiating, and the powers of the instrument (supplied by Messrs. Brindley and Foster) being displayed to the greatest possible advantage. The first part of the programme consisted of selections from the *Messiah*, the solos and choruses of which were rendered in a highly efficient manner. The second part comprised anthems by Whitfield, Kent, and Wesley; selections from Elijah, and Mendelssohn's "Hear my Prayer," the principal vocalists being Mrs. Lee, Mrs. Charlesworth, Mrs. House, Mrs. Hague, Miss Hydes, Messrs. Edgington, Hallows, Makin, Wilson, Hague, Wildgoose, Styring, and Gaunt. At the close of the entertainment, a vote of thanks was passed to the vocalists and their able conductor, and a hope expressed that opportunities would again be afforded of hearing similar entertainments by this Society.

PORT ELIZABETH, CAPE OF GOOD HOPE.—Mr. Newbatt's benefit concert, on the 5th April, attracted one of the largest audiences ever known in the Town Hall. The programme contained several choruses and glees, which were exceedingly well given. Amongst the solos mention must be made of "The Return," a song composed by Mr. Newbatt, and excellently sung, "The nightingale's trill," "The skipper and his boy," and "Marching along," all of which were admirably rendered and elicited much applause. The concert was in every respect thoroughly satisfactory.

RED HILL, SURREY.—A very successful concert, consisting of Romberg's *Lay of the Bell*, and a miscellaneous selection, was given at the Market Hall, on Thursday, the 9th ult., under the able conductorship of Mr. H. T. Pringuer. The band and chorus consisted of upwards of 70 performers. The solos were taken by Miss Trevanion and some amateur vocalists of the neighbourhood. The concert was in aid of the funds of the Working Men's Institute, and was under the immediate patronage of W. B. Waterlow, Esq., Mayor of Reigate.

SCARBOROUGH.—On Whit Monday the soirée of the Parish of St. Mary's took place in the Londesbro' Rooms. After tea the Vicar, Canon Bleint, made a speech relating to parish affairs, which was succeeded by a concert, the performers being a few amateurs, assisted by the members of the choirs of the three churches of St. Mary's Parish, conducted by Mr. John Naylor, Mus. Bac., organist of the parish church. The first part consisted entirely of selections from Haydn's *Creation*. Mrs. Neumans in "With verdure clad," and Master Hilton Turner in "The marvellous work," being especially commendable. The second part was secular, the three choirs giving several part-songs, and Mr. James Bland singing Lover's "Three Ages," with taste and feeling. — Sykes, Esq., proposed a vote of thanks to the ladies and gentlemen of the choir for their services, and his allusion to the event of Mr. Naylor, the conductor, having lately passed the examination of Mus. Doc., Oxon., was much applauded. The large hall was full.

SHEFFIELD.—On the 25th April, Miss Clara Linley gave a Pianoforte Recital in the Music Hall, Surrey-street. Her performance was marked by much intelligence; and in a programme which severely taxed her powers, she was highly successful. Beethoven's Sonata in D (Op. 28) being especially worthy of commendation. Mr. J. Peck lent valuable assistance on the violin, and Miss Pattie Hargreaves was warmly received in all her songs, one being enthusiastically redemanded.——THE Sheffield Choral Society gave its first miscellaneous concert on Monday, the 29th April, in the Bath Saloon, before a large audience. The part-music, consisting chiefly of a selection of Bishop's glees, was most efficiently rendered, especially "Merry boys, away," "Now by day's retiring lamp," and "Strike the lyre." The remainder of the programme consisted mostly of songs, trios, and duets, which were received with much applause. The principal singers were Mrs. House, Mrs. Charlesworth, Mrs. Hague, Miss Spoar, Messrs. Styring, Kay, Edgington, Makin, Taylor, Wilson, and Hague. The able director of the Society, Mr. E. J. Lee, most efficiently discharged the duties of conductor and accompanist.

TRURO.—A successful musical festival was held on the 2nd and 3rd ult., in aid of the funds of the Royal Cornwall Infirmary. The professional vocalists were Miss E. Spiller, Miss J. Elton, Mr. Rogers, and Mr. Winn. Principal violins—Messrs. Rice, Hemmings, and Baker; principal Cello, Mr. J. H. Nunn; Trumpet, Mr. Fly; Organist, Mr. W. S. Hoyte (All Saints', Margaret-street). The first evening (sacred) included a very perfect rendering of Rossini's *Stabat Mater*, followed by a selection from the principal Oratorios. All the solos were well-given, and the precision of the chorus called forth the highest praise from both audience and professionals. On the morning of the second day, Mr. Hoyte gave a Recital on the Concert Organ (a fine instrument by Messrs. Hill and Son, London), and showed his great facility and power in a very varied programme. In the evening a secular concert was given, the professional singers contributing some excellent songs, duets, quartets, &c., and the choir several operatic choruses and unaccompanied part-songs. Mr. H. G. Trembath, Mus. Bac., was the conductor on both evenings, and it is gratifying to record that the net profits of the series of concerts was rather over one hundred pounds.

TURNHAM GREEN.—A concert, for the benefit of Mr. Lawrence, the conductor of the Musical Society, was given in the National School on Monday, the 13th ult. Among the pieces deserving of notice were the duets "I would that my love" (encored) and "The Cousins" by the Misses Bleaden. In "Non è ver" and "The Cuckoo" Miss Julia Bleaden was highly successful, the latter song being most enthusiastically re-demanded. "The Valiant Knight" (sung by Mr. C. Lester), and three buffo songs by Mr. Broomfield, elicited much applause, and a Fantasia, played by the composer, Herr Ellerd, was most warmly received. Mr. Lawrence (who sang "Adelaide," and the duet, "The Moon has raised her lamp," with Mr. Lester) is deserving of considerable praise for the care he has taken to render the Society efficient.

WARRINGTON.—The Warrington Musical Society brought the season to a very successful close on Tuesday evening, the 30th April, when, without any aid from professionals, Barnby's Sacred Cantata, *Rebekah*, and Professor Sterndale Bennett's Pastoral, *The May Queen*, were performed. Mr. Barnby's Cantata appears to be a composition of remarkable power and beauty. The choruses, which are very effective, received every justice at the hands of the members, under the *bâton* of Dr. Hiles. The bass part, Eliezer, was very efficiently sung by a well-known Warrington amateur who possesses a powerful and flexible voice. The soprano part, Rebekah, was also very carefully rendered. The choral portion of *The May Queen* was given in a style which left little to be desired; and the solos were gone through in a manner which indicates that this department only requires assiduous cultivation to become one of the most successful features of the Society.

WESTON-SUPER-MARE.—On Thursday evening, the 16th ult., Mr. Arthur E. Dyer gave the last of the series of Popular Concerts in the Assembly Rooms, which were crowded in every part. The principal vocalists were Miss Rosalia Lanza, Mr. J. Norville, and Mr. W. Drayton, all of whom were highly effective in their solos, and elicited much applause. The instrumentalists were Miss Minnie Elwell, concertina (pupil of Mr. Dyer), Mr. A. W. Waite (violoncello), Mrs. Leonard Hayward and Mr. A. E. Dyer (pianoforte). The programme included a Trio by Haydn, for pianoforte, violin, and violoncello. Mendelssohn's Sonata in B flat, for pianoforte and violoncello, and several instrumental and vocal pieces of a more popular character. The series of concerts, now concluded, have been thoroughly successful, and the classical compositions introduced have always been much appreciated.

WOOLWICH.—Miss Mascall's annual concert was given at the Town Hall on the 25th April, before a numerous audience. A feature in the performance was the introduction of the Piano Quatuor, a new instrument combining the effects of the piano, violin, organ, &c., the capabilities of which were well displayed in the course of the concert by M. Peltan. Miss Mascall was highly successful in the instrumental compositions which were set down for her, her execution of a piece of her own, "The streamlet and torrent," being especially admired. Several vocal solos were given by Miss Nellie Rice, Miss Day, Miss Geer, Messrs. G. Strangward, and D. Davies, all of which were well received. Miss Wheeler made a successful *début* as a pianist in an effective little piece, and afterwards joined Miss Day in a vocal duet. The concert was in every respect, thoroughly satisfactory.

ORGAN APPOINTMENTS.—Mr. T. Ridley Prentice, to Christ Church, Lee.——Mr. Geo. F. Geaussent (formerly of Leominster, Herefordshire), to the Parish Church, Hampstead.——Mr. Alfred Pearce Standley (Organist of High Wycombe, Bucks), Organist and Choirmaster to the Parish Church, Bury, Lancashire.——Mr. John C. Cheveley (late of S. Lawrences', Southampton), Organist and Choirmaster S. Andrew's, Hastings.——Mr. Alfred Payne (late Organist and Choirmaster to St. John's, Walworth), to the Parish Church of St. John's, Southwark.——Mr. John Gower, Organist and Choirmaster to the Royal chapel of All Saints, Windsor Great Park.——Mr. H. Wells (pupil of Mr. R. Taylor, Brighton College), to St. Mary's, Hull.

CHOIR APPOINTMENT.—Mr. Henry Allman (late of New College Choir, Oxford, England), Tenor in Christ Church Choir, Louisville, Kentucky.

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SONGS WITHOUT WORDS.

By Henry C. Lunn.

It has often struck us, in listening to many of the modern ballads, what an excellent idea it would be to make "Songs without words" fulfil the literal meaning of their title by being applied to vocal music. We wish it to be distinctly understood that this feeling does not arise from any desire to underrate either the poet or the composer, but solely from the conviction that one shall not shine by the borrowed light of the other; for inasmuch as a man who cannot write verses has no right to gain notoriety for his rhymes through the genius of a musician, so a man who cannot write music should not be allowed to gain a factitious importance for his meaningless compositions through the genius of a poet. The application of the plan we propose would at once remedy the evil, for supposing both were in future to be published separately, poetry would merely be read, and music would merely be sung, and each must therefore be judged solely on its own merits. But although we all know that poetry can be read, it may be asked how is music to be sung without the vocalist uttering words? Well, happily this difficulty is met by the method universally employed in teaching singing. How often have we been delighted with those beautiful "solfeggios," one great charm of which is that they are not burdened with words. Certainly the vowel *a*, to which the composition may be sung, can scarcely be said to produce much effect on its own account; but then it makes no demand upon our attention; we are not obliged to listen to it; the music alone occupies our thoughts, and we are enabled to admire the beauty of the melody and the skill of the singer without troubling ourselves about the meaning of some nonsensical verses which the composer has taken as mere pegs to hang his notes upon. Of course we do not desire that the marriage of good music with good poetry shall not be in the highest degree encouraged: but it is obvious that we shall earn the thanks of all who are condemned to listen to what are called "drawing-room songs" by propounding a system which although thoroughly detrimental to the prospects of pretenders, will be unquestionably beneficial to those of artists. But innovators have of course a right to prove a valid reason for their reform; and before proceeding further with any details of our proposed plan, therefore, it will be interesting to glance at the reasons which have led to this lamentable state of things, and to endeavour to show how the manufacture of vocal music has degenerated into a mere trade.

When compositions were written for the love of art, instead of the love of gain, they appealed only to those few who, desirous of entering into the feelings of the author, duly fitted themselves for the task by an intellectual course of study. Fashion, however, which invariably degrades everything high and noble, gradually stept in and declared that every lady should "learn music," whether she possessed any aptitude for the subject or not. Then what was before an art became an accomplishment, and "music" was henceforth an item duly inserted in the prospectuses of boarding-schools. Pianofortes were as necessary in drawing-rooms as chairs and tables, and to ask the female members of a family whether they could play and sing was considered as great an insult as to enquire whether they could read and write. As it could scarcely be expected that pupils could now fit themselves for the music, it of course followed that the music must be fitted for the pupils; and compositions, both vocal and instrumental, were speedily written for the purpose of artfully concealing defects, so that great results could be achieved by the expenditure of a small amount of labour. In pianoforte music the right hand was trained (if training it could be called) at the expense of the left; so that in time the former obtained an undisputed sway, whilst the latter attended it at a respectful distance: sometimes indeed when its master was disporting itself over the key-board, the left hand was permitted to hum a little melody by itself; but if it interfered with its superior, or dared to set up on its own account, its tyrant would come down upon it at once and teach it to know its place. Vocal works, as a matter of course, underwent the same deteriorating change. Instead of expressing words by the aid of music, composers began to express their music by the aid of words. Mere tyros, presuming upon the definition given in instruction-books that "melody is a succession of single sounds," wrote down a number of vapid phrases, and galvanized them into an ephemeral existence by uniting them with verses which although utterly destitute of poetry, were skilfully constructed to effect that "touch of nature" which should make a whole audience "kin." Thus weak music and weak poetry became so strong when linked together that copies of works framed upon this model could hardly be printed fast enough to supply the public demand; and the announcement that "My mother's locket," or "Where is little sister gone?" would be sung at Manchester on one evening and at Leeds on the next was a proof that the titles alone were certain to ensure a sufficient number of sympathising listeners to demand an encore, especially when backed up by that powerful compact between vocalist and publisher known as the "Royalty system." Those who read the lives of the great composers, and see in their letters with what earnestness, and even devotion, they regard their art, cannot but feel surprise at the manner in which the mere song-makers approach their task, and with what a small amount of misgiving they launch their productions upon the world. When Beethoven forwarded a copy of his song, "Adelaide," to Matthison, he accompanied it with these words; "Indeed even now I send you 'Adelaide' with a feeling of timidity. You know yourself what changes the lapse of some years brings forth in an artist who continues to make progress; the greater the advances we make in art, the less are we satisfied with our works of an earlier date. My most ardent wish will be fulfilled if you are not dissatisfied with the manner in which I have set your heavenly 'Adelaide' to music, and are incited by it soon to compose a similar poem; and if you do not consider my request too indiscreet, I would ask you to send it to me forthwith, that I may exert all my energies to approach your lovely poetry in merit." Verily the "timidity" of great men contrasts strangely with the "confidence" of the small.

Having endeavoured to trace the causes which have gradually produced the decline of pure vocal works, we will now see how simple is the process employed in the manufacture of the compositions which have replaced them. In the first place, those subjects appealing to the domestic feelings are divided into several classes. The particular articles cherished by dear relatives, such as spectacles, arm-chairs, and books, afford excellent themes for vocal effusions. Here it is not found necessary to say very much about the objects themselves, the recurrence of the title of the song at the end of each verse being considered sufficient to produce the intended effect. For instance, "My father's easy-chair" is not peculiarly suggestive abstractedly, but by the time it has been heard eight or ten times it begins to assume a vast importance; and it is a question whether this unpretending piece of furniture will not draw tears from many listeners long before the conclusion of the song. The melody must of necessity be exceedingly simple, and the accompaniment such as even a child can play, the last verse being of course "più lento" to express more intensely the gradually fading powers of the occupant of the chair: indeed this portion of the song is usually overladen with marks indicative of intense emotion, on the principle adopted by the clergyman, who being somewhat young in his vocation, in various pathetic parts of his sermon was found to have written "cry here." Then we have a very large number of songs about "mother," a personage who acts as a sort of "Mrs. Harris" in the world of vocal music, being always dragged in as a foil to the principal character of the piece. "Mother, ne'er upbraid me," "Mother, don't look sad," "Mother, I'll forget him," "My eyes are dim with weeping, Mother," "He's sailing on the deep, my Mother," may be accepted as fair specimens of the manner in which this overworked relative is "sung at," as they say on the operatic stage, and who very kindly holds her tongue, in order that the song may not degenerate into a duet. But the domestic sympathies are, as a rule, most awakened by morbidly melancholy subjects; and this fact

song-writers are so well aware of that where one composition is published relating to life, at least twenty are published relating to death: indeed so much have such songs increased of late years that, were we not thoroughly acquainted with the motive which stimulates their production, we might imagine them to be intended by their authors as wholesome sermons on the vanity of earthly joys, especially written to be preached in gaily lighted drawing-rooms, as seriously disposed persons distribute moral tracts in the midst of the excitement of fairs and races. Everybody accustomed to listen to these miserable effusions is now thoroughly aware that a child who has "gone to sleep" is one who has died; and of course the decease of this loved one is made additionally painful by various allusions to its beauty and attractiveness whilst living. The pathos is manufactured by different methods. Sometimes the child is lying at an open window, where the sun is streaming in, the air laden with the odour of innumerable flowers, proclaiming the evenings of early summer, and a robin is perhaps perched upon the bough of a tree close by. The parent watching over the invalid is told not to mourn when it's "gone;" and in the final verse the angels (the accompaniment of course in *arpeggio*) are introduced with an audacity on the part both of the poet and composer which, were it worthy of criticism, should be pronounced simply blasphemous. Sometimes, too, a mother is watching by the side of her slumbering child, whose father is said to be "looking down" upon it; or he is out on the sea, when, amidst the howling of the wind and the roaring of the thunder, a moan makes itself heard, and the minor key prepares the audience for the discovery of his body lying stretched upon the beach. Of course it need scarcely be said that the composer has but a slight task in setting all this to music; for, bad as the verses of these songs usually are, they tell their own tale; and although real artists may involuntarily recoil from such obvious methods of producing an effect, like a commonplace "sensation" scene in a melo-drama, the result with the majority may be calculated to a certainty. Love-songs are of course plentiful enough; but the morbid sentimentality of these productions entirely divests them of any attraction to those imbued with the spirit of real poetry. A lover, for instance, will long to be a flower, a bird, a butterfly—anything in fact but what nature has made him—or, with a bashful reverence for the object of his passion, he will "gaze upon her marble brow," or, "watch her tiny fingers play," or pursue some other idiotic method of convincing himself of the intensity of his affection. But when the hero of a song has been thoroughly jilted by his mistress, he invariably turns out the meekest creature in the world. He'll sneak into a village church to see her married to another; he'll place himself under her window, and addressing himself to her shadow on the blind, pray that her lot may be happy; or he will breathe out his forgiveness on a battle-field, "'midst the clang of warlike strife": in any case, he will take the utmost interest in her future welfare, and entirely repudiate the idea of the fine old poet, Wither, who not only says

> "If she be not made for me
> What care I for whom she be,"

but backs up this shameful expression of apathy on the subject by verses which thoroughly prove that he is in earnest. There are arch little songs, too, especially intended, like the mottoes in crackers, to promote flirtation in drawing-rooms, and usually containing about the same amount of literary merit. Such titles as "I'm told I'm very pretty," "Just look in as you pass, Robin," "Never mind what somebody said," will sufficiently show the kind of production to which we allude, the aim of the author of course being to provide an article which can be sung by young ladies with the requisite amount of coquetry, without positively overstepping the line which separates it from impudence. Then songs which are written upon current events are as numerous as the events themselves. During a war we have the leave-takings of lovers who are ordered off at a moment's notice into the thick of the fight; mothers bewail the absence of their sons, who are preserving the honour of their country in a "far-off land"; and young wives become widows in the third verse, according to the rule we have already mentioned, that misery, in vocal music, pays better than happiness. The recent burst of loyalty in connection with the recovery of the Prince of Wales would be something to gladden the hearts of the advocates of a monarchy, were we not convinced, from experience, that a burst of anything else called for by the times would be equally enthusiastic and equally widely spread. We have heard, from good authority, that several of these compositions were actually forwarded to his Royal Highness, but presume that he was then so far convalescent that there could be no danger of a relapse. It will be necessary also to allude to the so-called "comic-songs," sung by the "great" and "inimitable" gentlemen whose portraits are to be seen on the title-pages, in costumes of all the colours of the rainbow. There is certainly very little originality about the tunes of any of these works; but many of them are catching, and have in them the elements of popularity. The words, however, seem as a rule to have been written to test the experiment how far the common sense of an audience can be insulted with impunity. Perhaps, however, the listener, being usually provided with refreshments, this fact may be presumed upon; and as a man may always make a fool of himself in an after-dinner speech, he may, we suppose, make an idiot of himself in an after-supper song. At all events, there can be no doubt that a constant supply of these productions is now kept up; for a recent advertisement of the "Great Vance's" new songs informs us that "The girl what I calls mine," and "Glitter," will rival his celebrated "Old Brown's daughter," and "Afternoon Crawl."

Many more instances might be given of the method adopted in the manufacture of the vocal music of the day; but enough has we think been said to justify us in proposing the reform which we mentioned at the commencement of our article. "Songs without words" would indeed be a severe test for fashionable composers; for as we have already hinted, they must challenge criticism as musicians, and not as mere arrangers of gushing or pathetic passages to express such conventional domestic sentiment as we have been describing. It is true that many worthy individuals would thus be thrown out of employment; but it would be the duty as well as the pleasure of the real lovers of music to help towards granting them a pension for life: indeed a College might even be founded by subscription where they should be well taken care of; and as a gentle punishment for their past offences to society, be condemned to listen to the songs they have inflicted upon others for the rest of their lives.

Since writing the above, we perceive that M. Gounod (who has latterly introduced so many startling innovations in the art) has partially initiated the very system we have advocated, at the Albert Hall. Curious indeed that two persons should almost simultaneously hit upon the same idea. His method of carrying it out, however, does not exactly agree with our own, for his vocalists sing with closed lips, the effect of which is extremely novel. Of course as the mouth is shut, the voice comes through the nose, a method which will involve an entirely new system of teaching, and save the trouble of compelling vocal pupils to study the articulation of words. Our notion of solfaing the songs and choruses might, however, we think, be occasionally used for variety, more especially as in pronouncing syllables the voice would be produced more freely. But we by no means desire to patent our invention; and should suggest that a conference be held on the subject, if possible at the Albert Hall, a building especially constructed to further the progress of art in this country. Here not only these novel propositions would receive the sanction and patronage of Royalty and fashion, but a thousand choristers are ready at any moment to do the bidding of their chief, without regard to their own feelings, and this is a great thing in a land where conservative notions in music are so pertinaciously clung to.

CRYSTAL PALACE.

During the past month we have had not only operas in English but an English opera at this establishment, Mr. G. A. Macfarren's "Robin Hood" (originally produced at Her Majesty's Theatre nearly twelve years ago) having been placed on the stage, with Miss Blanche Cole, Miss Palmer, Messrs. Nordblom, H. Corri, E. Connell, Marler, Tempest, and Cotte in the principal characters, a cast perhaps as strong as could be procured under the circumstances. All the music told with excellent effect upon the audience; and the applause proved that a few more experiments in this

direction might be of greater benefit to the management than a perseverance in the system of performing those Italian works which are nightly presented by the greatest vocal artists at our two lyrical establishments. May we not now take courage to suggest that Mr. Macfarren's two charming operettas, "Jessy Lea" and "The Soldier's Legacy," should have a chance of being heard once more? All who remember these works at the Gallery of Illustration would be delighted to recall their many beauties, and strangers to the music would we are certain feel grateful for the opportunity of becoming acquainted with it.

HER MAJESTY'S OPERA.

Madlle. Christine Nilsson, who made her first appearance since her return from America as the heroine in "La Traviata," has attracted numerous audiences at this establishment during the past month, her *Margherita*, in Gounod's "Faust," being unquestionably her most effective impersonation, although perhaps a certain amount of frigidity, which admirers of Goethe can scarcely associate with the poet's ideal peasant girl, is still observable. Signor Campanini has thoroughly established himself as the greatest operatic tenor of the day, his *Manrico*, in "Il Trovatore," having excited the most enthusiastic applause of the audience throughout; and mention must also be made of the rapid advances in public estimation achieved by Signor Rota, who, as the *Conte di Luna*, in "Il Trovatore," and *Mephistopheles*, in "Faust," proved himself a conscientious and highly valuable artist. Of Madlle. Carlotta Grossi, who made her *début* as *Marguerite de Valois*, in "Les Huguenots," we may also speak in terms of high praise. She has a fine voice, of extensive compass, and in the florid music of the second act made a favourable impression upon her audience, which we trust will be confirmed by her future performances.

The production of Cherubini's Opera, "Les Deux Journées," under the title of "Le Due Giornate," again exemplified the fact that, in spite of the much vaunted increase of love for good music amongst the people, the lessee of a lyrical establishment must seek success through singers, and not through composers; for although it was well known that this Opera contains some of Cherubini's best writing, there is but little individual display for the vocalists, and the consequence was that the house was half empty. It must be presumed, however, that those who did come were attracted by legitimate means, and rich indeed must have been their reward. Of course the necessity of translating the French words, which inspired the composer, into Italian, had a serious effect upon the success of the work; but Fashion has decreed that this soft southern language is the only one suitable for ladies and gentlemen to listen to at the Opera, and the few dissentients from this theory must therefore patiently wait their time. "Les Deux Journées" (we prefer to call it by its true name) is not written for the many, and therefore can it never become popular until the many can appreciate true art. To linger upon the excessive beauties of the Opera would be here impossible; it must suffice to say that it is essentially dramatic throughout; and that nothing is laid out to produce effect wherever it would interfere with the symmetry of the general design. The concerted pieces are so solid and masterly in construction as to fall strangely upon the ear accustomed to the *ad captandum* style of the modern Italian school; and the solos, although demanding the highest powers of vocalization, are not such as operatic "stars" would revel in. The plot, turning upon the devices employed by a Water-carrier to aid the escape of a proscribed nobleman and his wife, is extremely simple, but well suited for music; and although the translation of the *libretto* has divested it of much of the vitality existing in the original version, it is full of interest. Madlle. Titiens was excellent in the important character of *Constance*, singing the whole of the music assigned to her with a true appreciation of its worth, and Madlle. Marie Roze, in the small part of *Marceline*, was also thoroughly efficient. Signor Agnesi gave a very satisfactory version of *Michael* (the Water-carrier) one of the great merits of his performance being the truthful manner in which he identified himself with the character, never allowing his part to become obtrusive in the scenes where others were as intimately concerned with the action of the story. Signor Vizzani would have been more effective had he sung better in tune; but for Signor Foli (first officer) and Signor Zoboli (the father of *Michael*) we have nothing but praise. The recitatives, written by Sir Michael Costa, the accompaniments cleverly founded upon Cherubini's own themes, were excellent. The overture and rich orchestration throughout the Opera came out admirably; but we wish that the instruments, when accompanying voices, could be held a little more in subjection.

ROYAL ITALIAN OPERA.

The revival of "Der Freischütz," at this establishment must be noticed for two reasons. In the first place, Madame Pauline Lucca achieved a success in the trying part of *Agata*, which will materially add to her already high reputation; for even her warmest admirers had, we think, scarcely given her credit for the possession of so much vocal and dramatic power as she manifested throughout the Opera, the great *scena*, known to the concert-going public as "Softly sighs," especially, eliciting a perfect storm of applause. In the second place, the interpolation of a dance to the music of Weber's "Invitation à la Valse," after the *entr'acte*, introducing the melody of the Huntsmen's chorus, is an innovation which cannot be tolerated. We know that vocalists will drag an air from one Opera into another, or that they will substitute a flimsy waltz tune for the *finale* which the composer has written; but if in addition to these artistic crimes, a pianoforte piece is to be scored and danced to by the *corps de ballet*, we may probably in time have a *buffo* song introduced as a relief to the serious portions of a work; and in the interest of pure art, therefore, such practices cannot be too strongly condemned.

Prince Poniatowski's new Opera "Gelmina," produced on the 4th ult., proved how thoroughly a failure can be made to appear like a success. Applause was plentiful, the stage was strewn with *bouquets*, vocalists and composer were constantly summoned before the curtain, and yet at the conclusion everybody knew that the work could scarcely keep the stage for even a few weeks. In truth the music has hardly a redeeming point, for the melodious portions are vulgar, and those intended to be intensely dramatic are simply heavy. The instrumentation is just that which the "arranger" to a theatre would write down to order, caring little for fame, and content if he had done his work satisfactorily. There is no overture; but after the curtain has risen, we have a long introduction in which the commonest effects are introduced, intended, we presume, to represent the dawn of day. Feeble as it is, the first act is unquestionably the best, for there is a coquettish little song, given to perfection by Madame Patti, which was enthusiastically redemanded, and the heavy business not having commenced, the composer is, we think, heard at his best. The dreariness accumulates as the Opera advances, and where the hero goes mad, not even the excellent singing of Signor Naudin could awaken anything like interest in the music. The series of tragic incidents, culminating in the death of *Gelmina*, by the hands of her lover (who is so insane as to stab her in mistake for the libertine *Adriano*), would scarcely perhaps inspire a greater man than the composer of this work with any high or noble thoughts, but an artist must be judged by his choice of subject as well as by his treatment of it; and there can be no doubt that long before the curtain fell, the patience of the audience was fairly exhausted. It would be almost impossible to render adequate justice to the magnificent singing and acting of Madame Patti. As the volatile and thoughtless peasant girl in the first act, and as the victim of the persecution of the Count in the later portion of the Opera, she was equally great, her vocalisation being perhaps more absolutely perfect than ever. If, indeed, her character had been more prominent, or the others less so, it is possible that the work might live, in spite of its obvious weakness, but the music of *Adriano*, *Frate Giovanni*, *Matteo* and *Silvio*, although all these parts were finely sung by Signori Cotogni, Bagagiolo, Tagliafico, and Naudin, effectively marred the efforts of Madame Patti, and the result could not be difficult to predict before the Opera was half over. We know nothing of Prince Poniatowski. We hear that he is a near relation of the last King of Poland, and that he is now an exile in London employing himself in giving lessons in music. If his lessons are worth anything, we heartily wish him success; but when he comes before the public as a composer of a grand Opera he invades a domain of art into which, unfortunately, too many pretenders have already straggled, and he must not be surprised therefore if he is firmly but courteously reminded that he is a trespasser. Beyond the production of this new Opera, we have but little to notice at this establishment during the past month. A word of welcome, however, must be accorded to Madame Parepa-Rosa, who, although not announced in the prospectus of the season, has appeared as *Donna Anna*, in "Don Giovanni," and shown us how the exquisite music

assigned to that character should be sung. During her long absence in the United States she seems to have gained in all the powers requisite for a great lyric artist; and supposing a National Opera to be at all possible in this country her aid in the cause would be invaluable.

PHILHARMONIC SOCIETY.

THE fifth concert of the season was given on the 27th May, the principal orchestral works being Haydn's melodious Symphony, in C minor (No. 5 of the set written for Salomon), and Schumann's Symphony, in C, which, despite peculiarities inherent to the manner of its composer, contains so many attractive qualities as to make its performance welcome, at least to a large majority of the audience. An interesting feature in the concert was Mr. W. G. Cusins's pianoforte Concerto, in A minor, which was so finely played by Madame Goddard as to make us regret that it was the last time she would be heard before her return from America. This work, which was first performed by its composer about six years ago, is more than promising: it is full of good, solid writing, the Romanza, especially, eliciting deserved applause, not only for the winning nature of its subject, but for the artistic manner in which it is treated, and the extreme excellence of the orchestration with which it is accompanied. Mr. Santley experienced a most enthusiastic reception, and gave Handel's air "Revenge! Timotheus cries," with fine effect, Madlle. Marimon also delighting the lovers of pure vocalisation by her rendering of the Cavatina, "Come per me sereno," from "La Sonnambula." At the sixth concert, on the 10th ult., a novelty in the programme was the Concerto of Liszt, in E flat (No. 1), which was interpreted by the Danish pianist, Mr. Frits Hartvigson, in a style thoroughly sympathetic with the character of the music. Nothing better could have been selected to bring out, by comparison, the wondrous beauty of form and colour in Beethoven's Pastoral Symphony and Mozart's "Jupiter," than the eccentric work of the Abbé Liszt, and so indeed thought the audience, for seldom have these compositions been received with warmer demonstrations of approval, and rarely have they been interpreted with more care and finish. Benedict's MS. overture to the "Tempest" (which pleased so much that the composer was called for), and Cherubini's "Faniska" overture were the other orchestral pieces. Madlle. Colombo supplied the place of Madlle. Marie Roze (who was indisposed), and Signor Vizzani sang his best, although he sang badly; but the grand works contained in the instrumental programme might have crushed even more competent vocalists. Mr. W. G. Cusins conducted with his accustomed judgment, and has a right to be congratulated on the successful manner in which the two Symphonies were rendered.

MR. HENRY HOLMES'S concert, which took place on the 22nd May, at the Hanover Square Rooms, attracted a large number of lovers of chamber-music; and although perhaps it may be mentioned, as a slight objection, that the programme contained too many of the concert-giver's own compositions, there were also several others of the highest interest. Beethoven's Sonata, in D major (No. 1, Op. 12), for pianoforte and violin (played to perfection by Miss Agnes Zimmermann and Mr. Holmes), Bach's Concerto, in C minor, for two pianofortes, with string quartet accompaniment (equally well rendered by Miss Agnes Zimmermann and M. Alexander Billet), and Brahm's Sestet, in B flat (Op. 18), for two violins, two violas, and two violoncellos, elicited warm and deserved applause. Mr. Holmes's performance was as usual an important feature in the selection, a Nocturne by Alfred Holmes, being especially admired. The *bénéficiare* was assisted in the instrumental department, in addition to the pianists already named, by Messrs. Folkes (violin), Burnett and W. H. Hann (violas), and Ould and Signor Pezze (violoncellos). We must also mention that Mr. Silas performed with much effect two pianoforte solos; and some graceful songs by Mr. Henry Holmes were contributed by Miss Ellen Horne, Miss Edith Wynne, and Miss Marion Severn.

AT the third concert of the Welsh Choral Union on the 3rd ult., Handel's "Acis and Galatea" was performed, the solo parts being sustained by Miss Annie Edmonds, Madame Rebecca Jewell, Mr. W. H. Cummings, and Mr. Lewis Thomas. The choir in the trying choruses of the *Serenata* was severely tested; but on the whole the members have a right to congratulate themselves upon the result. During the evening solos were most successfully given by Mr. Brinley Richards (pianoforte), and Mr. John Thomas (harp); and mention must be made of an effective part-song by the conductor (Mr. John Thomas) called "The Corsair." Miss Edith Wynne was unfortunately prevented by indisposition from appearing.

A MUSICAL performance of the pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 14th ult., under the able direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools. The chair was to have been occupied on the occasion by Robert R. Torrens, Esq., M.P., but he was unfortunately called away to a morning sitting at the House of Commons. The programme was, as usual, most carefully selected, several pieces from "St. Paul" being contained in the first part; and the second comprising two pianoforte solos, part-songs, &c. The concert was well attended.

THE Loan Exhibition of Ancient Musical Instruments, recently opened at the South Kensington Museum, is one of extreme interest. Here are displayed to view stringed instruments of great value, including several Cremona violins from the Gillott collection; but as one of these is so like another to the general public, there can be little doubt that popular curiosity will be chiefly awakened by the excellent specimens of virginals, harpsichords, spinets, harps, antique organs, sackbuts, &c., which everybody has read about, but few have seen. Amongst the less civilized may be mentioned the war-drum of the King of Ashanti, and many rude stringed instruments from Japan, China, Otaheite and New Zealand. The Queen, the Duke of Edinburgh, the Duke of Cambridge, and Lord Warwick are amongst the contributors to this collection; and the careful manner in which the objects are catalogued materially adds to the attraction of the exhibition.

MISS MACLEAN, a pupil of Sir W. Sterndale Bennett, gave a concert on the 30th May, at the Hanover Square Rooms, before a large audience. We have already expressed a favourable opinion upon Miss Maclean's talents as an exponent of the highest classical music, on the occasion of a private gathering of her friends some months ago; and our predictions of her success in the concert-room were fully realised on her first appearance in public. Her playing, especially in Beethoven's Sonata, No. 3, Op. 2, and in one of Chopin's solos, was marked by much grace, refinement and executive power, the last named piece being unanimously encored. Sir Sterndale Bennett's Chamber Trio, in A, was also included in the programme, the excessive beauties of which were admirably displayed by the concert-giver, Herr Straus, and Mr. Horatio Chipp. The vocalists were Miss Banks, Miss Chipp, Madame Sauerbrey, Mr. W. H. Cummings, Mr. Lewis Thomas, and Mr. Maybrick. Mr. F. Stanislaus and Mr. Walter Fitton were the conductors. The profits of the concert are to be given to the Royal Scottish Hospital.

THE "Infant Pianistes," Agnes and Violet Molyneux, ("aged seven and nine") gave a concert at St. George's Hall on the 18th ult., when their powers were tested in music by no means suited to cultivate either their executive or intellectual progress in the art. A showy duet for two pianofortes, on subjects from "L'Elisir d'Amore," and a solo Fantasia from "Fra Diavolo" were played with much fluency; and having no music before them, their facility of performing from memory increased the applause which was plentifully showered upon them: indeed their success was so decided that if little heads can be turned by the clapping of hands and the throwing of *bouquets*, these children may be considered spoiled for anything better than they can now exhibit with their tiny fingers and unripe taste. For ourselves, we would infinitely prefer to have seen them playing in an open field under the sunlight, than in a close hall under the gaslight; but if their talents are to be turned to account in public, we should recommend that their fingers be strengthened by a vigorous practice of exercises, and their mind trained by a careful study of those works which shadow forth the forms of the highest style of classical writing.

MR. CHARLES GARDNER'S annual morning concert was given at the Hanover Square Rooms on the 8th ult., when a very excellent programme was provided. The feature of the concert was of course the *bénéficiare*'s pianoforte performance, which was listened to with much interest by a thoroughly appreciative audience. His variety of style was well tested in Field's Rondo, in E (known as "12 o'clock"), a Minuet and Toccata by Sir W. Sterndale Bennett, and two pieces by Stephen Heller, all of which elicited warm and deserved applause. He was ably assisted in the instrumental depart-

ment by Mr. H. Holmes (violin), M. Zerbini (viola), M. Paque (violoncello), and Mr. Richard Blagrove (concertina). Miss Robertine Henderson (who is too seldom heard in the concert-room) gave with unaffected expression a new song by Mr. Charles Gardner, called "As it fell upon a day," and was much applauded in another novelty by M. Gounod, entitled "Shadows of the evening hours." Two songs by the concert-giver were also contributed by Mr. W. H. Cummings. The other vocalists were Miss Alice Fairman and Madlle. Anna Regan. We must not omit to mention the performance of an effective and well written Quintet (for violin, concertina, viola, violoncello, and pianoforte) by Mr. Silas, and Walter Macfarren's Two Romances, excellently played by Mr. H. Holmes.

The members of the City Vocal Union gave their third concert on Monday evening the 27th May, at the room in Friar-street, under the conduct of Mr. George Wells. The programme comprised both sacred and secular music. A quartett, "Spring is coming," composed by Mr. T. M. Clark, the accompanist to the Society, met with a very good reception. The honour of a double encore was awarded to Messrs. Morgan, Lewsey, and Hewson for their capital rendering of the glee, "Dame Durden," and Messrs. Rowe and Hewson gained much applause for their solos. The concert was, on the whole, a decided success, and furnished ample evidence of the progress made by the choir.

An organ recital and sacred concert was given at S. Andrew's Church, Shepherd's Bush, in aid of the Organ Fund, on the 30th May. Mr. Hardinge, late of Exeter Cathedral, presided at the organ and was assisted by Miss Ellen Glanville, Miss Adam, Miss E. Blanche, Messrs. H. Peel, Hewitt, W. H. Smith, and Spittle. Mr. Hardinge gave Mozart's march from "Die Zauberflöte," Handel's Concerto in F, Introduction and Fugue (J. S. Bach), and movement, in G minor (Spohr), all with much taste and effect. Miss Ellen Glanville was very successful in "With verdure clad," "Let the bright Seraphim," and "Jerusalem." Miss Blanche (a good contralto) sang "O rest in the Lord," and "The Evening Prayer" (Eli), with good expression, and Mr. Hewitt's "Total eclipse" was much admired. Mr. W. H. Smith, to whom the arrangements of the concert are due, gave with excellent effect "Comfort ye" and "Every valley," "Waft her angels" and "In native worth," and Mr. Spittle contributed the songs "Arm, arm, ye brave," and "Why do the nations."

The concert of Mr. Brinley Richards, which took place at the Hanover Square Rooms on the 13th ult, attracted a large and fashionable audience. The programme contained, as usual, a large proportion of music, either of Welsh origin or in some manner connected with the Principality, and also a number of compositions by the concert-giver. Mr. Richards's pianoforte solos were Beethoven's Sonata in A flat (Op. 26); Sir Sterndale Bennett's graceful little sketch, "The Lake," Handel's "Gigue," in F sharp minor (the subject of which is almost identical with the Welsh air "The rising of the sun."), Mendelssohn's Lied in A (usually known as the "Hunting song"), and three of his own pieces "Andante Pastorale," "Tarantella," and the "Recollections of Wales," in all of which he exhibited his usual musicianlike feeling and fluency of execution. Amongst the concert-giver's vocal works, a part-song, "The bridal of the birds," given for the first time, and charmingly sung by some of the lady students of the Royal Academy of Music, achieved a well-merited success, and was repeated by general desire. This bright and effective little composition is destined, we believe, to obtain a wide popularity; and it is a pleasure to record that it thoroughly deserves it. The Welsh Choral Union lent valuable assistance in two choruses from John Thomas's collection, and also in the choral portions of Mr. Richards's songs, "In the hour of my distress" (most expressively sung by Miss Edith Wynne), "The Cambrian War Song" (finely delivered by Mr. Lewis Thomas), and "God bless the Prince of Wales" (in the solo part of which Miss Wynne created a marked impression); and at the conclusion of the concert joined the students of the Royal Academy of Music in the National Anthem. The solo vocalists, in addition to those already named, were Miss Annie Edmonds, Miss Marion Severn, and Mr. Vernon Rigby. Mr. John Thomas played in excellent style Parish Alvars's harp solo, "Danse des Fées," and also performed (with Mr. Richards) his duet, for harp and pianoforte, "Scenes of Childhood." The conductors were Signor Randegger, Mr. John Thomas, and Mr. H. R. Eyers.

The concert of the St. Paul's Choral Society (to promote the election of a candidate to the Royal Hospital for Incurables) was given on Thursday, the 6th ult., in Myddelton Hall, Islington. The performance commenced with Pinsuti's "Spring song," admirably rendered and much applauded, followed by "I heard a voice," by Mr. W. A. Howells, who in this and other performances throughout the evening evinced considerable talent. Two trios, "The Hawthorn in the glade," and "Le Sol," were well sung by Madame Marie Dolby, Mr. Howells and Mr. J. L. Wadmore, and encored. Madame Dolby was highly successful in Meyerbeer's "Roberto tu che adoro," and "If to thy heart I were as near," both being re-demanded. Mr. Wadmore was also warmly applauded in the aria "Sorgete," and Cavatina, "None can fly my law supreme." Two pianoforte solos "Andante and Rondo Capriccioso," and "The Nightingale and Zephyr," were given with much brilliancy by the conductor, Mr. Shinn. The part-songs by the Society, were received with marked approval, and the concert concluded with the National Anthem.

A new Operetta, composed by Mr. N. Mori, entitled "Patty, or the Shipwright's Love," was performed at the Bijou Theatre, Bayswater, on Thursday, the 6th ult. Miss Grace Delafield, sustained the principal character of *Patty*, with much success, and the other parts were well represented by Miss Fane, Messrs. Gordon, Powell, Morgan, and Gill. The chorus, selected chiefly from the members of the Greville Choral Society (under the conductorship of Mr. E. Sharp), added considerably to the effect of the Opera. Miss Frost (piano), and Mr. Birch (harmonium) accompanied with much skill.

On Tuesday, the 18th ult., the Royal Osborne Good Templar Handbell Ringers gave a very clever performance at the Wesleyan Chapel, Church Street, Spitalfields. The "Westminster Chimes," March from "Norma," and "Village Bells" (introducing the well known tunes "Houghton" and "Spanish chant") called forth the warm applause of the audience. The Rev. R. Culley presided, and spoke in the highest terms of the talent of the ringers, especially complimenting their leader, Mr. Skingsley, upon the efficient manner in which the music had been performed. It transpired during the evening that three of the five campanologists have had the distinguished honour of ringing, by special command, before the Queen, at Osborne House, and they all are members of an order of Temperance workers called "Good Templars."

Miss Purdy gave her second annual morning concert at the Hanover Square Rooms on the 15th ult., when she was assisted in the vocal department by Madame Florence Lancia, Miss Banks, Messrs. Trelawney Cobham and Chaplin Henry, Signori Ciabatta and Caravoglia, and in the instrumental by Mr. H. Holmes (violin), M. Paque (violoncello) and Herr Ganz (pianoforte). Miss Purdy's songs were received with the warmest marks of approbation, and the concert was in every respect highly satisfactory. There was a numerous attendance. The accompanists were Signor Vera and Mr. Frank Braine.

The monthly private concert of the St. George's Glee Union, given on the 7th ult., at the Pimlico Rooms, was one of the most attractive of the season. The music of "Macbeth" was carefully rendered, Miss Horder and Mr. Thurley Beale sustaining the principal parts with much effect, and eliciting the warmest applause. Solos were also contributed by the above-mentioned vocalists, Miss Janet King, Miss Clara Burley, and Mr. Stringer, all of whom acquitted themselves with infinite credit. The madrigal, "Awake, sweet love," and "The Tar's Song," were well given, under the able conductorship of Mr. Garside; and Signor Ferraris played a Fantasia on the Melodium and Pianoforte, and Miss Shepherd a solo on the Pianoforte in excellent style. Mr. E. Paine's judicious accompaniments materially aided the success of the concert.

Mr. John Thomas gave a morning concert at the residence of the Marquis of Downshire, Belgrave Square, on the 20th ult., which attracted a large and fashionable audience. The harp performance of the concert-giver was of course the most interesting portion of the programme; and we need hardly say that all his solos—especially his four characteristic pieces and Welsh melodies—were played with that refinement and executive accuracy for which he has so long been eminent, and that he gave as much effect to Beethoven's "Moonlight Sonata" as any harpist could give to a pianoforte work. Selections from Mr. Thomas's clever dramatic Cantata, "Llewelyn" (the principal parts being sustained by Miss Edith Wynne, Mr. W. H. Cummings and Mr. Lewis Thomas), elicited warm applause. The concert was assisted by other celebrated vocalists, and

(violin), and Mr. W. G. Cusins (pianoforte), contributed solos with much success.

THE following letter, written to the *Times* newspaper, will, we are certain, call forth the sincerest sympathy from all our musical readers.

"SIR,—Travellers should, I think, be warned in the present state of the roads here, against taking a carriage from Zermatt to this place. A frightful accident occurred yesterday, when a small carriage, containing three persons was precipitated into a rocky torrent.

"As one of those unfortunate persons—I might almost say fortunate, in a merciful preservation from death—I venture to dictate these few lines to you while lying helpless here with an unset broken leg and other injuries.

I remain, Sir, your obedient servant,
H. S. OAKELEY, Prof. of Music, Univ., Edinburgh.
Grand Hotel, St. Nicolas, Zermatt Valley,
Switzerland, June 12th."

AT the approaching Norwich Festival an entirely new Cantata, called "Outward Bound," composed by Mr. G. A. Macfarren, the words by Mr. John Oxenford, will be produced. Arthur Sullivan's "Te Deum," composed for the Crystal Palace Thanksgiving Festival, and Sir Julius Benedict's Oratorio, "St. Peter," are also included in the programme.

MADLLE. CHRISTINE NILSSON'S morning concert, at St. James's Hall, on the 24th ult., was fully and fashionably attended. The songs given by Madlle. Nilsson were admirably calculated to display her voice and style, "Ah! fors' è lui" (from "La Traviata") and "Let the bright Seraphim" (with Mr. T. Harper's matchless trumpet *obbligato*) forming as good tests for the power of interpreting both secular and sacred music as could have been selected. A new Romance, composed by the Baroness Willy de Rothschild, and some highly characteristic Swedish melodies were also given by Madlle. Nilsson and received with the warmest applause. The other vocalists were Madame Patey, Signor Brignoli (who sang in consequence of the absence of Mr. Sims Reeves), and Mr. Santley. The instrumentalists were Madame Alice Mangold-Diehl (pianoforte), Madame Norman-Neruda (violin), and Mr. Charles Le Jeune (organ).

Reviews.

MACMILLAN AND CO.

Goethe and Mendelssohn (1821—1831). Translated, with additions, from the German of Dr. Karl Mendelssohn-Bartholdy, by M. E. von Glehn.

THE detached portions of Mendelssohn's career, written from time to time by his numerous admirers in the land of his birth, will we think form a more interesting biography of the composer than we should have possessed had the materials been collected for a single publication which should take its place in musical libraries as the "Life of Mendelssohn." The delightful letters from Italy and Switzerland, penned by the young and enthusiastic artist whilst the scenes which he describes were fresh upon his memory, the communications to various persons on subjects connected with music and musicians, afterwards generously given to the world by those who, seeing the interest excited by the previous volume, resolved that the valuable treasures which they alone possessed should be thrown open for public inspection, and the "Recollections" and "Reminiscences" contributed by friends whose intimacy with the composer was a sufficient guarantee of the truthfulness of their descriptions, comprise a collection which every student must prize in the highest degree; for in these works is exhibited the *personality* of an artist who exercised almost as potent a charm over those with whom he associated as he does over others who only know him through his music.

The volume now before us stands alone amongst the works connected with Mendelssohn already published, for we have here not only the boy-life of the composer, but a minute account of that happy time spent with Goethe, which had so much influence in deepening the future composer's love for all that was high and noble in art. "It is an episode of Weimar's golden days," writes Karl Mendelssohn in his Preface "old age and fame hand in hand with youth in its aspiring efforts; the aged poet fondling the curls of the little musician, and calling to him in playful and endearing accents "to make a little noise for him, and awaken the winged spirits that have so long lain slumbering." Deeply interesting is it to read of the glowing [illegible] Mendelssohn family as to the probable effect of the young Felix's interview with the great poet of Germany. "Just fancy" says his mother, writing to her sister-in-law, Henriette Mendelssohn, in Paris, "that the little wretch is to have the good luck of going to Weimar with Zelter for a short time. He wants to show him to Goethe, and is to take him there next week, after they have been to the exhibition of Schadow's picture of Luther at Wittenberg." Numerous, of course, were the instructions as to how the child was to behave in the presence of so important a personage. "Keep your wits about you," writes his father. Every time I write to you, my dear boy, I shall remind you to keep a strict watch over yourself; to sit properly and behave nicely, especially at dinner; to speak distinctly and suitably, and try as much as possible to express yourself to the point." Whether the effect of these parental directions vanished as the musician and poet became more intimately acquainted we cannot say; but certainly the details of his daily life during his stay with Goethe—especially where he is described as chasing the young ladies round the room, and blowing the curls of one of them with a pair of bellows—seem to prove that it was scarcely necessary for him to distress himself as to whether he was "sitting properly," or "behaving nicely," at dinner. Goethe's admiration of the gifted young musician amounted almost to a worship. "Every afternoon," says Felix, in a letter, "Goethe opens the Streicher piano with these words, 'I have not heard you at all to-day, so you must make a little noise for me.' Then he sits down by me, and when I have finished (generally improvising), I beg for a kiss, or else I take one." The poet cared but little for ordinary music; and it was evident that the fascination of Felix's performance was such as totally to unfit him for playing, which before his acquaintance with him he might at least have endured. In a letter to Zelter, he writes, "Say something nice to Felix from me, and also to his parents. Since your departure my piano remains dumb; a single attempt to awaken it almost turned out a failure." Perhaps no composer ever approached a subject with greater reverence than did Mendelssohn in setting Goethe's "Walpurgisnacht." On leaving Vienna he had begun to work at it, and it was finished during his Italian journey. Goethe was delighted on hearing that his young friend had undertaken what his master Zelter had attempted in vain; and no doubt the letter he wrote to Mendelssohn describing the principles upon which the poem is based, furnished the composer with additional proof of the interest he had awakened by his resolution to give a musical colouring to the work. One of the great charms of this book is that it makes us acquainted, for the first time, with Goethe's fondness for music. There is but little record of the poet's especial love for the science in any previous publication; but here we have his own words in proof of the delight he invariably experienced in listening to the interpretation of the finest compositions, at least under the fingers of Mendelssohn. Writing of Felix to Zelter, he says, "His coming did me a great deal of good, for my feelings about music are unchanged; I hear it with pleasure, interest, and reflection; I love its history, for who can understand any subject without thoroughly initiating himself into its history and progress?"

We can scarcely refrain from quoting more largely from this highly attractive volume; for even after the conclusion of that portion of it which relates to Goethe, we have some letters of Mendelssohn which will be read with the utmost pleasure, one of which, descriptive of a storm in the Bernese Oberland, is certainly the most graphic we have seen in any published collection. In an Appendix are several communications from the composer of later date, contributed by Madame Preusser, Sir William Sterndale Bennett, Mr. Macfarren, Mr. Novello, and others to whom they were addressed, many of which relate to matters of the utmost interest. The book is rendered additionally valuable by a frontispiece portrait of the composer in his twelfth year, and another representing the boy seated at the pianoforte, from a sketch taken about the year 1820.

NOVELLO, EWER AND CO.

A Service for the Holy Communion, in the key of B flat. By B. Agutter, Mus. B., of Exeter College, Oxford.

ALL those texts which, in the Book of Common Prayer, are ordered to be sung during the office of Holy Communion, and several which are not, are set to music in this fully comprehensive Service. Thus,—besides music for the *Kyrie*, the *Credo*, the *Sanctus*, and the *Gloria in excelsis*,—there is also a setting of the *Gloria Tibi*, the *Gratias*, and even the *Alleluia*; of the *Sursum Corda*; of the *Benedictus*;

of the *Agnus Dei*; and of the *Pater Noster*. The style of the whole is decidedly modern, but totally free from the extremely high colouring which disfigures some of the Church music of the present day. Even in the harmony to the Plain Song for the *Sursum Corda*, which is given in addition to an original setting of the text, there is no assumption of the antique, for, at the close, a second inversion of the subdominant chord precedes the final tonic as an appoggiatura,—one of the devices peculiar to later times,—and the entire character is as free as it is pure.

The expressive melody to the *Kyrie* is assigned to the soprano for the first three responses, is given to the tenor with a different harmony for the next three, and to all the choir in octaves with an independent organ part for the three following, and the original form is resumed for the tenth response, to be extended at the change of words.

In the *Credo*, the great difficulty is met with success, of giving a fair declamation of the text with considerable expression, and not repeating a word. Composers for the English Church are cruelly fettered in comparison with those who write for the Roman Service, in being for the most part precluded from the development of a musical idea, from the giving expansion to their thoughts, by the general requirement that the words be but once uttered; and he is indeed to be praised, who can represent the subject, and can frame a clear musical design, under this restriction. The matter to which are set forth the attributes of Our Lord, recurs pertinently at the description of the third person of the Trinity; by such artifices as this is music made to illustrate powerfully the text, reflecting one passage upon another, and thus enforcing both.

The *Sanctus* is set, according to the terms of the exhortation, which invite the communicants to join "with Angels and Archangels, and with all the company of heaven," in their everlasting song of praise, to a loud exulting strain. The choice is difficult between the reading thus implied if not demanded, and that which might better render the feelings of the people, chastened and softened as these must be by the ceremony and its mysteries. Mr. Agutter has made his selection upon high authority, and there are many occasions to which it will be the more appropriate.

On the contrary, he closes the *Benedictus* by setting the words "Hosanna in the highest" to be sung in a whisper. The text is an interpolation, for which, of course, the musician is irresponsible; but surely, if they require, who insert in this place the triumphant passage from St. Matthew's Gospel, a piece of subdued character, they should furnish the composer with words better suited to such treatment.

The best piece in the Service is, to our thinking, the *Agnus*. This is a soprano solo of some extent, interspersed with choral phrases to the "Miserere" and the "Dona." The melody is tender, and its expression is intensified at each repetition by skilful variety of accompaniment. Here, the softness of the music is as fitting to the sentiment of the words as it may be to the feelings of the auditory.

The Lord's Prayer is a mixture of chanting and rhythmical song, the latter beginning with the glorification. It is not now to discuss the propriety of such hybrid composition; if ever it be acceptable, the example before us claims to be well received.

This Service shows the church of St. Peter, Streatham, to be fortunate in its Præcentor and Organist, which offices are filled by the author; and Dr. Stainer is honoured in the dedication of so meritorious a work.

Just Judge of Heaven (Psalm 43). Set to music for contralto solo and chorus, by G. M. Garrett, Mus. D.

Dr. Garrett here presents us with an admirable specimen of musicianship. Had he done no more than this his professional reputation might have been enhanced and nothing more. Happily, however, he has done more—much more—and the musical public are gainers by the acquisition of a Cantata imbued with much charm of both melody and harmony. It would hardly be saying too much to state that what Mendelssohn's "Hear my prayer" is to the solo soprano, this Psalm is to the contralto—so thoroughly genial and beautiful is the music. Whilst compositions like these are adopted as a means of worship in our cathedrals, we need never fear that the work of development and reform, so lately and so vigorously begun, will terminate, until all music (whether it be old or new) *which is unworthy* shall have been utterly swept out of the Sanctuary.

God so loved the world. Anthem, by Hamilton Clarke.

There is much smooth writing in this work, and it does not lack variety. Mr. Clarke has chosen a by no means easy set of words. "Peradventure" is a long word and covers much musical ground without being as full of meaning as it is of letters. Setting aside the conventional mode of treating the word "die" by dropping voices to the bottom of the gamut, and the word "peace" by a sudden hush, this anthem will be found acceptable and useful. It is to be hoped that more will come from Mr. Clarke's pen, as it is certain he is quite able to choose a path for himself. Unless a ♯ be added to the A in the third bar of the bottom line of p. 6 in future editions, Mr. Clarke will incur the risk of finding from his biography in provincial anthem-books, that he was born in the fourteenth century.

And behold a Throne. Anthem, by Henry Lahee.

This anthem is in many respects meritorious, but perhaps hardly sets the words before its hearers in a suitable shape. The "Ter Sanctus" is surely too sublime an exclamation to be given out *con brio*. The theme selected for treatment *fugato* is ably worked out, and the pedal-point is highly effective.

The Nicene Creed. Set to music for four voices (chiefly in unison) with free organ accompaniment, by S. Percival.

This is remarkably good. The accent of the words is carefully managed, and their deep meaning clearly sketched in the outline of the modulations. The whole of it is simple, and it must be found generally useful where the Nicene Creed is chorally rendered.

The Nicene Creed. Set to music in an easy form (principally monotone), with a free organ accompaniment by Dr. Crowe.

This is even more easy than the one just noticed, but it does not lack interest, although the appearance of line after line of G only looks unpromising. It is a useful addition to this style of music.

The March of King David's Army; from the Oratorio, "David and Absalom." Arranged for the Pianoforte, with Chorus, by the composer, W. H. Longhurst.

Very excellent accounts of this Oratorio have come to us from the local papers; and if the March now under notice may be accepted as a fair specimen of the work, there can be little doubt that it is at least the composition of an earnest and thoughtful musician. Without perhaps striking us as thoroughly original, the principal theme is bold, melodious, and well harmonized; the second subject, with the holding notes, against the moving bass, being perhaps even more attractive. As a pianoforte piece this arrangement has a right to its place amongst the many Marches which have already found favour with the public. We should recommend the small notes to be played by all who can reach them; and where a chorus can be obtained, the addition of the vocal part will certainly be most desirable.

'Tis better not to know. Song. Written by Shirley Brooks. Composed by Frederic Clay.

This is a particularly attractive ballad, which tenor singers (especially those who can command the high A flat) will be glad to become acquainted with. The melody is extremely vocal, and the musicianlike accompaniments throughout will ensure it a warm welcome with a trained audience. The change of character in the pianoforte part at the commencement of the "più mosso," is an excellent point; and the final phrase, "'Tis better, darling, not to know," has a most effective musical setting. This song has already been sung several times by Mr. Sims Reeves with great success.

I Puritani (The Puritans). An Opera, in three acts; composed by Vincenzo Bellini. Edited and translated into English by Natalia Macfarren.

Whatever may be said of the artistic merits of the modern Italian school of opera, there can be little doubt that as long as vocalists rule the lyric stage, and audiences accept their unlimited power, whether for good or evil to the cause of music, the works of Bellini, Donizetti and their disciples will continue to maintain their popularity. "I Puritani" is essentially a singers' opera; and associated as it is with the best days of the exclusive establishment in the Haymarket, when the patronage of the artistocracy was the only one to be depended upon, it has not only kept its place upon the stage, but has alway been selected by vocalists as a fair test for their talents, and received by the listeners with perhaps even more favour than it deserves, in deference to the position it once held. The Editor tells us that there are various readings of some portions of this work in different editions, but that the present agrees with the score used in performance at the Italian Opera in London. This is of course as it should be; for it is in connection with the manner in which the opera is presented at our lyrical theatres that this edition will be invariably used; and all

who know the care with which this series has been prepared need scarcely be told that the present fully maintains the high character for accuracy, clearness of printing and stage directions which has distinguished its numerous predecessors. The translation is also extremely good, the well-known air with chorus, "Qui la voce," being a number we may especially instance as well deserving of commendation.

Wayside Sketches, for the Pianoforte, No. 3. Composed by Arthur O'Leary.

WE are glad to find that Mr. O'Leary continues these elegant little sketches, of which we have already made favourable mention. The one before us has a light, tripping melody in $\frac{3}{8}$ rhythm, the treatment of which is remarkably fanciful and delicate throughout. The second theme, in the subdominant, with the persistent key-note pedals, is extremely effective; and in the last page the return to the original subject, with the new figure in the bass, gives much variety to a piece which thoroughly fulfils its title. These pleasant little musical pictures are sufficiently diversified in character to make an attractive volume when a few more are added to the list.

Soleil couchant. Nocturne, pour le Piano. Par Thérèse Leupold.

MADAME LEUPOLD is already well known as a successful teacher, her pupils, both in solos and concerted music, having frequently proved before the public the result of the admirable training they have received; but, judging from the graceful little Nocturne before us, we see no reason why she should not also make a name as a composer. It is true that little is attempted in her piece, but what she has attempted is instinct with that elegance and refinement for the absence of which no display of scholastic knowledge can compensate. A melodious theme, in D flat major, is first given out, in chords, with the right hand, the left hand crossing it for a single note on the second of the bar, an effect which is preserved when the theme re-appears, after an interesting episode in the subdominant. We cordially commend this Nocturne to all who prefer expression to display; and assure Madame Leupold that we shall be glad to meet her again as a writer for the instrument of which she so able an instructress.

Reaper's Song. The words translated from the French of P. De Chazot, by H. W. Dulcken, Ph. D.

I love the splendour of the night. Song. Translated from the French of J. Chantepie by H. W. Dulcken, Ph. D.

The Old Year. Song. Written by H. W. Dulcken, Ph. D.

Sighs. Canzonette. The words translated from the French of P. De Chazot, by E. R.

Composed by J. Faure.

THE first of these songs in G major, has a simple and melodious subject, thoroughly suggestive of the green fields, the pastoral character being well preserved by a long key-note pedal, the D being pertinaciously held against the voice, both on the tonic and dominant harmonies. The second part, in E minor, with a staccato accompaniment, contrasts well with the opening; and, ending upon the dominant harmony, the return to the original theme comes with excellent effect. Very little is aimed at in this composition, beyond the due expression of some very unpretending words; but it is the song of one who thoroughly understands the voice and its requirements. "I love the splendour of the night" commences after a few bars of symphony, with [illegible] accompaniment, the voice-part being played with [illegible]. Some highly effective modulations (with a [illegible] in the figure of the accompaniment), concluding [illegible] the dominant of the original key, leads us to a beautiful [illegible]ce, upon the words "But sweeter far the light shall be," [illegible]rd of each verse being followed by the characteristic [illegible] "Year" is [illegible] of A major and F [illegible] bells being skilfully in[illegible] accompaniment. An unexpected [illegible] is close on the dominant of A min[illegible] and [illegible]. Sacred [illegible] us thou'll be," and the mo[illegible] note triad by the voice, whilst the original subject is played [illegible] are points of much interest, and show the possession of original thought on the part of the composer, who although one of the most accomplished vocalists on the lyric stage amply proves that he must have found time to study with attention the principles of composition. The *Canzonet*, "Sighs," is a remarkably quaint little vocal piece, a peculiar effect being gained by the symphony being in D major, $\frac{6}{8}$ rhythm, and the voice-part in D minor, $\frac{3}{4}$ rhythm, the last note of the melody (the 5th of the chord) being made to belong to the major triad which commences the symphony between the verses. A vocalist who can sympathise with the composer in this song may confidently rely upon its success with a mixed audience; for although by no means what is termed "popular" in character, its melodiousness must at least be felt by the most impassive listener.

She whispered soft "I will." Song. Written and composed by Alfred B. Allen.

THE title of this song would lead most people to imagine that the lady's assent, which she "whispered soft," was breathed confidentially into her lover's ears *before* the marriage ceremony was even talked of; and disappointment will, we think, be felt when it is found that the composition relates only to a wedding, and that the two words are consequently spoken as a legal necessity, the matter of fact nature of which is sufficiently proved by the reply of a country bridegroom who, on being asked by the clergyman if he would have this woman for his "wedded wife," said he certainly shouldn't have taken the trouble to come all that distance if such had not been his intention. But although this must destroy much of the romantic interest which may be anticipated by a casual reader of the title-page, the song will please those who love to linger over the details of weddings in "high life;" for the affair takes place in a "grand old Gothic church," a Dean officiates at the ceremony, the bride enters leaning upon the "old Count's arm," and everything is perfectly right and proper, including the music, with the exception of two consecutive fifths between the melody and bass, which accompany the bride "down the aisle," and a peculiar succession of bare fourths in the symphony (2nd bar) which is repeated, as if the composer liked it.

The Rover. Song. Words and music by Frederic Penna.

HERE again the composer supplies his own poetry; and if therefore Mr. Penna, who is himself a singer, should find the words "Hither, thither" somewhat unvocal, when kept on for two bars of eight quavers each, he has only himself to blame for it. The melody, however, is bold and free, such as a real "rover" would revel in; and amateur drawing-room representatives will, we doubt not, delight in declaring themselves "free as the day" to the appropriate music here supplied them. The song is well accompanied, and may take its place amongst the few vocal pieces especially written for male singers.

RUDALL, ROSE, CARTE AND CO.

Journal of the London Society of Amateur Flute Players. No. 8.

THOSE amateurs of the flute who know not of the existence of this journal should at once possess themselves of a copy, for we promise them that its contents are of the highest order. We have already reviewed an excellent Sonata by Mr. G. A. Macfarren, which was printed in a former number; and we have in the one now before us an "Andante and Rondo," by Mr. John Radcliff, and a "Romance," by M. Saint-Saëns, both of which are entitled to the highest commendation. Mr. Radcliff is well known as a most accomplished performer upon the instrument for which he writes; and it may be imagined that the best qualities of the flute are well displayed in his composition, and the passages carefully considered and thoroughly effective; but we may add that the pianoforte part is equally good, and that to fulfil the intention of the composer an efficient and sympathetic pianist is absolutely demanded. The subject of the "Andante" is extremely melodious, the harmonies are unexceptionable throughout, and some very judicious changes of key give much vitality to the movement. The "Rondo," a lively theme, in $\frac{2}{4}$ rhythm, has but little pretension, but it is carefully written and cannot fail to be effective. We much like the phrase in the relative minor, after the double bar. M. Saint-Saëns's "Romance" commences in F minor, and passes through some very extraneous keys, but the composition is the work of a musician, and it will require two musicians to play it. Much [illegible]ness is gained by the alterations in the character of the [illegible]mpaniment part, which although an accompaniment throughout, is [illegible]istically woven in with the flute passages and, [illegible]ently executed, will sufficiently assert its importance in the duet for by this title the composition has a right to be named. Our notice of the merits of this publication must necessarily be brief, but we trust that we have said enough to draw the attention both of amateurs and professors to the work, which is clearly printed and in every respect most carefully got up.

Summer and Winter.

PART-SONG.

Words from the German by Dr. H. W. Dulcken. Composed by Berthold Tours.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: 751, Broadway.

Andante con moto. Allegretto.

Treble. Seek thee a true-love in sum-mer-time, In the gar-den or in the wild; In the

Alto. Seek thee a true-love in sum-mer-time, In the gar-den or in the wild; In the

Tenor (8vo. lower). Seek thee a true-love in sum-mer-time, In the gar-den or in the wild; In the gar - -

Bass. Seek thee a true-love in sum-mer-time, In the gar-den or in the wild; In the gar - -

Accomp. *p Andante con moto.* *mf Allegretto.*

crescendo. *leggiero.*

gar-den or in the wild; For then the days are long e-nough, And then the nights are

gar-den or in the wild; For then the days are long enough, And then the nights are

- den or in the wild; For then the days are long e-nough, And then the nights are

- den or in the wild; For then the days . . are long e - nough . . . . .

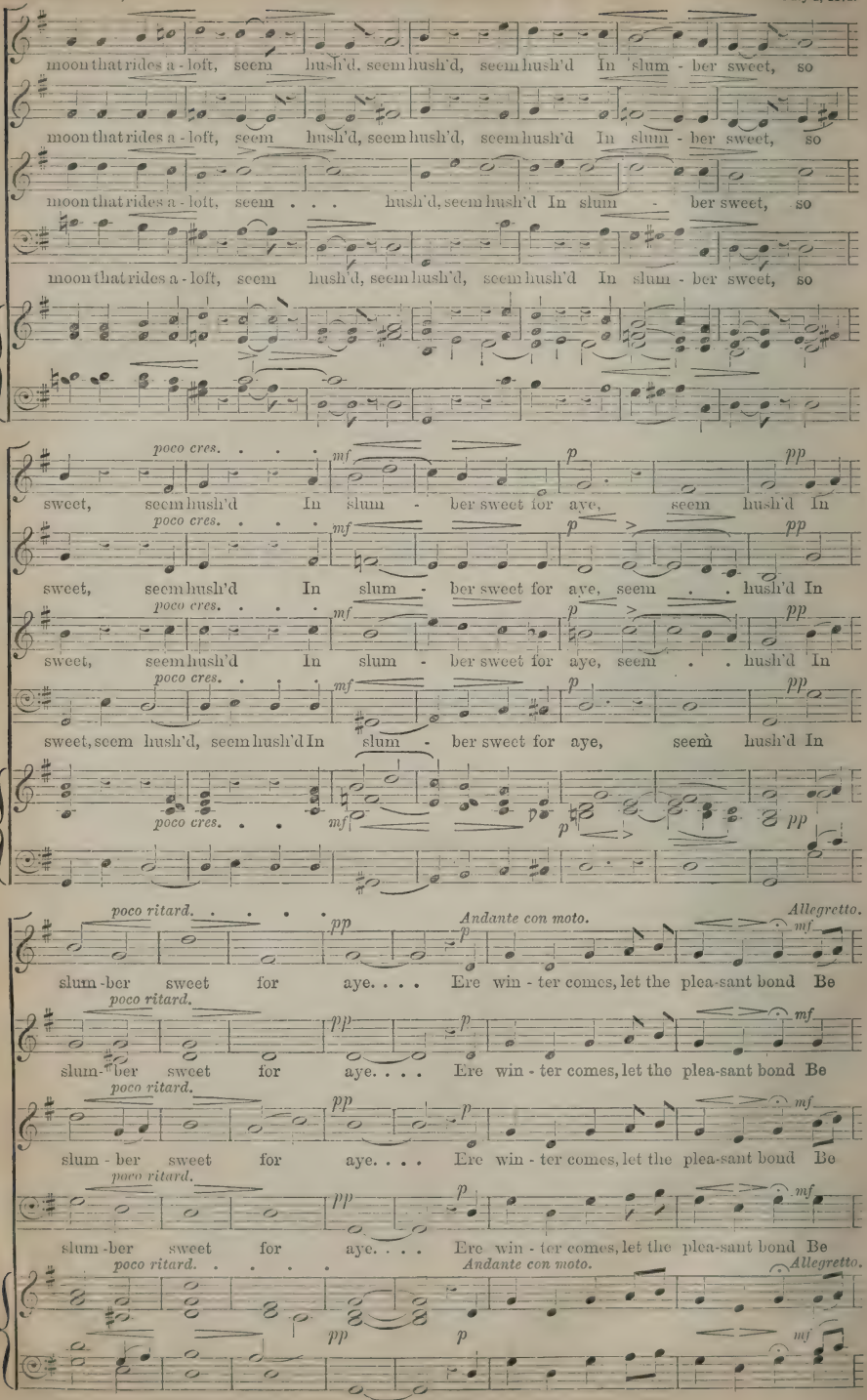
cre - scen - do.

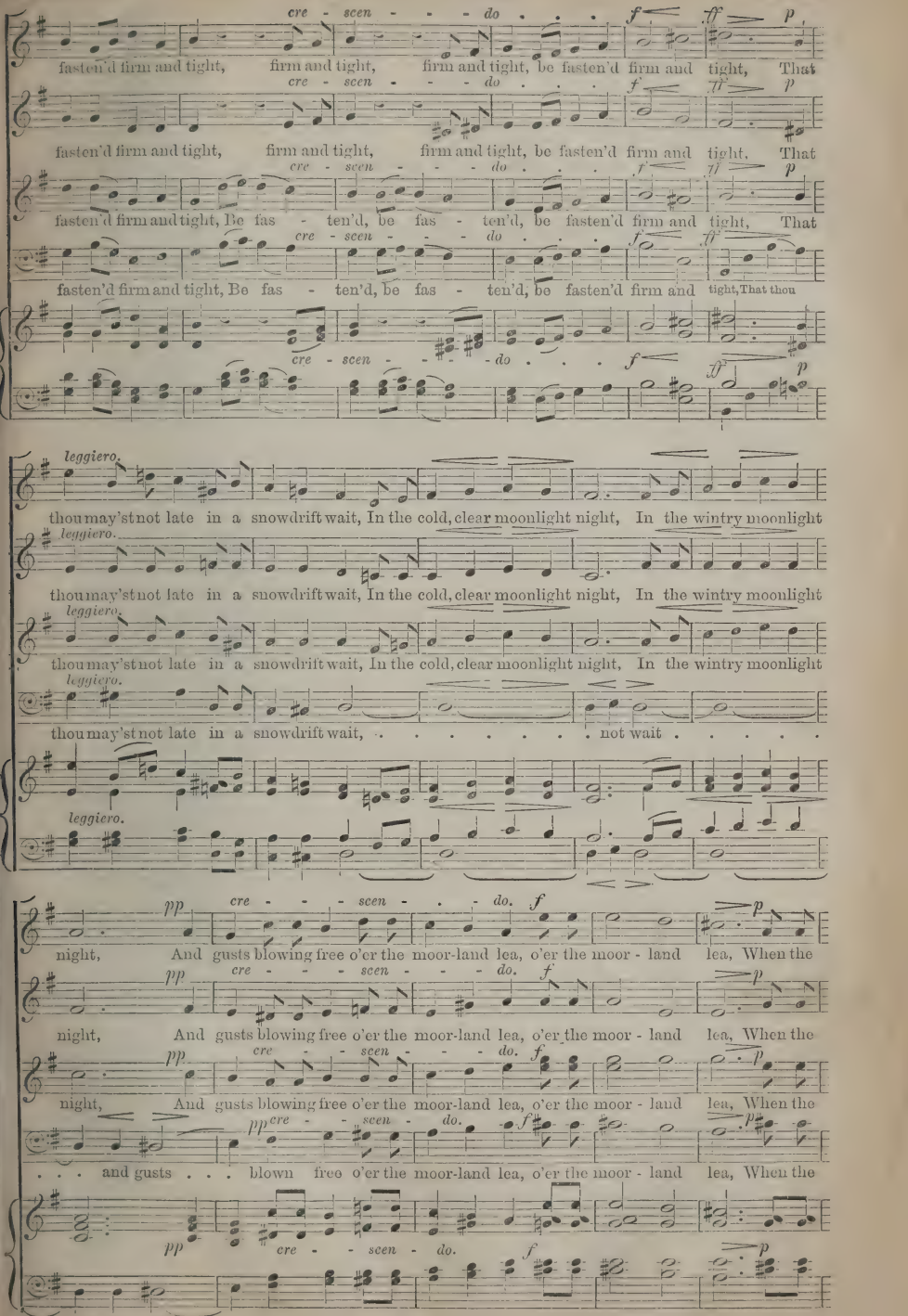
mild; The summer nights are mild; And flow'rs that watch'd the live-long day, the live-long day, 'Neath

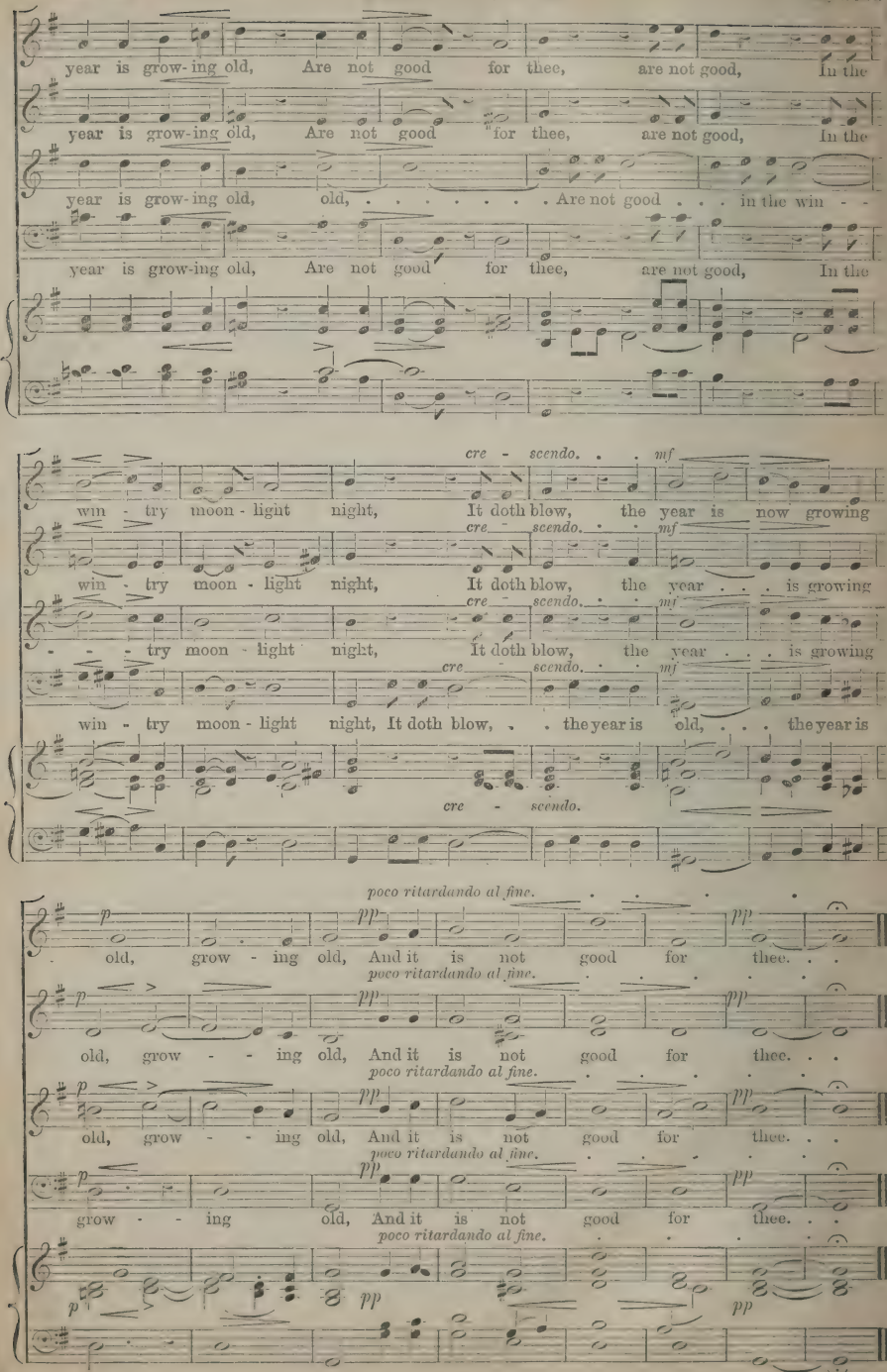
mild; The summer nights are mild; And flow'rs that watch'd the live-long day, the live-long day, 'Neath

mild; The summer nights are mild; And flow'rs that watch'd the live-long day, the live-long day, 'Neath

. . are mild . . . . . And flow'rs that watch'd the live-long day, the live-long day, 'Neath


moon that rides a - loft, seem hush'd, seem hush'd, seem hush'd In slum - ber sweet, so
moon that rides a - loft, seem hush'd, seem hush'd, seem hush'd In slum - ber sweet, so
moon that rides a - loft, seem . . . hush'd, seem hush'd In slum - ber sweet, so
moon that rides a - loft, seem hush'd, seem hush'd, seem hush'd In slum - ber sweet, so
poco cres.
mf
p
pp
sweet, seem hush'd In slum - ber sweet for aye, seem hush'd In
sweet, seem hush'd In slum - ber sweet for aye, seem . . hush'd In
sweet, seem hush'd In slum - ber sweet for aye, seem . . hush'd In
sweet, seem hush'd, seem hush'd In slum - ber sweet for aye, seem hush'd In
poco ritard.
Andante con moto.
Allegretto.
slum - ber sweet for aye. . . . Ere win - ter comes, let the plea-sant bond Be
slum - ber sweet for aye. . . . Ere win - ter comes, let the plea-sant bond Be
slum - ber sweet for aye. . . . Ere win - ter comes, let the plea-sant bond Be
slum - ber sweet for aye. . . . Ere win - ter comes, let the plea-sant bond Be


cre - scen - - - do . . .
fasten'd firm and tight, firm and tight, firm and tight, be fasten'd firm and tight, That
fasten'd firm and tight, firm and tight, firm and tight, be fasten'd firm and tight, That
fasten'd firm and tight, Be fas - ten'd, be fas - ten'd, be fasten'd firm and tight, That
fasten'd firm and tight, Be fas - ten'd, be fas - ten'd, be fasten'd firm and tight, That thou
leggiero.
thou may'st not late in a snowdrift wait, In the cold, clear moonlight night, In the wintry moonlight
thou may'st not late in a snowdrift wait, In the cold, clear moonlight night, In the wintry moonlight
thou may'st not late in a snowdrift wait, In the cold, clear moonlight night, In the wintry moonlight
thou may'st not late in a snowdrift wait, ... not wait . . . . .
pp cre - - - scen - . - do. f
night, And gusts blowing free o'er the moor-land lea, o'er the moor - land lea, When the
night, And gusts blowing free o'er the moor-land lea, o'er the moor - land lea, When the
night, And gusts blowing free o'er the moor-land lea, o'er the moor - land lea, When the
. . . and gusts . . . blown free o'er the moor-land lea, o'er the moor - land lea, When the


year is grow-ing old, Are not good for thee, are not good, In the
year is grow-ing old, Are not good for thee, are not good, In the
year is grow-ing old, old, ... Are not good . . . in the win - -
year is grow-ing old, Are not good for thee, are not good, In the
cre - scendo. . . mf
win - try moon - light night, It doth blow, the year is now growing
cre - scendo. . . mf
win - try moon - light night, It doth blow, the year . . . is growing
cre - scendo. . . mf
- - - try moon - light night, It doth blow, the year . . . is growing
cre - scendo. . . mf
win - try moon - light night, It doth blow, . . the year is old, . . . the year is
cre - scendo.
poco ritardando al fine.
old, grow - ing old, And it is not good for thee. . .
poco ritardando al fine.
old, grow - - ing old, And it is not good for thee. . .
poco ritardando al fine.
old, grow - - ing old, And it is not good for thee. . .
poco ritardando al fine.
grow - - ing old, And it is not good for thee. . .
poco ritardando al fine.

Schott and Co.

Marche Guerrière, pour le Piano.
Rêverie, pour le Piano.
Par Charles Edward Stephens.

These two pieces, evidently the work of a sound and thoughtful musician, deserve to take high rank amongst the compositions specially designed for those pianists who desire to exercise their minds as well as their fingers. The March, based upon a well marked and attractive subject in D minor, is no fragmentary piece of common-place, such as we so frequently meet with composed "in honour" of somebody, but a well digested piece of music, the very faults of which arise from the display of too much scholarship. We like the theme with which it opens excessively, and also the second subject, in B flat major (its repetition in the tonic major of the piece being highly effective), and there are some excellent points in the coda, the conclusion, where the subject is accompanied by a continually ascending octave passage, being especially worthy of commendation; but throughout the piece there is a superabundance of modulation, which, carefully as it is written, distresses the ear, and detracts from the effect of what would otherwise be a faultless work. For the "Rêverie" we have nothing but praise. Amongst modern pieces of this class we could scarcely point to one which has so thoroughly pleased us. It commences with a healthy and melodious theme, quietly and appropriately accompanied, the chromatic passages for the left hand in the second part being excellently contrasted with the placid opening. The second subject is perfectly charming, and is treated with the tenderness it deserves, the modulations aiding the intensity of its expression by flowing naturally through a sequence of keys until, by a skilful enharmonic change, the original re-appears, the figure in the accompaniment being effectively preserved throughout. The return to the principal theme, with an altered bass, brings the piece to a conclusion, leaving on the ear that satisfactory impression of completeness which is rare enough to justify us in pronouncing a more favourable verdict upon Mr. Stephens's compositions than we have been able for some time conscientiously to do, even when pieces by more "popular" writers have been under review.

J. McDowell and Co.

Six pièces pour Piano:—

1. *Simple Phrase.*
2. *Mélodie.*
3. *Berceuse.*
4. *Pensée Russe.*
5. *Marine.*
6. *Lamento.*

Composées par F. Peru.

The name of this composer is new to us, but the six pieces before us prove that he desires not to write in the beaten track, and if his music does not betray signs of much originality, it is certainly not for want of striving after it. Every phrase however bears unmistakable evidence of its author being an accomplished musician; and we cannot but think that if he were to write more simply he would write better. No. 1 would be additionally attractive if the whole of the somewhat ugly ornamental passages were cut out. The melody is pleasing; and, well played, with the excisions we have mentioned, would no doubt be highly effective. No. 2 is a "Song without words," in A minor, clearly written, carefully harmonized, and unexceptionable in its treatment throughout, but so thoroughly conventional in character as to call for no particular remark. No. 3 is in our opinion the best. It is difficult to be original in a "Berceuse," but the figure in the left hand part, which is maintained throughout, gives so much point to the composition—the holding notes of the theme being in such excellent contrast with the accompaniment—that we cannot but imagine that this piece might become popular, were it separated from its companions. The melody is extremely beautiful, and the harmonies most appropriate, an enharmonic change (E flat, D sharp) being a point well worthy of attention. The Russian piece (No. 4 of course in a minor key, has but little interest; but No. 5 again shows the composer at his best. It is in Barcarolle time; and the device adopted in the bass of following the doubly dotted crotchet by a semiquaver, and writing 3 over them, makes this important left-hand part universally intelligible. This characteristic accompaniment against the legato melody is highly effective. No. 6, in C minor, has a pathetic theme, but the treatment of it is somewhat affected, the cadences, and introduction of the "Adagio religioso" giving a patchy air to the piece scarcely in accordance with its title. On the whole, however, as we have said, all the compositions show good intention and skill in workmanship, and on that account deserve especial notice.

Roses de Bohême. Valse brillante, pour Piano.
Galop de Bravoure, pour Piano.
Par Henri Kowalski.

Marches and Dances are so marked in rhythm that we cannot wonder at the manner in which we are inundated with these manufactures in an age when the desire for new, rather than good, music is so universal. The truth is that a composer who can successfully catch the measure and special characteristics of such compositions has advanced half way towards success; and a man therefore can turn out a "bold" March or a "spirited" Mazurka with the same ease that he can make a Scotch air by the use of the Scotch scale. As a proof, however, of the essential difference between those which are composed to last and those which are written to sell, we may, in spite of the number daily added to the already large store, count up with but little expenditure of trouble, the few which have taken their place in the world's library of music, and may conclude that this collection will not be disturbed nor materially increased by smaller men than those by whom this legacy has been bequeathed. These observations have been forced upon us by an examination of the two works which lie before us. Both are good—both are well written, brilliant and effective—but we contend that we do not want them: every passage has been used before hundreds of times; and although the Galop is by far the better of the two, there are plenty as good, and even better already existing. Those, however, who do not agree with us, and eagerly seek for novelty, will find some effective passages in these pieces. By the way as "J. McDowell" is advertised as sole agent to the "French Music Publishers' Company," we should be glad if he could use his influence to get the name of Henri Kowalski's next composition printed without the curves which we presume are intended to ornament the title-page of the "Galop de Bravoure;" for even by placing our head in various uncomfortable positions in order to follow the letters, we have ound it exceedingly difficult to read it at all.

Lamborn Cock and Co.

Nocturne, "La Consolation;" for the Pianoforte. Composed by Claudius H. Couldery.

Mr. Couldery, who has already written some very excellent pieces, has scarcely, we think, made an advance in this Nocturne; and progress being the one thing which all young composers should aim at, his best friends are those who would urge him onward. It is unquestionably the work of a musician; but there is nothing which has not often been said before, and the passages marked *leggieramente* and *legatissimo* are trite and somewhat common-place. The best part of the composition is where the theme is accompanied with the rapid *arpeggio* bass; and there is some effective writing in the *Coda*. It is good to be able to compose an elegant "teaching" piece; but "Songs without words" and "Nocturnes" will not build up a fame.

Duff and Stewart.

An Evening Thought, for the Pianoforte. By Sir J. Benedict.

An exceedingly graceful piece, by a composer whose lightest sketch shows the hand of a trained artist. The subject is extremely refined; and those who can sing upon the instrument will be pleased to add this musicianlike trifle to their portfolio of "drawing-room" compositions. As amateurs so often attempt these pieces by themselves, we cannot but think that it would be good if composers (as well for their own sake as for that of the performer) would occasionally mark a leading finger, for we are convinced that the want of this help deters many young players from doing justice to passages which are perfectly within their powers.

Prayer (Gebet). Translated from the German by E. R. Composed by Dr. Ferdinand Hiller.

So few "Prayers" in modern music are sacred in anything but the words that we cannot but feel pleasure in drawing the attention of vocalists to this composition of one of the most accomplished writers of the day. There is a purely religious feeling throughout this piece which cannot fail to make itself felt by every listener. The two phrases, on the words, "Be Thou with me," the first ending on the fifth of the chord of D minor, and the second on the fifth of the chord of C, have an extremely pathetic effect; and musical ears will be charmed with the beautiful harmonies with which the voice-part is coloured throughout. The words are well translated, and move most sympathetically with Dr. Hiller's thoughtful music.

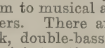
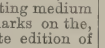
Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Could your contributor, whose answer to the enquiries of "R. S. O.," as to the nature of the Counter-tenor voice, appears in this month's *Times*, kindly inform me as to the training employed in the case of the *heavy* basses of the Greek Church? Yours respectfully,

H. M. J.

[We cannot speak from experience on the subject of the above enquiry, but believe the vocal register in question to result rather from natural, though exceptional, physical formation than from any special training. The voice is more common in Russia than elsewhere; it is also found, though rarely, in England. Specimens of this have been heard among the German singers of our Italian Opera, for instance, in Herr Hermann and Herr Rokitansky. It proceeds from the lower B or A in the bass clef, downwards, for ten or eleven notes of full sonorous quality. The notes next above this deep register are poor in tone and uncertain of production. Then begins a kind of falsetto quality of remarkable power, that extends upwards to F or G above the bass staff, making a range of three octaves or more in the entire compass. The deep bass voices that are not infrequent in Germany, are not disfigured by the break in the middle, and seldom reach further downwards than C or B below the staff. About the year 1830, the celebrated Bochsa trained four male singers, all Londoners it was at last discovered, whom he exhibited under the name of "The Bohemian Brothers," to suit whose peculiarities he cleverly arranged some national melodies; one of these

sang up to  or higher, one sang down to 

with ease, and the other two were an ordinary tenor and bass; he had accidentally met with the extreme voices, and turned them to musical account by the connecting medium of the others. There are some valuable remarks on the, so to speak, double-bass voice in the complete edition of Signor Garcia's treatise on singing.

The Writer of the Article.]

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you permit me, the writer of an article on the counter tenor voice in the *Tonic Sol-fa Reporter*, to which reference is made in the answer given last month to R. S. O., to add a few words on the subject there treated of.

"The writer of the article" has not replied to the second question of R. S. O., and having some practical acquaintance with the process of training male voices, I think an answer can be given which may be of service to him.

The first tenor voices of the Germans and French are light tenors, but of no rare species; fully one half of ordinary tenors will be found suitable. They make use of the falsetto voice from D, E or F upwards. The falsetto of tenors is of a different quality from that of basses (which is the usual English alto). It is strengthened and united to the chest voice by exercise, chiefly of three kinds:—

1st. Exercises to discover the falsetto register by *pianissimo* productions of high sounds.

2nd. Exercises in falsetto alone on high notes, D up to A.

3rd. Exercises on scales, from notes in the chest register upwards into the falsetto, and downwards, *vice versa*.

The impression that continental conductors do not allow falsetto in the 1st tenor is an entire mistake, as a perusal of their treatises on the training of mens' voice choirs will at once show. That the training of tenors to execute the highest German men's music, extending sometimes up to C, is not difficult, a little experimenting will prove.

The best treatise I have seen is Reissmann's. Mr. Curwen is issuing, for the use of Solfaists, a book of exercises for the training of men's choirs. Yours respectfully,

Birmingham, June 15, 1872. W. F. Callaway

[One English choir of men, if not more, will sing in the Crystal Palace Competitions on July 4th.]

CHORAL FESTIVALS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—The season for Choral Festivals in our Cathedrals and larger Parish Churches is now commencing, and I wish to draw the attention of all Church Choral Union Committees, and others, who may have the choice of the music for these Festivals, to a great error which is fast creeping in amongst us, in the style of music usually selected. The meetings of parochial choirs in our Cathedrals, &c., were, I believe, originally designed for the improvement of (amongst others) our village choristers, who are mainly dependent on the exertions of the wife of their worthy parish priest, or other amateur, for their instruction; and these choirs being mostly unable to read music, are wholly unequal to the performance of the difficult florid music now usually given. I would by no means urge an original assortment of tunes which all have known from childhood; but why should we not have two or three good solid hymn tunes and chants, such as might be used in any village church during the following year? I would suggest an anthem, as that, being a novelty to many choristers, is sure to be looked upon as something "grand." But let it be plain, simple, and, above all, something with a good melody. Such a composition may be learnt correctly by any village choir of ordinary powers; why then go out of the way to take an anthem with a difficult fugue, or other elaborateness, such as many country choirs can scarcely even attempt to sing in tune? I admit, of course, that a quartett or solo by the Cathedral choir may be very desirable, as showing our more uneducated choristers, how music *ought* to be rendered with both taste and expression. In those dioceses where a diocesan pointing is established, I would also suggest that such pointing should be given, instead of always seeking for a new one; since by such constant changes no country choir can even point a "Gloria Patri" correctly or in time. I hope my letter (which I much wish could have been written by a wiser head than mine) may lead others also to think over this subject; I feel sure our Choral Festivals do not at present properly fulfil the mission for which they were originally designed, viz.—the making our country church services more hearty and more devotional, enabling all to magnify God's Holy Name in His Temple, and fitting priests, choristers, and congregations to join the praises of the blessed ones around the heavenly throne,

"And sing th' eternal song."

I am, Sir, yours faithfully,

June 13, 1872. A Sympathizer.

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—The few lines relative to Cape Town in the article on "Distant Music," in your issue of April 1st, are, unfortunately, only too illustrative of the first portion of that article. I only wish your statement was correct. If you can find space, I will inform you, as briefly as possible, of what has been done during the last few years in the capital of the Cape Colony. At the time of the Crimean war, a performance of the "Messiah" was given in St. Mary's Roman Catholic Cathedral in aid of the Patriotic Fund, in which the Cape Town Choral Society, the Cathedral and other Church Choirs, the band of the Regiment then stationed here, and a number of other professional and amateur musicians, took part. In 1863, Mr. J. H. Ashley, with the assistance of the Choral Society, the regimental band, and the professional and amateur orchestra, gave a concert, the great feature of which was Romberg's "Lay of the Bell." This, though a musical success, must have been a great loss financially, and the Choral Society broke up soon after. The Good Hope Choral Union was founded in the same year, under the direction of Mr. Ashley, and in 1864, with the assistance of the orchestra of the Cape Town Musical Society, gave, in a concert of sacred music for the benefit of the Free Dispensary, the *first part* of the "Messiah," complete, with the "Hallelujah" chorus. During the existence of the Choral Union, selections from "St. Paul," "Mount of Olives," "Creation," "Elijah," and "Judas Maccabæus" were given at its concerts; but the only other complete work rendered by this Society was Mozart's Twelfth Mass, which was performed twice in Cape Town, and at Stellenbosch. But this Society is now broken up, many of the members having gone to different parts of the world. The complete works given by the "Intermediate Tonic Sol-fa Class," referred to in the article are "A Summer day," being an adaptation of new words to Locke's "Macbeth" music, and Webbe's Mass in G. The Cape Town Musical Society is more particularly instrumental, and its programmes comprise the symphonies and overtures of the masters of the art.

I do not know whether the Paarl Philharmonic Society is still in existence. I have not heard of it for some time. This Society bought out some compositions, in Oratorio form, of its conductor, Mr. J. S. de Villiers.

When the Miranda-Harper-Leffler company were here, two years ago, they gave, with local assistance, several

epresentations of English Opera, the "Messiah," and elections from "Elijah."

A new Choral Society, under the direction of Mr. Bucke, who has lately come to the colony, has just been established, and has in practice Lahee's "Building of the Ship." No public performance has yet been announced.

The "Apollo Union," and "Liedertafel" have risen and fallen during the last few years; but have performed no complete works. One of the musical events is the annual celebration of the Confession of Augsburg at the Lutheran churches in the city, in which music takes a very prominent and important part. This has of late years given rise to a similar musical celebration of the Reformation-day in the Dutch Reformed Church. On these occasions some of the finest choruses of the great masters are sung, with Anthems and other sacred pieces by English church-composers. The Anglican Cathedral has a surpliced choir, and choral service. Concerts of sacred music are also occasionally given in St. Mary's Roman Catholic Cathedral.

Yours sincerely.

Cape Town, May 14, 1872. Africander.

ORGANISTS' SALARIES AND ORGANISTS' APPOINTMENTS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—The question of organists' salaries has now been so fully and ably discussed by your correspondents—Mr. Greeves, "Clericus," and others—that I feel somewhat diffident at troubling you with *my* views on the subject.

All your contributors (both clerical and musical) seem agreed in thinking that organists' stipends are not what they should be, and quite out of proportion to the importance of their duties; but as regards this, one fact, I think, has been entirely overlooked. Since the great spread of church music during the last twenty years, and the general introduction of choirs, the organist's duties and responsibilities have in the majority of cases been doubled. He now has not merely to officiate at the instrument, and to instruct a few children in Psalmody, but also to perform the duties of choirmaster, and to manage a large body of volunteer voices—a duty which entails extra attendance, extra exertion, and extra cares—a duty in a word which has just doubled his labours and responsibilities. In fact, the trouble and labour of managing the choir is now in many churches the heaviest part of the organist's duty. And what has he gained in return for this? In the generality of cases, not one single farthing—nor even (too often) the *credit* which he is honestly entitled to—for if the singing goes well, and the choir becomes popular, some amateur Precentor generally lays claim to this. Now this is manifestly a great injustice, and I would suggest that in those places where choirs have been established, and the organist is expected to train them, he should be paid an additional salary for his extra exertions. This would be a mere act of policy and justice. It would have the effect of giving him a real interest in the progress and maintenance of the choir, and would prevent his grudging his time for the necessary rehearsals, which too frequently leads to inefficiency and dissatisfaction.

Now a few words on a kindred topic—that of the mode of *appointing* organists. The present practice of selecting by testimonials or public competition is, I believe I may say without contradiction, *not* satisfactory, and few competitions take place which do not leave discontents and heartburnings behind—either in the vestry or in the organ-loft. What I would suggest is that in this matter example might very well be taken for the mode of appointing to benefices. When a living is vacant, the Bishop or Patron does not *advertise* the vacancy and invite applications and competition, but looks about him for a suitable candidate, and then makes him an *offer* of the appointment. Now there is no reason that the same system should not be applied to organists (at any rate, if in addition, they were required to perform the duties a short time on trial). And this would be paying the musician a compliment, which could have none other but good results. He would feel that in *one* quarter at least, his character was esteemed, and his abilities respected, and *that* would be an incentive to him to exert himself in his own sphere, and to *continue* in his appointment, which is now so seldom the case.

I must not trespass further upon your space at present, but as the subject is of great interest and importance to church musicians, I trust that your readers will give it their thoughtful consideration and attention.

I am, Sir, yours faithfully,

Brompton, June 10. A. S. C.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—The letter of the Rev. Henry Greeves, expresses the views of very many. Allow me, for one, to relate an item of my experience in this branch of the profession. My last organist's position was worth *fifteen pounds* per annum. I had some friends in the neighbourhood and was greatly attached to the church. This sum was just one-twentieth of the clergyman's stipend. Being led to expect more, I took the place. Rather than be paid such a small salary, as *for services performed*, I *would* have played for *nothing*; this plan, however, was looked upon as not congenial to those who wished to have a *paid* organist under their direction. The result was, we parted. Very reluctantly, on my side, for I had special reasons for wishing to make my home there; but I could not endure this deliberate contempt of my office. Professionally this was the only course open to me. Further, I may observe, that during thirty years' experience I have never to my knowledge obtained a piano pupil through being in office. In fact, I have found everywhere a settled prejudice against an organist for piano teacher. He is regarded as not animated enough at the keys. Besides a piano teacher now-a-days gets on better from not belonging to any particular choir. Seeing thus a positive loss staring the clever teacher in the face, he ought to be more fairly remunerated than generally is the case. I enclose my card.

Yours,

G. T.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. E. H.—"Musical Times," *No.* 350, *page* 454, *will give you the required information.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Boston, America.—At the annual meeting of the Handel and Haydn Society, held on the 27th May, the President of the Society, Loring R. Barnes, presented a highly satisfactory report of the state of the Association, both in a pecuniary and artistic sense. He congratulated the members upon the unexampled success which had attended the six Oratorio performances given in connection with the "Dolby Company" of vocalists, and alluded to the earnest manner in which Bach's "Passion Music" (S. Matthew) had been studied; at the same time expressing a hope that at the next triennial festival it would be performed with a chorus and orchestra equal to the requirements of a work so colossal in its proportions. It was stated that the Society now numbers more than 700 active members.

Bradford.—The Fourth Festival of the Church Choirs of Bradford was held in the Parish Church on Thursday evening, the 6th ult., and proved eminently successful. The surpliced choirs (numbering about 330) entered the church in procession, singing a hymn, the voices being in unison until the chancel was reached, when the respective parts were taken up and sung in harmony. Prayers were intoned by the Rev. W. Dyson, and the sermon was preached by the Very Rev. J. S. Howson, D.D., Dean of Chester. The first anthem was the "Kyrie" and Gloria," from Mozart's Twelfth Mass, and the second (after sermon), Beethoven's "Hallelujah to the Father." Both were well rendered, although there was no conductor. The chanting of the psalms and canticles also was worthy of much commendation. The service was accompanied by Mr. A. R. Swaine, organist and choirmaster of the Parish Church, who had the management and conducting of the rehearsals, and who deserves warm praise for the ability and skill which he displayed in bringing the Festival to such a successful issue. Mr. Tait, organist of S. John's Church, accompanied the Processional and Retrocessional hymns. The fine old Parish Church was crowded to overflowing.

Burnley.—The monument to the memory of Thomas Healey, the "father of Burnley Musicians," as he is termed, was unveiled in the cemetery on the 25th May, in the presence of the Mayor, the Memorial Committee, and many others. Several addresses were delivered on the occasion; and at the conclusion of the ceremony, the hymn "Rock of Ages" was sung to the popular tune "Tinsley," the composition of Healey. The following particulars, communicated by the Hon. Sec. of the Memorial Committee, will, we think, prove interesting:—"Thomas Healey was born at Burnley in the year 1783, and was apprenticed to a

shoemaker, but at 20 forsook the trade, and became a schoolmaster, and shortly after left that calling to teach music. He was entirely self-taught, was a good mathematician, had an excellent knowledge of the principles of harmony, could play many instruments, and taught the church and chapel choirs for above 50 years."

CHESTERFIELD.—The Annual Festival of Parish Choirs in the Archdeaconry of Derby was given at the Parish Church on the 6th ult., when upwards of 600 choristers took part in the service. The Processional hymn (taken from the Anglican Hymn Book) "Awake! awake; put on thy strength" was well sung by the Chesterfield Choir, and the "Venite" (Rev. Sir F. A. G. Ouseley, Bart.) was also carefully rendered. The best singing was in the "Te Deum" (Smart, in F); and the Anthem, by Berthold Tours, "Blessed are they that dwell in Thy house," was highly effective. Mention must also be made of the Introit, by Mr. Trimnell, the organist, "Blessed are those that are undefiled in the way," which went exceedingly well. An eloquent sermon, appropriate to the occasion, was preached by the Right Rev. Bishop Abraham. A collection was made after the service, in aid of the Lichfield Diocesan Choral Association.

DUNDEE.—A very enjoyable concert was given on the 31st May by the Dundee Tonic Sol-fa Association, in the Kinnaird Hall. The programme consisted of vocal and instrumental pieces, solo and concerted, of a class which all lovers of music can appreciate. Upwards of fifty voices were engaged in the choruses. The execution was invariably precise, neat, and in many cases it presented a finish which betokened no small degree of taste in vocal art. Among the more interesting of the choral pieces were Bishop's "Hark, 'tis the night watch," Mendelssohn's "The Nightingale," Smart's "Nature's praise," and a spirited chorus—"Come, merry comrades"—by V. E. Becker, which concluded the concert. Two of Gounod's songs, with pianoforte and other instrumental accompaniments, were produced, Mr. Sharp taking the vocal and Messrs. Kinross, Stevenson, and Richmond the instrumental parts. The only remarkable feature in these compositions—viz., "O, that we two were Maying" and "Evening song"—was a certain delicacy of treatment quite in keeping with the music. Mr. Kinross accompanied the concert with the skill and taste of a true musician. His ability as a solo pianist was admirably displayed in Ascher's "Sans Souci," which he played to perfection, and for which he was recalled. Mr. Richmond played Batiste's favourite Andante in G, with all the taste which this class of French organ composition exacts, and his execution was extremely neat. He also performed a pianoforte solo—"La danse des sylphes," by Jaell. Mr. R. Stevenson, as solo violinist, played M. Sainton's Scotch fantasia, in which is introduced "Wha'll be King but Charlie," "Auld Robin Gray," and "Duncan Gray," which pleased the audience so much that he was compelled to reappear and play another piece. The concert was ably directed by Mr. Frank Sharp, conductor to the Society.

HARROGATE.—On Monday evening the 10th ult., at the re-opening of Christ Church Schools, by the Right Hon. Lord Teignmouth, a tea party and concert were given. The members of Christ Church Choir sang several part-songs and glees with much effect. Miss Arnold, in "With verdure clad," Mr. Benson in the air "Father's love," and Messrs. Deighton and Benson in the duet "Love and War," were highly successful, and elicited warm applause. Mr. Arnold's violin solo created quite a *furore* (accompanied by the Rev. P. W. Hulbert on the piano). The song "My father's Bible" was sung by Mr. Arnold, and was very well received. The success of the performance was mainly due to the ability of the organist, Mr. Arnold, who conducted.

LEICESTER.—The last rehearsal for the season 1871-2 of Mr. Crow's Choral Class, on Friday the 24th May, at the Alexandra Room, was rendered unusually interesting by a presentation to Mr. Crow. A number of friends of the members were present by invitation. Mr. S. Tebbutt said they were all no doubt aware that Mr. Crow had recently distinguished himself at the University of Cambridge, and had in consequence become a Bachelor of Music. He then explained the mode in which the testimonial was raised, and referred to the perfect harmony and good feeling which was, in his opinion, a distinguishing characteristic of the members of the class; and trusted that its future would be yet more prosperous and no less harmonious. After a few more observations he read an illuminated address, and called Miss A. Foster to make the presentation of a silver baton to Mr. Crow, in the name of the class. Mr. Crow replied, thanking the class for their beautiful present and the kindly feeling towards himself which the gift indicated. The baton is composed entirely of silver (hall-marked), and is most beautifully chased. It bears the inscription, "Presented to Edwin John Crow, Esq., Mus. Bac. Cantab., by the Members of his Choral Class. Leicester, May 24th, 1872." After the presentation a number of pieces were sung by the members of the class, in a manner which evinced very careful and skilful training.

LIVERPOOL.—On Saturday, the 1st ult., a very successful opening rehearsal was given by the Societa Armonica in the hall of the Liverpool Institute, Mount Street, before a large audience. The first piece was the overture *D'Agnese*, by Paer, which was followed by Righini's "O Praise the Lord." This was well sung by the choir, numbering about 30 voices, the solo being capitally rendered by Mr. Hobart. The other vocal pieces were Hummel's offertorium, "Thou art our Father" (solo by Miss Monkhouse), the solo and chorus "Thou soft flowing Avon" (which was encored, Mrs. Hobart's singing of the solo being exceedingly good and deservedly applauded), Kalliwoda's song "Fiercely glows the sky above me," sung by Miss Monkhouse, and redemanded, and Mozart's motette, "O God when Thou appearest," which was warmly applauded. The band, under the leadership of Mr. Lawson, played the accompaniments, in addition to which they performed a symphony in D (Spohr), Ries's symphony No. 1 in D, op. 23, and the overture, *L'Inganno Felice* (Rossini), the whole being rendered in a manner evincing good training. Mr. Armstrong, as usual, conducted.

LLANDOVERY.—The grand "Eisteddfod." In aid of the movement for raising a monument to the celebrated Welsh worthy, the Rev. Rees Prichard, better known as Vicar Prichard, took place on the 29th May, under a spacious pavilion, constructed to accommodate 3,500 persons. The President of the day was Mr. Edward Jones, of Velindre, the Vice-President, Mr. W. Rees, of Tonn, and the conductor, Rev. Thomas Thomas. The services of Mr. Brinley Richards were obtained to adjudicate the musical prizes, several of which were awarded to choirs, which were highly complimented by Mr. Richards, although where censure was necessary, it was gently but firmly administered. Prizes were also given for solo singers, and there was an interesting competition for brass bands. Mr. Brinley Richards delivered a most eloquent address, in which he warmly advocated the claims of these thoroughly national gatherings, and quoted the opinions of several eminent professors who had borne testimony to their usefulness. In the evening a concert took place before a large audience.

MANCHESTER.—Madame Dunne's concert, at the Free Trade Hall, on the 29th May, was fully attended and highly successful. The programme was classical as well as popular; and Madame Dunne's pianoforte performance was received by her friends with great favour. The concert-giver was assisted by her son, Mr. Joseph Dunne (pianoforte), Herr Jacoby (violin), and Mr. R. Thorley (violoncello); and the vocalists were Miss Thorley, Miss Ruth Harlow, and Mr. Robberds.

MELBOURNE.—The eighteenth annual report of the Melbourne Philharmonic Society is extremely favourable, the Committee warmly congratulating the Association upon the success of its performances during the past season, upon the increase of its members and subscribers, and upon the general efficiency and stability it has now attained. Early in the year a prospectus was issued of the works intended to be given during the session; and it is a gratifying proof of the excellent management of the Society that all the promises contained therein have been faithfully carried out.

NETTLEBED, near Henley-on-Thames.—On Thursday, the 13th ult., a new organ, erected by Mr. Staniland, of Wallingford, was opened in this church, which has recently been much improved by the Hon. and Rev. Henry Bligh, vicar. The prayers were read by the vicar, and the Lord Bishop of Oxford preached the sermon. The clergy was well represented. The Rev. E. Ibbetson presided at the organ, and the proceedings excited much interest.

OXFORD.—On Wednesday the 5th ult., an exercise for the degree of Doctor in Music was performed in the Sheldonian Theatre, in the presence of the Vice-Chancellor and a large audience. The exercise, which is entitled "Peace, be still," founded upon Mark iv., 39—"And He arose and rebuked the winds, and said unto the sea, Peace, be still," was written by D. P. Carter, Esq., and set to music by Mr. W. T. Belcher, Mus. Bac., Queen's College, and organist of St. George's Church, Birmingham. The band and chorus consisted of ladies and gentlemen from Birmingham. The exercise, which was of great merit, excited a good deal of interest, and was performed in a very creditable manner. A quartett, sung by Messrs. Bickley, Duxbury, Thornton, and Halliwell, was warmly encored—a rare event on occasions of this kind. At the conclusion of the exercise the composer was warmly applauded. The degree of Doctor in Music was conferred upon Mr. Belcher at a Convocation held on the 6th ult.

PERTH.—The choir of the Wilson Church gave a rehearsal of sacred and secular music in Rector Steele's class-room at the Seminaries, before a large audience, on Wednesday evening, the 29th May. The first part consisted of a selection of anthems and choruses by Dr. Clarke Whitfeld, Himmel, Handel, and Mendelssohn, and a few hymn tunes, chants, &c. The secular part included part songs and glees, by Stevens, Sullivan, and Macfarren, and songs and duets by Rossini, Smart, Hullah, &c., all of which were heartily applauded, "The Cuckoo sings on the poplar tree" and Hatton's "Happiest land" being re-demanded. The singing of the choir evidenced careful preparation, and the solos were also excellently rendered. The concert gave universal satisfaction, and a general wish was expressed that it would be the commencement of an annual series. Mr. J. Stuart (leader of the choir) conducted; a lady member of the church presided at the pianoforte, and Mr. W. Taylor, organist of the Congregational Chapel, Mill Street, rendered valuable service at the harmonium.

STOCKPORT.—The second annual gathering of the associated choirs of this vicinity took place on Saturday evening, the 22nd ult., in the Parish Church. The following choirs were represented:—St. Mary's, St. Peter's, St. Thomas's, Christ Church, Heaton Norris, St. Matthew's Episcopal Chapel, Stockport; St. Thomas's, Heaton Chapel; Cheadle, Cheadle Hulme, Compstall, Whitfield, and All Saints', Glossop; High-lane, Hollingworth, All Saints' and St. Martin's, Marple and Romiley. The prayers were intoned by the Rev. the Vicar of Glossop, and other clergymen took part in the service. The processional hymn was selected from "Appendix to Hymns Ancient and Modern," the organist being Mr. Charles Swain. The time throughout was well kept, showing that the rehearsals under Mr. Meadowcroft, the new choirmaster, had been properly attended to. The sermon was preached by the Rev. W. Crane, M.A., Canon of Manchester Cathedral. The offertory amounted to £14 11s.

TAUNTON.—At the half-yearly meeting of the supporters of the Taunton Independent College, prior to the commencement of the holidays, the boys, under the able conductorship of Mr. Comer (who superintends the musical department), executed an excellent selection of vocal and instrumental pieces. The Rev. S. Wilkinson expressed his great gratification at the manner in which the music had been performed, and complimented Mr. Comer on his zeal and efficiency in the discharge of his duties. The National Anthem was then sung; and, with cheers given by the pupils for the chairman (the Rev. J. Marsden, B.A.), the masters and visitors, the meeting separated.

WANSTEAD.—The annual concert of the Wanstead Musical Union was given on the 6th ult. in the parochial schoolroom. Mozart's Twelfth Mass, J. F. Barnett's Cantata *The Ancient Mariner*, with full orchestral accompaniments, and Haydn's Symphony in C major were performed. Madame Florence Lancia sang the soprano solos, and Messrs. Phillips and Woolley the tenor and bass ones respectively. The local papers speak in high terms of the performance.

WORCESTER.—At the usual weekly rehearsal of the Worcester Festival Class, recently held at the Music Hall, the members presented Mr. Done with a conductor's bâton, as a testimonial of their respect and esteem, and as an acknowledgment of their appreciation of his services as conductor of the class. The bâton, which is a beautiful specimen of ivory work, about 18 inches long, has a finely-carved handle; it is mounted in the centre with a gilt shield, on which are engraved the initials "W. D.," with embossed massive gilt mount at the end. It is enclosed in a leather case, lined with purple velvet, with a silver plate on the lid, ornamentally engraved with the following inscription:—"Presented by the members of the Worcester Festival Class to their conductor, W. Done, Esq., as a mark of respect and esteem—May, 1872." The presentation was made by Mr. C. Jones, who, in a very suitable speech, alluded to the long services of Mr. Done in connection with the musical Societies of the city, and especially with regard to the Festival Class. Mr. Done, in accepting the testimonial, expressed his appreciation of the gift, and thanked the members in brief but appropriate terms.——The second annual meeting of the ordinary members of the Worcester Musical Society was held at the Guildhall, on the 28th May. J. Whitmore Isaac, Esq., President, in the chair. The report of the Hon. Secretary (Mr. E. J. Spark) proved that the Society was in a highly satisfactory condition, the past season having been very successful, both in a musical and pecuniary sense. Mr. Isaac (who was warmly complimented on the efficient aid he had rendered to the Association) was re-elected President, and Mr. Wm. Done, Vice-President. The chairman proposed the re-election of Mr. A. J. Caldicott as conductor, observing that he had little doubt how the propostition would be received; and, after a few words from Mr. Carr, expressing the great obligations the Society was under to Mr. Caldicott, the motion was carried. The re-election of Mr. Spark as the Hon. Sec., of Mr. Quarterman, as organist, and of several other officers was also unanimously agreed to; and, after a vote of thanks to the chairman, the meeting separated.

ORGAN APPOINTMENTS.—Miss Mabel Green to St. Paul's, Southwark.——Miss Helen Edith Green, to St. James's Chapel, York Street.——Mr. W. H. Carpenter (late of St. John's, Hammersmith), to the Parish Church of All Saints, Fulham.——Mr. James Waddington, to St. Peter's, Tynemouth.——Mr. E. W. Taylor, Organist and Choirmaster, to St. Thomas's, Stafford. Mr. Roger Manthorp (late of St. Leonard's, Colchester), Organist and Choirmaster to St. Mary's, Colchester.——Mr. T. Knowles, Organist and Choirmaster of St. Michael's Parish Church, Betchworth.——Mr. A. M. Colchester, (St. Mark's, Old Street), also to St. Luke's Hospital.——Mr. David Strong, late of St. Mary's, Aldermanbury, to St. Jude's, South Kensington.——Mr. H. V. Lewis (R.A.M), Organist and Choirmaster, to St. Germain's Church, Blackheath.

CHOIR APPOINTMENTS.—Mr. John Entwistle, Alto, Vicar Choral, Lichfield Cathedral (late of Hereford Cathedral).——Mr. Frank de Laspée, Tenor, to St. George's Church, Campden Hill, Kensington.——Mr. F. M. Wenborn, Præcentor and Master of the choir to St. Mary's, Haggerstone.

A GRAND CONCERT will be given in the Nunnery Grounds, Douglas, Isle of Man, by kind permission of Major Goldie Taubman, on Wednesday, August 14th. Conductor, J. Sanders, Esq., of the Liverpool Musical and Philharmonic Societies. Members of choral societies visiting the island at that time are invited to take part in the choruses. Particulars may be obtained by application to Miss M. L. Wood, Douglas, or Mr. H. Nicholls, Harris-terrace, Isle of Man.

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THE MUSICAL TIMES,

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AUGUST 1, 1872.

NEGRO HYMNOLOGY.

Is it possible to say where the sublime ends and the ridiculous begins? Are there any rules or tests of sufficiently general application to fix definitely and at once, the point or points of junction or departure between pathos and bathos? To determine where the practical finishes, and the speculative commences. Or is it that the serious is so interwoven with the humorous, that it is absolutely impossible to account satisfactorily for the truth, that men at one time laugh at that which at another time excites their most serious thoughts—otherwise it is difficult to understand the *raison d'être* of parodies, comic poems, satires, and burlesques, the keenest and most pointed being those levelled at the gravest affairs of life. A difference of position, education, and tastes has to be taken into consideration in the pursuit of such an enquiry, as it is only amongst the more refined and polished peoples, that subtle distinctions are maintained and kept apart in language and literature; for the lower the scale, socially or ethnologically, the greater are the inconsistencies in speech and song; sentences, images and similies crowded together in free antithesis, less with the object of exciting wonder and amusement, than with the desire to carry the mind captive by the use of phraseology intended to be thrilling and fine. These peculiarities are probably the earliest signs of poetical development, for incongruities and inconsistencies are characteristic of the popular poems in all European countries, whether new or old, and it is yet a question whether the confusion of images may not serve as tests of the age of poetry among civilised peoples.

Rhyming is a lower faculty than reasoning, and most minds are more prone to rhythm than to rhapsody, and so it is easy to understand why uneducated people "love a ballad a life," and fail to be sensible to the charms of "your new-fangled tarradiddles," as poetical fervour is irreverently called, because a ballad is the simple narration of plain facts in a rhymed or rhythmical form, without gloss or comment of a poetical nature, and with no reflections suggested by the themes, other than the moral tacked on to the end. Pious ejaculations were the first forms of these reflections; morals, properly so called, being later additions. Thus, in the ballad of "Flodden feilde," written about the year 1544, the last verse runs:—

> "Now God that was in Bethlem borne,
> And for us dyed upon a tree,
> Save our noble prince that wereth the crowne,
> And have mercy on the Erles soule of Derbye."

And in the ballad of the "Pore man and the kynge" (about 1673) the moral is thus expressed:—

> "God send all lawyers thus well served,
> Then may pore farmers live in rest;
> God blesse and save our noble kinge,
> And send us to live in peace."

The final verse of the "Drunkard's Legacy," written in the early part of the 17th century—

> "Let all young men now, for my sake,
> Take care how they such havoc make;
> For drunkenness you plain may see
> Had like his ruin for to be."

—also contains the only reflection upon the incidents told in the body of the ballad.

To these might be added numerous other quotations, all tending to prove that the popular mind is less willing than incapable, of appreciating reflective poetry, and the later the date, the more reasoning and reasonable are the ideas suggested by the subject. But the expansion of fanciful ideas is not necessary to make a ballad acceptable, all that is needful being a plain story told in fit language in a rhyme and measure that may be readily remembered. This being true of the memories and fancies of the partly informed, it is still more forcibly true of the wholly uneducated. Take for example the secular songs of the negro population of America, and in putting them to the test of an examination it is found that rhythmical cadences,—even if gained by repetition of words, and a rhyme added,—though that rhyme has little or no connection with the story or sense of the song,—form a combination that is at once a passport to favour and popularity, as well with the people among whom they originate, as with the easily pleased among the more enlightened. A verse of "Ole Zip Coon," a genuine "negro song," will fully illustrate these remarks, as it contains all the characteristics indicated, sense being sacrificed to rhyme, and rhythm gained by repetition, while the absurdity of the consequent following upon the antecedent, is not the least remarkable portion of its humour.

> "I went down Sandy Hollow t'other afternoon,
> (*repeated three times.*)
> And who should I meet but ole Zip Coon;
> Ole Zip Coon were a mighty fine scholar,
> (*three times again.*)
> If he hit a feller once, why, he make a fellow holler."

A striking proof of a muscular mind, capable of readily demonstrating by the shortest and most complete method the results and advantages of a peculiar training.

The specialities observed in this example have their counterparts in the hymns or verses sung at the camp meetings, prayer shouts, and semi-private gatherings of the coloured people, when the solemnity of the subjects, treated in quaint and homely language, or couched in high sounding if not pertinent diction, kindle feelings in the minds of disinterested observers somewhat foreign to those intended to be awakened. And yet many of these "sperichils" as they are called, have been adopted by white congregations, and when sung with zest and spirit, swaying of bodies, nodding of heads, and rhythmical moving of the hands, produce almost indescribable results. Judging by the effects of these perishable, because oral, effusions, many enthusiastic persons have endeavoured to transcribe them upon paper for the benefit of those who would be interested to know of their existence, but being placed at too great a distance, can never have personal experience of them.

The few extracts from these collections, which can be comprised within the limits of the present paper, offer curious subjects for study and thought, and will amply illustrate the difficulty of dissociating the pathetic from the humorous, especially in such productions where literary merit is a secondary consideration, if any at all, compared with the object gained by an unusual juxtaposition of words.

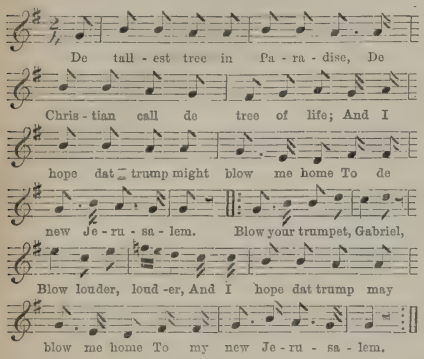
The "verses" are variable, changing with the whim of the singer, or yielding to temporary circumstances: the leader starts the words of each verse, often improvising, and the others, who "base" him, as it is called, strike in with the refrain, or even join in the solo, when the words are familiar. When the "base" begins, the leader often stops, leaving the rest of his words to be guessed at, or it may be they are taken up by the other singers. And the "basers" themselves seem to follow their own whims, beginning when they please and leaving off when they please, striking an octave above or below (in case they have pitched the tune too low or too high), or singing some other note that accords, so as to produce the effect of a marvellous complication and variety, and yet with the most perfect time, and rarely with any discord.

The voices of the coloured people have a peculiar quality that nothing can imitate, and the delicate variations of melody, being often in a scale for which we have no adequate notation, make the nature and character of the written tunes only approximate and suggestive, and therefore the melodies quoted here can only be said to be mere representations rather than reproductions. In many of these tunes there is a sweetness, freshness, and daring construction not to be found in melodies made by measure, and the untutored musicians have in more than one instance succeeded in producing themes which for boldness and originality cannot fail to be very striking.

It must be distinctly understood that these verses, which to the better informed mind appear ridiculous and irreverent, are not so to the poor people who sing them, but are earnest truths, and convey to the minds of the singers often the most acceptable form of doctrine, and reminiscences of Scripture history, while the outward observer who looks deeper for some meaning below that which appears on the surface,

and casts aside the tangle of strange subjects with which the real substance is intermingled, will find unmistakable evidences of a child-like faith, an almost unreasoning trust, in the homely and familiar use of sacred images, that speak most forcibly and earnestly of the deep, true and tender religious fervour of the feelings and sentiments of these people.

The hymn called "De new Jerusalem," though at first sight merely humorous, is not really so, and the thrilling effect of a body of voices singing with heart and soul the tune and the words may be well imagined, when the full sense of the quaint melody is comprehended.


De tall - est tree in Pa - ra - dise, De
Chris - tian call de tree of life; And I
hope dat trump might blow me home To de
new Je - ru - sa - lem. Blow your trumpet, Gabriel,
Blow louder, loud -er, And I hope dat trump may
blow me home To my new Je - ru - sa - lem.

Colonel Higginson, one of the most assiduous collectors of these songs and "spirichels," describes his meeting with the author of some of these things, and repeats the words of that author in explaining their rise and origin. "I always wondered," he says, "whether they had always a conscious and definite origin in some leading mind, or whether they grew by gradual accretion, in an almost unconscious way. On this point I could get no information, though I asked many questions, until at last, one day when I was being rowed across from Beaufort to Ladies' Island, I found myself with delight on the actual trail of a song. One of the oarsmen, a brisk young fellow, not a soldier, on being asked for his theory on the matter, dropped out a coy confession. 'Some good spirichels,' he said, 'are jest start out o' curiosity. I been a-raise a song, myself, once.'

"My dream was fulfilled, and I had traced *out*, not the poem alone, but the poet. I implored *him* to proceed.

"'Once we boys,' he said, 'went for tote some rice, and de nigger driver he keep a callin' on us; and I say "O' de ole nigger driver!" Den anudder said "Fust ting my mammy told me was, notin' so bad as nigger drivers!" Den I made a sing, just puttin' a word, den anudder word.'

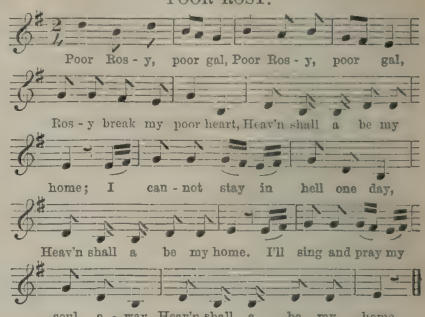
"Then he began singing, and the men, after listening a moment, joined in the chorus, as if it were an old acquaintance, though they evidently had never heard it before. I saw how easily a new 'sing' took root among them."

The negroes have no part-singing, they deliver these melodies with only an occasional chord or notes in harmony. Their songs and hymns are sung in varying times according to the disposition of the singers, or the work in which they are engaged.

"As the same songs," writes Miss McKim, "are sung at every sort of work, of course the *tempo* is not always alike. On the water, the oars dip 'Poor Rosy' to an even *andante*; a stout boy and girl at the hominy mill will make the same 'Poor Rosy' fly, to keep time with the whirling stone; and in the evening, after the day's work is done, "Heav'n shall a be my home," peals up slowly and mournfully from the distant quarters. One woman, a respectable house servant, who had lost all but one of her twenty-two children, said to me, 'Pshaw! don't har to dese yer chil'en, missee. Dey jest rattles it off—dey don't know how for sing it. I likes "Poor Rosy," better dan all de songs, but it can't be sung widout *a full heart and a troubled sperrit.*'"

The plaintive beauty of the melody and the touching pathos of the words, will be but seen in the quotation subjoined:—

"POOR ROSY."


Poor Ros - y, poor gal, Poor Ros - y, poor gal,
Ros - y break my poor heart, Heav'n shall a be my
home; I can - not stay in hell one day,
Heav'n shall a be my home. I'll sing and pray my
soul a - way, Heav'n shall a be my home.

2. Got hard trial in my way *(three times)*,
Heav'n shall a be my home,
O when I talk I talk wid God,
Heav'n shall a be my home.

3. I dunno what de people want of me,
Heav'n shall be my home;
My life is hard, my prayers is loud,
Heav'n shall a be my home.

The keen perception of religious sentiment shown in many of the songs, is equalled by the expressions of morality with which they abound, and if they are not remarkable for the refinement of the language in which they are inculcated, no one can complain of their vigour. Take for example the first verse of "I saw the beam"—

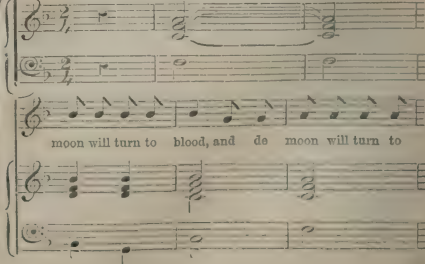
"I saw the beam in my sister's eye,
Can't saw de beam in mine;
You'd better lef' your sister's door,
To keep your own door clean."

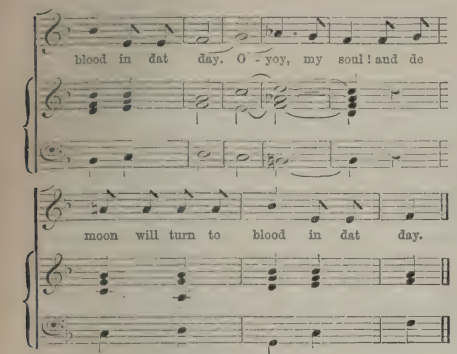
There can be no question as to the point of the moral, even though the similies are placed in too violent an antithesis. The illustration of the broom is a favourite one, and is made use of in more than one instance, the most remarkable being the following:—

"O fare you well, my brudder,
Fare you well by de grace of God,
For I'se gwinen home;
I'se gwinen home, my Lord, I'se gwinen home.
Massa Jesus gib me a little broom,
For to sweep my heart clean,
Sweep 'em clean by de grace of God,
An' glory in my soul."

The [illegible] of the [illegible]y will [illegible]note[illegible] two [illegible] Re[illegible] the [illegible]s, mos[illegible] extraordinary is "The Day of Judgment," the words [illegible] music of which are as follows:—

"DAY OF JUDGMENT."





2. And you'll see de stars a falling.
3. And de world will be on fire.
4. And you'll hear de Saints a singin'.
5. And de Lord will say to de sheep.
6. For to go to Him right hand.
7. But de goats muss go to de left.
8. O Lord, make me a sheep.
9. When de Jordan shall be past.
10. Den Canaan's light shall shine.

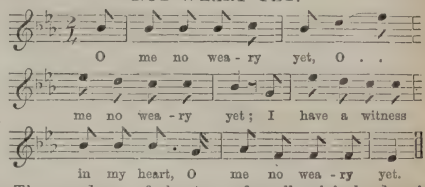
The "O—yoy," at the end of the third repetition of each line is sung as a sort of prolonged wail, and the effect of a number of voices dwelling on the notes to which it is set, must be very thrilling.

The words and most of the similies are borrowed from Scripture, and the frequency of certain allusions, offers a very good key towards determining which parts of Scripture are most favoured by these people, or best known to them. The book of Revelation supplies a large number, the descriptions or prophecies of the Last day, the new Jerusalem, or the glories of "the other side of Jordan," found in the writings of the Prophets, or in the Gospels or Epistles, form the themes of many songs; these, with many class expressions peculiar to the several religious bodies who have from time to time undertaken the task of teaching the coloured people, indicate not only the prevalent influence at work at the time they were written, or rather "raised," but also the portions of Scripture usually dwelt upon, or considered applicable.

One of the most favoured of the negro customs, the "shout," at which most of these songs are sung, is thus described in the *New York Nation*, of May 30th, 1867:—"The true 'shout' takes place on Sunday, or on 'praise' nights through the week, and either in the praise house or in some cabin in which a regular meeting has been held. Very likely more than half the population of the plantation is gathered together. Let it be the evening, and a light wood fire burns red before the door of the house and on the hearth. For some time one can hear, though at a good distance, the vociferous exhortation or prayer of the presiding elder or of the brother who has the gift that way, and who is not 'on the back seat,' or under the censure of the church authorities for bad behaviour, and at regular intervals one hears the elder 'deaconing' a hymn-book hymn, which is sung two lines at a time, and whose wailing cadences, borne on the night air, are indescribably melancholy. But the benches are pushed back to the wall when the formal meeting is over, and old and young, men and women, sprucely dressed young men, grotesquely half-clad field hands—the women generally with gay handkerchiefs twisted about their heads, and with short skirts—boys with tattered shirts and mens' trousers—young girls barefooted, all stand up in the middle of the floor, and when the 'sperichil' is struck up, begin first walking, and by-and-bye shuffling round, one after the other in a ring. The foot is hardly taken from the floor, and the progression is mainly due to a jerking, hitching motion, which agitates the entire shouter. Sometimes they dance silently, sometimes as they shuffle they sing the chorus of the 'sperichil,' and sometimes the song itself is also sung by the dancers. But more frequently a band, composed of some of the best singers and of tried shouters stand at the side of the room to 'base' the others, singing the body of the song, and clapping their hands upon their knees. Song and dance are alike extremely energetic, and often, when the shout lasts into the middle of the night, the monotonous thud-thud, of the feet, prevents sleep within half-a-mile of the praise house."

Most of these "sperichils" have rhythmical tunes well adapted for dancing to, and the solemn gravity with which this function is performed in the belief that the more energetic "get religion," is incomprehensible to those whose religious ceremonies are quiet and orderly. It is easy to imagine how the wavering and flagging might be excited by such words and melody as—

"NOT WEARY YET."



There are dozens of other tunes of equally original and quaint character, sung and accepted as hymns by the Negro population of America; and if the line which divides the sublime from the ridiculous is more present to our eyes than to those of the people among whom they are accepted, yet they are none the less valuable as expressions of the life and character of that people. The wild, sad strains tell, as the sufferers themselves would, of crushed hopes, keen sorrow, and a dull, daily misery, which covered them as hopelessly as the fog from the rice swamps. On the other hand, the words breathe a trusting faith in rest for the future—in "Canaan's air and happy land," to which their eyes seem constantly turned.

W. A. Barrett, Mus. Bac.

THE NATIONAL MUSIC-MEETINGS AT THE CRYSTAL PALACE.

It is not to be wondered at if the first announcement of these competitions failed to enlist the sympathies of many earnest lovers of music. First for the obvious reason that English people are in matters of Art ultra-conservative, and secondly, because many persons look upon a competition as a low order of thing to be classed with horse-races, billiard matches, and the like, and not to be thought of in connection with the Fine Arts. This may be a mere prejudice, and admitted to be such; but as usual it is held with far more tenacity than an opinion founded upon any number of principles. This being the case, it was a matter of some importance that Mr. Willert Beale's plan should be placed before the public with some care and judgment. His first move was an admirable one. In gaining the support and assistance of the Crystal Palace authorities, Mr. Beale succeeded in placing the scheme beyond the possibility of failure. For every reason the Crystal Palace was the most advantageous *locale*. No institution in our day has done so much towards spreading a knowledge of music in all its varied branches, from the highest classical composition performed by its unrivalled band, to the simple part-songs of the children's meetings. It was therefore not only a prudent choice, but a just and necessary one; and the completeness with which every detail was carried out, once more justified the confidence placed in this great centre of Art.

The issue of an admirably drawn up Prospectus, offering a liberal and even munificent number of prizes, and headed with a list of the most eminent musicians in the kingdom as Patrons, gave a final proof of the determination of all concerned not to leave a stone unturned to ensure a brilliant success. The names of competitors soon began to flow in. The judges of each department were chosen by the competitors themselves, and after some preliminary trials for the purpose of reducing the large number of candidates in certain of the classes, the competitions commenced. All the trials took place on the great Handel Festival Orchestra—the judges being placed upon an elevated platform a little distance in front.

It may briefly be stated that the Sopranos exhibited a high degree of efficiency, the Basses also being very good. The

Contraltos were perhaps hardly as good as either; whilst the Tenors were decidedly the least promising. Amongst the choral bodies the Bristol Choral Union (Men's Voices), by its admirable and legitimate style of singing, balance of tone, and evident appreciation of the composers' intention, fairly carried away the palm. The Welsh Choir, which gained the Thousand Pound Prize without competition, certainly exhibited some meritorious points; but it is a matter much to be regretted that there was no other choir with which to test its capacity, such omission tending to the entertaining of erroneous impressions. It might have been an advantage, too, had the Tonic Sol-fa Choir met with an antagonist of more nearly average merit. Had any of the choirs which are known to exist in Lancashire and the West Riding of Yorkshire put in an appearance, their characteristic vigour and breadth of style could hardly fail to have made short work of the small and somewhat tricky reading of the £100 Prize Choir.

The Volunteer Band Prize may also be cited as one which was unfortunately carried off without a competition. Had the judges withheld the award it could have surprised no one, seeing that hardly two instruments were in tune with each other, and the style of playing was equally unsettled.

Such matters are, however, inseparable from a commencement; and there cannot be a doubt that, seeing the admirable way in which all the arrangements were carried out, and the obvious advantages these competitions offer to the spread and advancement of the musical art, the inertness of some of the country societies will, ere another year has passed, have been overcome, and the entries of choral bodies be as numerous as the solo vocalists.

The following is a list of the prizes awarded:—

Class I. Choral Societies not exceeding 500 Members.—Judges: Sir W. Sterndale Bennett, J. Hullah, Esq., Brinley Richards, Esq. The Challenge Prize awarded to the South Wales Choral Union; Conductor, Mr. Griffith Jones (Caradog).

Class II. Choral Societies not exceeding 200 Members.—Judges: Sir Julius Benedict, J. Barnby, Esq., A. S. Sullivan, Esq. The Prize of £100 awarded to the Tonic Sol-fa Association Choir; Conductor, Mr. Proudman. The Brixton Choral Society; Conductor, Mr. Lemare. The South London Choral Association; Conductor, Mr. Venables.

Class III. Choral Societies for Men's Voices.—Judges: J. L. Hatton, Esq., H. Leslie, Esq., H. Smart, Esq. The Prize of £50 awarded to the Bristol Choral Union; Conductor, Mr. Alfred Stone.

Class VI. Military Bands not exceeding Forty Performers.—Judges: Sir J. Benedict, F. Godfrey, Esq., A. Randegger, Esq. The Prize of £50 awarded to the Band of The Royal Engineers; Conductor, Herr Sawerthal.

Class VI*a*. Military Bands.—Judges: Sir J. Benedict, J. L. Hatton, Esq., A. S. Sullivan, Esq. The Prize of £50 awarded to the Band of the 33rd Regiment (Duke of Wellington's); Conductor, Mr. Basquit.

Class VII. Bands of Volunteer Regiments.—Judges: Sir J. Benedict, W. G. Cusins, Esq., Dr. Rimbault. Prize of £50 awarded to Band of the St. George's Rifles; Conductor, Mr. Phasey.

Class VIII. Soprano Solo Singers.—Judges: Signor Arditi, Sir J. Benedict, Sir W. Sterndale Bennett. Prize of £30 awarded to Miss Anna Williams.

Class IX. Contralto or Mezzo-Soprano Solo Singers.—Judges: Signor Arditi, J. Barnby, Esq., Dr. Wylde. Prize of £30 awarded to Miss M. Hancock.

Class X. Tenor Solo Singers.—Judges: Sir J. Benedict, Sir W. Sterndale Bennett, A. S. Sullivan, Esq. Prize of £30 awarded to Mr. Dudley Thomas.

Class XI. Baritone or Bass Solo Singers.—Judges: Signor Arditi, Sir Sterndale Bennett, A. S. Sullivan, Esq. Prize of £30 awarded to Mr. J. Wadmore. Mr. H. W. Pope highly commended.

The prizes were distributed by H.R.H. the Duke of Edinburgh, after which the following address was presented to His Royal Highness by Mr. Thos. Hughes, M.P.:—

"The Prizes your Royal Highness has graciously condescended to distribute to-day are given by the Directors of the Crystal Palace Company for the purpose of encouraging excellence in the performance of high class music.

"This object is found embodied in the undertaking known as the National Music Meetings, which consist of a series of public competitive performances open to all comers, and intended to take place annually. The plan was originally proposed to the Directors by Mr. Willert Beale, and that gentleman has been associated with the Officers of the Company in its practical realization.

"The Directors of the Crystal Palace Company believe that these trials of skill will do good service to Art; will tend to elevate the standard of taste by a means familiar and always attractive to the public; and will establish a test of merit such as did not hitherto exist. By preparing for these Annual Competitions, competitors will improve their musical acquirements to the fullest extent, while those who come to hear the trials will have the advantage of comparing their opinions with those of the judges who are to make the awards; thus both competitors and hearers derive benefit from the competitive performances. Moreover, the best music being selected to be prepared for trial, a practical knowledge of the compositions of the greatest masters is acquired by all who enter the lists, whether they win prizes or not.

"With firm faith in the utility of our plan we have ventured to lay it before your Royal Highness, well knowing the interest your Royal Highness generously takes in all measures having any tendency to advance the cause of music in England.

"As far as it has gone, the undertaking promises to lead to good results. As the object of the National Music Meetings has become better known and understood, it has elicited the unanimous approval of those who have examined its details, and has obtained the support of a very large majority of the greatest living musical authorities in the country, who have further given the undertaking their co-operation and countenance by acting as Judges of the Competitions. To these gentlemen, whose names will be found in the statement appended to this report, the Directors beg leave herewith to tender their sincere thanks. The confidence already reposed in the undertaking cannot fail to be still further extended. In the meetings of 1873, the Directors hope to enlarge the basis of their scheme, and to embrace circles and interests at present untouched, as well as to introduce improvements in the plan of operations, through the experience gained at the Meetings just concluded. The National Music Meetings have already brought forward four new singers, who were a few days ago comparatively unknown, but whose merits are now generally recognized. They have also been the means of bringing Choirs from Bristol and from South Wales, and of giving some four or five hundred singers in the last-named musical part of the kingdom, an opportunity of displaying their fresh and vigorous voices in a new and untried locality. The impulse which may thus be given to music in remote districts of the country, and through it to culture and refinement in the best sense of the words, is, though an indirect, by no means an unimportant or undesirable result to be anticipated from the National Music Meetings.

"In the second class of Choral Competitions, the Tonic Sol-fa Association Choir, the Brixton Choral Society, and the South London Choral Associations have well maintained the reputation of the Choral bodies of the metropolis.

"The Diplomas for Sight Singing and general musical proficiency have elicited much talent. By the Brixton Choral Society, and the Bristol Choral Union, pieces of music, composed by Mr. Henry Smart and Mr. Joseph Barnby specially for the occasion, were read at first sight with an ease and correctness highly praiseworthy. Other candidates for Diplomas also evinced great facility in singing at sight, as well as a creditable knowledge of harmony.

"The competitions of Military and Volunteer Bands, though not so full as we should hope them to be in 1873, have been close and well sustained, and have elicited the commendation of the Judges.

"If the anticipations of the Directors are correct, the establishment of the National Music Meetings is likely to mark an epoch in the progress of music in England, a cause to which the Crystal Palace Company has already devoted some of its best and most earnest efforts. The presence of your Royal Highness here to-day is at once a sign of the worth of the movement and a great encouragement to future efforts, and in the name of the Directors of the Company I beg humbly to thank you for your kind condescension.

"Thomas Hughes, *Chairman*.

"July 7th."

A warm reception was given to the South Wales Choir after the competition at the Crystal Palace. Mr. H. Richard, M.P. for Merthyr Tydvil, presided, and Mr. Brinley Richards, who had the superintendence of the arrangements, accompanied Miss Edith Wynne and Miss Edmonds in several Welsh songs, which were enthusiastically received by a large audience. Some national music was given by the choir, and the proceedings terminated with "God save the Queen," and "God bless the Prince of Wales," the latter being sung in Welsh.

ROYAL ITALIAN OPERA.

Meyerbeer's "L' Etoile du Nord," with Madame Adelina Patti as *Caterina*, and M. Faure as *Peter the Great*, has been one of the most attractive revivals of the season, a good word being also due to Madame Monbelli, who sang the music of *Prascovia* with excellent effect. A great success too has been achieved by Madame Parepa in the arduous part of *Norma*, a character so intimately associated with the best days of Grisi, that but few singers would have the temerity to challenge comparisons. Applause is not always the test of merit, even when it is so lavishly bestowed as it was on Madame Parepa; but the best judges could not but feel that a mature artist was before them; and her singing of "Casta Diva," the great duet with *Pollio*, and throughout the whole of the last scene elicited not only the usual audible marks of approval, but the warmest admiration from the small minority of judges who were less demonstrative. The long delayed *début* of Madlle. Smeroschi took place on the 9th ult., when she appeared as *Adina*, in "L'Elisir d'amore," and gradually aroused the proverbially frigid audience into something very like enthusiasm. With a soprano voice of pure quality, which has evidently been carefully trained, the new comer unites many stage requisites which eminently fit her for the assumption of such parts as the heroine of Donizetti's sparkling little Opera, and we have little doubt that next season Madlle. Smeroschi will become a valuable member of the company. In our last number we had to write the epitaph on Prince Poniatowski's Opera, "Gelmina"; now we have a similar duty to perform for Senor Carlo Gomez's "Il Guarany," which was produced on the 13th ult., and received, according to modern custom, with every outward show of approval. The scene is laid in Brazil, and the story turns upon the fortunes of two lovers who, after many hair-breadth escapes, are seen together on the summit of a hill, at the conclusion, pointing to Heaven, the castle, from which they have just escaped, having been blown up with gunpowder. The scene of the Indian encampment would have saved the work had the music been barely endurable, but five long acts (lasting from eight o'clock until half-past twelve) proved too much for the audience, considering that the most melodious portions of the Opera are borrowed from Meyerbeer, Donizetti, Verdi, and other composers too numerous to mention. The want of repose in Senor Gomez's music is sensibly felt even in the Overture (or "Sinfonia," as it is called), which commences in A major, changes into D flat, and returns to A within a few bars, as if in search of a resting-point; and this peculiarity is so apparent throughout the work that we could not but marvel at the excellent manner in which the vocalists mastered the difficulties which beset them. The young composer has evidently some feeling for dramatic effect, for there are many pieces which elicited much applause, in spite of the many reminiscences we have mentioned—especially the two duets between the lovers, and a great portion of the scene in the apartment of *Emilia*, where *Gonzales* attempts to carry her off—but much of this was owing to the indefatigable exertions of the vocalists. To pass from the music to the stage arrangements—from the weakness to the strength of the Opera—it would be impossible to award too much praise to the clever management of Mr. Augustus Harris. The scene already alluded to, in the third act, is one of the finest spectacles ever witnessed even at the Royal Italian Opera. The picturesqueness of the groupings, the variety of colour in the dresses, and the perfection with which the barbaric customs of the savage warriors are realised, thoroughly excited the somewhat wearied audience, and Mr. Harris was summoned forward to be overwhelmed with applause. In the difficult and trying music which fell to Madlle. Sessi's share, in the part of the heroine, she was everything that could be desired, and Signor Nicolini, as her *Guarany* lover, scarcely ever sang better in his life: indeed it appeared to us a wonder that powers which had never before been developed should have been reserved for the interpretation of music which can never hold the stage. As *Gonzales*, Signor Cotogni was most satisfactory, especially in those portions which demand dramatic energy, although his greatest success with the audience was in a waltz air, which received a double encore. M. Faure's embodiment of the *Aimoré* chief aided much the effect of the few scenes in which he was engaged, both his acting and singing being absolutely perfect; and Signor Bagagiolo was excellent as the Portuguese, *Don Antonio de Mariz*. The Opera has been played twice since the first night, and it is possible that one or two performances of it may take place next season; but whatever success it may achieve is unquestionably owing more to the talent of Mr. Augustus Harris than to that of Senor Gomez. The establishment closed on Saturday the 20th ult., when Meyerbeer's Opera "L'Etoile du Nord" was given.

HER MAJESTY'S OPERA.

As we anticipated, Cherubini's Opera "Les Deux Journées" has been laid aside, and the vocalists have again reigned supreme to the end of the season. Miss Kellogg, as *Gilda*, in Verdi's "Rigoletto," has been warmly welcomed, both her singing and acting showing that she has infinitely gained in experience since her last appearance here in the same character. Her *Violetta*, in "La Traviata," was also a genuine success, the last act, especially, eliciting the most enthusiastic applause. Signor Campanini has held his place as the first Italian tenor of the day, although his voice occasionally shows signs of over-work. *Lionello*, in Flotow's "Marta," has been one of his most attractive parts, his singing of "M' appari tutt' amor" creating so marked an effect upon the audience as to be re-demanded with a decision not to be questioned. Madlle. Nilsson and Madlle. Marimon have also appeared in many of their most favourite characters with the usual effect. Mozart's "Nozze di Figaro," with a powerful cast, has been given; but beyond this, there is absolutely nothing to chronicle. Auber's "Diamants de la Couronne" was announced for the closing night, Saturday the 27th ult., but it was afterwards withdrawn, and the season terminated with Rossini's "Semiramide," Madlle. Titiens sustaining the part of the heroine.

ROYAL ACADEMY OF MUSIC.

The annual public concert of this Institution, under the conductorship of Mr. John Hullah, was given at the Hanover Square Rooms on the 22nd ult., before a large audience. The pianoforte playing was so conspicuous a feature in the selection that we cannot but congratulate the many professors who have so zealously laboured in promoting the healthy development of this important branch of study upon the result of their exertions; and that the steady progress of the vocal department was equally apparent could not for a moment be doubted by those who have attended and watched with interest these periodical exhibitions of a school of musical instruction which, through the most adverse influences, has never ceased to assert and maintain its claim to the confidence and support of the public. The lady pianists were Miss Whomes, who played the first movement of Sir Sterndale Bennett's Concerto in F minor with much accuracy and precision; Miss Channell, who especially distinguished herself by a truly intellectual rendering of the first movement of Schumann's Concerto in A minor; Miss Florence Green, who played Hummel's "Retour à Londres" with a delicacy and refinement which elicited the warmest applause; Miss Connolly, who thoroughly mastered the difficulties of Bach's "Chromatic Fantasia;" Miss Baglehole, who, in Mendelssohn's "Serenade and Allegro Giojoso," fully maintained that reputation which is now spreading beyond the walls of the school in which she has been reared; and Miss Chapman, who played the "Agitato Assai," from Sir Sterndale Bennett's "Suite des Pièces," with commendable care and judgment. The male pianists were represented by Mr. Walter Fitton, who exhibited a highly cultivated touch and much musical feeling in Handel's Fugue in E minor and Chopin's beautiful study upon the black keys; Master Walker, a most promising little artist, who gave the Allegretto from Beethoven's Sonata in E minor (op. 90) with so much appreciation of the beauty of the music and command of the passages as to draw forth the loudest demonstrations of approval; and Mr. Ridgway, who, although placed almost at the conclusion of an unusually long programme, played the first movement of Schumann's Sonata in G minor so well as to be rewarded with the most encouraging applause. Amongst the instrumentalists must be mentioned Mr. Howard, who, in the first movement of Beethoven's violin concerto, showed much executive power, although the work was somewhat difficult, even for a student so advanced; and unqualified praise must be awarded to the organ performances of Miss Moultrie and Mr. Walter Fitton, the former playing Bach's Grand Prelude in B minor, and the latter the "Adagio" and "Allegro Vivace" from Mendelssohn's Concerto in F minor, with a decision and firmness of touch which proves how solid is the course of organ instruction in the Institution. The vocal portion of the programme was well supported. Miss Mayfield, in a Recit. and Aria from Vaccaj's "Romeo e Giulietta," displayed

an excellent voice and style; Miss Goode, in Mendelssohn's "Jerusalem," and especially in a solo occurring in a MS. Anthem by Henry Guy (a student) was thoroughly satisfactory; Miss Jessie Jones gave Beethoven's "Ah perfido" with much earnestness and dramatic feeling; Mr. Howells sang Mendelssohn's "If with all your hearts" with good expression; Mr. Pope evidenced the possession of a really fine bass voice in Mozart's "Possenti Numi;" Mr. Henry Guy (who is already making his way in our concert-rooms) was successful in Mozart's "O cara immagine;" and Mr. Wadmore (who won a prize at the late National Music Meetings, at the Crystal Palace) gained well-deserved applause by his rendering of Handel's "Nasce al bosco." Misses Francis, George, Butterworth, Kaiser, and Mrs. Dolby lent valuable assistance, with the vocalists already mentioned, in the concerted pieces, which had evidently been most carefully prepared. There were only four compositions by the students performed—a well-written sacred Part-song by Roberts, "Oh distant stars;" the first movement of a Symphony in C minor by Eaton Faning, which exhibits some promise; an exceedingly clever Anthem by Henry Guy (to which we have already alluded), "Make a joyful noise unto the Lord;" and a Festal Overture in C by Wingham, composed in commemoration of the Jubilee of the Royal Academy of Music, so clearly written and excellently instrumented as to appear scarcely the work of a novice. During the concert, after an earnest speech from Sir Sterndale Bennett, the Principal of the Academy, in which he referred to the present prosperous state of the Institution, the prizes were distributed by Mrs. Gladstone. The awards were as follows:—

Female Department. — Silver Medals: Miss Florence Green (Pianoforte); Miss Agnes A. Channell (Pianoforte); Miss Gertrude Mayfield (Singing); Miss Rhoda E. Barkley (General Progress). Bronze Medals: Misses E. F. Holmes, Annie Martin, Emily A. Troup, Florence Firth, Moultrie (Organ). Books: Misses F. Baglehole (Silver Medalist, 1871), Sarah A. C. Goode (Bronze Medalist, 1870), Hemmings, Dickenson, Hancock, Whomes (Bronze Medalist, 1871), Chapman, Jessie Jones, Eliza J. Hopkins, Jane Whitaker, Maria L. Bagnall, Younger, Taylor (Bronze Medalist, 1871), Conolly (Bronze Medalist, 1871), Waite, Organ (Silver Medalist, 1870). Letters of Commendation: Misses Deprez, Ludovici, Carpenter, Griffiths, Klugh, Harford, Newall, Judkins, Francis, Brand. Sterndale Bennett Prize (Purse, containing Ten Guineas): Miss Florence Augusta Baglehole. Certificate of Commendation: Miss Florence Green.

Male Department.—Silver Medals: Mr. Joseph Ridgway (Composition and Pianoforte); Mr. Walter Fitton (Pianoforte and Organ); Mr. Eaton Faning (General Progress); Mr. Henry Guy (Singing). Bronze Medals: Mr. W. A. Howells (General Progress); Master H. Walker (Pianoforte). A Prize Violin Bow (kindly given to the Institution by Mr. Tubbs): Mr. Edward Jones. Books: Messrs. Wadmore, Weekes, Roberts, Doane, Elmenhorst, Regan. Letters of Commendation: Messrs. Douce, Hinchliffe, Waddington, C. A. Howard, W. F. Parker. Prize Violin and Bow, presented at Christmas last to Mr. W. F. Parker (Violin); Mr. Charles A. Howard (Bow). Sterndale Bennett Scholarship (Two Years' Free Education in the Institution) awarded in April last to Master Tobias Augustus Matthay.

A special medal, after a design by Mr. T. Woolner, has been instituted as a reward for distinction in composition, in honour of the late Mr. Charles Lucas, so long Principal of the Institution. This will be competed for at Christmas next.

PHILHARMONIC SOCIETY.

The programme of the seventh concert, on the 24th June, contained an interesting novelty, if such a term can be applied to Bach's Concerto for strings, which was performed for the first time in this country. Although of course somewhat antiquated in form, this work was listened to with the utmost pleasure by the audience, and would have been still more welcome as a specimen of the music of the period had not a slow movement from the same composer's orchestral *Suite* in D been interpolated between the two movements of the Concerto, in order that the final *Allegro* might come upon the ear with better effect. No greater contrast with Bach's quiet and masterly composition could have been selected than Beethoven's Symphony in A (No. 7), which commenced the second part, and was played with the utmost vigour and finish. The overtures to "A Midsummer Night's Dream" and "Der Berggeist" (Spohr), were the other orchestral pieces, and Madame Norman-Néruda's excellent performance of Spohr's Dramatic Concerto for the violin, was one of the features of the evening. The vocalists were Madlle. Titiens and Madame Trebelli-Bettini. The eighth and last concert of the season was given on the 8th ult., the performance commencing with Brahms's Serenade in D, for orchestra, a work so unequal in merit as to make us doubt the permanent position of the music of "Young Germany," even where such undoubted marks of genius are shown, unless the representatives of the school can be prevailed upon to believe that the worth of a piece is not to be estimated by its length. A "Serenade" in eight movements is too much for an English audience, however it may be endured in Germany, and in spite, therefore, of the undoubted merit of many of the movements—especially the *Minuettos* and *Scherzos*—the last note of the work was unanimously hailed as a relief. The orchestral Prelude to the music of Sophocles' "Ajax," by Sir Sterndale Bennett (which was performed for the first time), must not be judged as an "overture," the short introduction in B flat major, leading to the Allegro in the tonic minor being evidently intended to suggest the character of the important illustrative music which is to follow. The subjects of the Prelude are extremely attractive, and there is so much variety of colour in the instrumentation as to invest this brief Prelude with the utmost interest. Mr. Charles Hallé's performance of Mendelssohn's Concerto in D minor, was by no means beyond reproach. In many parts the passages were dragged, and in the last movement the *tempo* was positively altered. The applause, however, was loud and enthusiastic, and a recall at the conclusion of the Concerto showed that our opinion was not shared by the general audience. Madame Parepa's fine singing of Beethoven's "Ah perfido" was fully appreciated, as was also Mr. Santley's artistic delivery of Rossini's "Alle voci della gloria." Beethoven's Symphony in C minor was included in the programme, and after Weber's "Jubilee" overture, which concluded the concert, Mr. Cusins, the conductor, was called forward to receive the well earned applause of the audience.

It is to be hoped that our continental neighbours do not too securely rely upon the accuracy of the reports of our musical doings in many of the London journals, or they would often be led astray. For instance, in speaking of the performance of Arthur Sullivan's *Te Deum* at the Crystal Palace on the 18th ult., the *Athenæum* says that it was "conducted by the composer," and the *Orchestra* tells its readers that the second part of the concert commenced with the *Te Deum* "After nine p.m." Considering that Mr. Manns conducted the work, the composer never having been even announced to do so, and that the second part of the concert began soon after six o'clock, we can scarcely imagine by whom this information could have been supplied. But these are trifles compared with the following paragraph, extracted from the *Sunday Times* of the 7th ult.:—"Madlle. Christine Nilsson, 'the Two-headed Nightingale,' has this week been astonishing the visitors to the South London Palace in the London Road, and the Metropolitan Hall in the Edgware Road."

We understand that the late Dr. Crotch's Oratorio, "The Captivity of Judah," which is pronounced by the most competent judges to be even superior to the same composer's "Palestine," is about to be published by subscription. The task of editing the work has been entrusted to Sir George Elvey, Mus. Doc., Oxon., which is a sufficient guarantee that it will be carefully and conscientiously done. Several eminent musicians have already signified their approval of the design, and their willingness to aid in furthering the proposition. The Oratorio will be issued, in folio size, at One Guinea; and subscribers' names will be received by Messrs. Novello, Ewer and Co.

St. Paul's Church, Thornton Heath, has been recently opened by the Bishop of Dover, under the direction of the Archbishop of Canterbury. The music was most effectively given, the anthem being "O how amiable are Thy dwellings" (Richardson). The organ, though small, was displayed to the best advantage by Mr. F. Harmer, the organist, under whose superintendence the whole of the music was rendered.

Madlle. de la Haye gave an evening concert at the Hanover Square Rooms, on the 6th ult., which was well attended. The concert-giver's powers as a vocalist were fairly tested in several pieces, and in spite of obvious nervousness, she acquitted herself to the evident satisfaction of the audience. Madlle. de la Haye was assisted by Mrs. Fellowes and Miss Elcho (pianoforte), Mr. Henry Holmes (violin), and by the following vocalists:—Misses Dwight, Kate Meadows and Crichton; Messrs. Albert, Miles Bennett,

Vernon Brett (a new tenor) and Bell. Mr. Cottell and Mr. Webb conducted.

Society of Arts' Music Examinations.—The newly issued results of this year's examinations in Musical Theory and Composition under Messrs. Hullah and G. A. Macfarren, shew that of the 87 certificates and three prizes awarded by Mr. Hullah, Tonic Sol-fa pupils have taken the first prize, and 68 (more than three-fourths) of the certificates. Mr. Macfarren has awarded two prizes and 36 certificates, and Sol-faists have taken both the prizes, and 31 of the certificates. The Society has now relinquished its musical examinations, in which, during the last six years, 594 certificates have been issued, more than three-quarters (449) having been obtained by Tonic Sol-fa pupils. In Mr. Hullah's examination the ordinary notation and nomenclature of music is strictly used; in Mr. Macfarren's the exercises may be worked in either new or old notation, at the candidate's option. The Council of the Tonic Sol-fa College having tried in vain to induce the Science and Art Department and the University of London to carry on these examinations, has determined as a provisional measure to undertake the work for three years at least.

We hear that on the re-opening of Niblo's Theatre, New York, in October next, Madlle. Rossetti, of the Théâtre des Italiens, Paris, will make her début in America. Besides operatic performances, she is specially engaged to sing at the State Concerts.

The Twenty-first Annual Report of the Choir Benevolent Fund commences by paying an earnest and well deserved tribute to the memory of the late Dean Alford, who was one of the most zealous supporters of the Association. A very successful Festival Service was held during the past year at the Parish Church, Ashford, Kent, when, after paying all expenses, the sum of £72 7s. was handed to the Society; but it is important to remind the members and friends of the Charity that the payments made to its claimants are entirely dependent upon the income being kept up to its present amount; and it is necessary, therefore, that every exertion should be made to enlarge the list of donors and subscribers, so that, as time advances, there may be no diminution in the permanent fund.

A new Edition of "The Hymnary" has just been published by Messrs. Novello and Co. in a cheap and portable form. The Hymns are printed in double column in a type of remarkable clearness. It is understood that the Edition with music, which has been a considerable time in preparation, and which promises to be one of the most remarkable works of the kind ever issued, will be ready on October the 1st.

Miss Elcho gave her first evening concert on Tuesday, the 2nd ult., at the Hanover Square Rooms, assisted by Madlle. Anna Regan, Miss Dwight, Miss Crichton, Mr. W. C. Bell, Mr. Alfred Bennett, Mr. Barrow, Mr. Frederick Chatterton (harp), and Mr. Nicolas Mori (violin). In Beethoven's "Kreutzer Sonata" (with Mr. Mori), Miss Elcho displayed high powers as a pianist, and she was rewarded with warm and deserved applause. Madlle. Regan sang with her usual excellence, Miss Dwight was highly successful in "Fioraja," Miss Crichton gave a song called "Dreams" with much artistic finish, and Mr. Bell sang "Hybrias the Cretan" with good effect. Mr. C. F. Webb assisted Mr. Lansdowne Cottell in accompanying the vocal music.

On the afternoon of Friday, the 5th ult., a musical exercise was performed in the Sheldonian Theatre, Oxford, in the presence of the Rector of Exeter (officiating for the Vice-Chancellor) and Dr. Corfe, Choragus of the University, besides a large audience. The exercise, which comprised the words of the "Te Deum," was composed by Mr. John Naylor, Mus. Bac. of Magdalen Hall, and was the usual one required before proceeding to the Degree of Doctor of Music. As a musical composition its excellence was the subject of general remark, and it was in no slight degree enhanced by the admirable way in which it was executed. There was a full band and chorus, the former being from Birmingham. Mr. Naylor conducted, and Mr. Shaw, of Scarborough, was leader of the band. The vocalists were selected from the Cathedral, Magdalen College, and New College choirs, with the addition of Mr. Hunt, of the Chapel Royal, St. George's, Windsor. The soloists were Mr. Hunt and Mr. Farley Sinkins, of the Cathedral choir, and Masters Newman and Thorp, of New College choir. The quartett, "The glorious company of the Apostles praise Thee," was sung by Messrs. Meadley, Robson, Farley Sinkins, and Roebuck.

We are informed that Mr. Arthur Sullivan is actively engaged upon the composition of an Oratorio for the next Birmingham Festival.

The *Fête* held at the Crystal Palace on the 18th ult., at which the Prince and Princess of Wales were present, offered unusual musical attractions, for Mr. Arthur Sullivan's "Te Deum," composed in honour of the Prince's recovery, was performed for the second time, with Madame Parepa-Rosa in the solo part, and a full band and choir. The work was conducted by Mr. Manns, and went exceedingly well; the effect, however, being much marred by the arrival of the Royal party in the middle of Madame Parepa's solo, "To thee, Cherubin," when the audience, regardless either of time or place, uttered a cheer which, however complimentary to His Royal Highness, evidenced such a thorough contempt for art and artists as to make it too evident what, with the majority of those who attended the *fête*, was the real attraction. The "Te Deum" was preceded by a miscellaneous selection, in which Madame Parepa-Rosa, Madlle. Valleria, Madame Patey, and Mr. Santley took part.

The St. George's Glee Union gave its monthly concert on Friday, the 5th ult., at the Pimlico Rooms, before a large audience. Mr. Stringer's song, "The harp that once" (the effect much enhanced by Miss Wade's harp accompaniments), Miss Horder's "Il Ballo" (Guglielmo), Miss Clara Buley's "Snow flake" and "Citron Tree," and M. Beaulieu's song from "Il Trovatore," gained much and deserved applause, the last named piece being encored. Sir H. Bishop's chorus, "Allegiance we swear," and "From Oberon" (Stevens), were also very creditably sung. Miss Wade's harp solos were re-demanded, and Miss Pritchard's pianoforte pieces, "Grand Valse de Concert" (Mattei), and "Danse Negre" (Ascher), were executed in a brilliant and highly finished manner. The accompanists, Signor Ferraris, Miss Pritchard, Mr. C. Payne, and Miss Clara Buley, fulfilled their duties with much skill.

On Tuesday evening, the 2nd ult., a very successful *Soirée Musicale* was held in the School-room, Southgate Road, Kingsland. The music, under the able directorship of Mr. S. Haskell, organist of the church, was rendered in a manner which showed how carefully the Society had been trained. The band played the March from "Athalie," and the "Wedding March" with much taste and spirit. Mr. C. T. Hildersley sang "Comfort ye" and "Every valley" in highly creditable style; and Miss Martin (pupil of Madame G. A. Macfarren) gave "Angels ever bright and fair," with excellent expression, and received much applause. Miss Coyte Turner in the song "Peace, be still!" Mr. Cattermole in "The Reefer" (encored), Messrs. Bundy and Hildersley in "Love and War," Miss Martin in "He who long since had mine heart" (from "Masaniello"), and Mr. F. Bristol in "Never mind the rest," were thoroughly successful. It is hoped that when Mr. Haskell's Society meets again for the season, he may be encouraged by the large numbers who attended this concert, to give others of a similar kind.

The organist who writes in defence of Mr. Curwen's notation, and mentions the case of the extraordinary youth who was "born and *bread* in Tonic Sol-fa," would scarcely thank us, we imagine, were we to print his letter as it stands. The advocates of the new system may well say "protect us from our friends."

The Mozart and Beethoven Society gave a concert on the 16th ult., the most attractive features of which were the D minor quartet (Mozart), excellently played by Herren Stickle, Hunneman, Von Czeke, and Schuberth; "Deh Vieni," carefully sung by Madlle. Florella; "La ci darem," by Miss Frenie and Herr Carl Bohrer; and "Voi che sapete" and "Lullaby" (Sullivan), the latter well rendered by Miss Marie Arthur, a young lady of much promise.

The enormous gathering of professors, amateurs, and patrons of music at the dinner in celebration of the Jubilee year of the Royal Academy of Music, held at Willis's Rooms on the 3rd ult., was a convincing proof of the widely spread appreciation of the efforts of the Institution during its long and earnest struggle to maintain a sound and healthful school for musical education in this country. The chair was occupied by the President of the Academy, Lord Dudley, who was supported by the Principal, Sir Sterndale Bennett, and a large number of professors and friends of the Institution. After dinner the usual loyal toasts having been given, Mr. John Hullah proposed the "Houses of Parliament," and alluded to the position which the Academy occupied in public esteem, and the small amount of public money which was annually voted for its maintenance. In the toast of the evening, "The Royal Academy of Music," the Chairman

strongly protested against the assertion that England was not a musical nation, and said that had the Government, instead of granting a subsidy of £500 to the Institution, given ten times as much, it would have been no more than it deserved. Several points in Lord Dudley's eloquent speech were received with loud demonstrations of approval; but the practical portion of it was the announcement that Mr. Wren Hoskyns and Mr. Cole, C.B., Vice-Presidents of the Society of Arts, had offered £5,000 for the foundation of national musical scholarships in the Academy, provided that certain proposed conditions were agreed upon. In responding to the toast of "The Principal," Sir Sterndale Bennett evidenced the warm interest he took in the welfare of the Academy, and, like the earnest artist he has ever proved himself, declared that whatever was proposed for the real benefit of the Institution should have his cordial support. Mr. G. A. Macfarren, in returning thanks for "The Old Students," spoke in the warmest terms of his many "brothers," who had been fellow workers in the same school with himself, and mentioned many now eminent in the art, nearly all of whom were present to hear the applause with which their names were received. A selection of music was given during the evening by the students of the Academy, the principal vocalists being Miss Jessie Jones, Miss Llewellyn Bagnall, Miss Goode, Miss Butterworth, Mr. Guy, Mr. Howells and Mr. Wadmore, and the instrumentalists were Miss Channell and Master Matthay (Sterndale Bennett scholar), pianoforte, and Mr. W. F. A. Parker, violin. The highly graphic sketch of the rise and progress of the Institution, by Mr. G. A. Macfarren, printed in the programme of the proceedings of the evening, was perused by the guests with the utmost interest; and its concluding sentence, "The well-being of the Institution is now at its highest, and its well-wishers may look forward with confidence to a happy future for the Royal Academy of Music," found a hearty response amongst the many who had assembled to do honour to the occasion.

Mr. C. J. Bishenden will give a series of Promenade Concerts at one of the West-end theatres during the Autumn, commencing September 1st, at which some of the most eminent vocalists and instrumentalists will appear.

Mr. W. Beavan gave his annual concert at the Queen's Concert Rooms, Hanover Square, on Wednesday evening the 3rd ult., before a large audience. The vocalists were Mesdames Lancia, Poyntz, Scott, Muir, Hancock, and Weale, Messrs. Stanton, Ryan, and James; and the instrumentalists, Mr. Buziau (violin), Mr. F. Chatterton (harp), Messrs. Ogbourne and Beavan (organ), and Messrs. J. and W. Beavan (pianoforte). Mendelssohn's music to "Athalie" was given with much effect by the band and chorus of the West London Amateur Orchestral and Choral Society, the solos being also well rendered. A miscellaneous selection followed. Mr. J. Beavan was an able accompanist, and Mr. W. Beavan conducted.

The "World's Peace Jubilee," as the late great musical festival at Boston was termed, sounds well; but it really means nothing more than that representatives of the art from the various cities of Europe were invited to take part in it. It was essentially a local festival; and if it has had the effect of directing the attention of the American people towards music as a powerful agent in the great cause of civilisation, in spite of the cannon, anvils and bells, which formed so large a portion of the attraction, we shall consider that in the United States a great benefit has been effected, although we must still contend that on this side of the Atlantic the influence of the gathering has not been felt, either for good or evil. It would be impossible to chronicle an account of the performance. How the "Old Hundredth," with 20,000 vocalists, 2000 instrumentalists, and the great organ, opened the festival; how the "Star-spangled Banner," and Verdi's Chorus from "Il Trovatore," accompanied with the strokes from a hundred anvils and the roar of a park of artillery, were given (the latter piece, however, we are glad to hear, being received somewhat coldly); and how the various military bands awoke the utmost enthusiasm by the performance of national airs, can scarcely perhaps be credited by English audiences who are trained to listen to music for its own sake. It may also be mentioned that the solo singers, especially Madame Rudersdorff and Madame Peschka-Leutner, were highly successful (although it is said that their efforts were slightly marred by a chorus of 16,000 voices and the discharge of cannon), and that Madame Arabella Goddard's pianoforte peformance elicited the warmest marks of admiration. Mr. Gilmore was, of course, the life and soul of the festival, and kept his enormous forces well together. Notwithstanding the large attendance at the performance—for we are told that on one occasion 70,000 persons were seated and 20,000 standing—the result has been unsuccessful in a pecuniary sense, for it is stated that there will be a deficiency of 250,000 dollars, which will of course have to be met by the guarantors.

An evening concert was given by Miss Kate Marie Nott, on the 10th ult., at the Hanover Square Rooms. The *bénéficiare's* powers as a vocalist were well displayed in Donizetti's "La Zingara," Bishop's "Love has eyes," Meyerbeer's "Roberto tu che adoro," and in two duets, all of which were received with the most encouraging marks of approbation. The concert-giver was assisted in the instrumental department by Mr. John Thomas (harp), and Messrs. Brinley Richards and H. Parker (pianoforte); and by the following vocalists—Misses Banks and Lucy Franklein, Messrs. W. H. Cummings, W. F. Enderby, and Wallworth. The conductors were Mr. H. Parker and Mr. J. Harrison.

Reviews.

Novello, Ewer and Co.

The Organist's Quarterly Journal. Part XV. July 1, 1872. Edited by William Spark, Mus. D.

This interesting Journal may be said to be so firmly established, that organists may now look for the periodical appearance of their Quarterly with as much certainty as the readers of the *Edinburgh*, *Blackwood's*, the *Westminster*, or the long-standing Quarterly of Albemarle Street, may count upon the coming of theirs. It behoves, then, the editor to exert as great care in maintaining its character as he spent in laying the foundation of the same; and the present number fairly shows that he does so—that is, he engages composers of repute abroad and at home, and gives occasional opportunity to unknown writers, trusting the former to hold their ground in general esteem, and being responsible for merit in the latter, without which he would not allow place for their productions. Particularly let us applaud Dr. Spark's self-restraint in withholding compositions of his own; for, having great facility in producing, being constantly met with expressions of approval, and seeing an open space that always needs to be filled, he might easily be tempted to put forward far more than he does of his own music, which, however good, might open the gate to growlers, and give occasion if not reason for them to murmur.

Part XV. begins with an *Allegretto Grazioso* by Berthold Tours. It is truly graceful, and will please both players and hearers. A *Marcia* by Henry Smart follows. We have all our weak moments, and artists fail sometimes in their imaginations as much as critics may in their judgment; one such failure is in the piece before us, for, either it is inferior to other writings of its talented author, or we are mistaken in so thinking it. Of course, the C, in bar 3, score 2, page 126, is an engraver's error, although it recurs when the March is reprinted at full after the Trio, and it is therefore a fault rather of the editor than the composer. Such cannot be the case, however, with some incidents in the Trio—the harmony, for instance, of the second bar, where the notes of the chief melody, and the rhythm still more, suggest a chord of C, whereas the harmony of G is given; and there are some other points whose mention, without their complete quotation, would be as unintelligible and uninteresting as perhaps is the above. But it is not in single notes or even chords that the strength of a piece of music can lie, any more than that of a poem can exist in single words; so, the value of this composition is not to be tested by the accidents here noticed. The succeeding *Fugue*, by Carl Piutti, has very high pretension, all of which is not fulfilled. The subject is not attractive to a hearer, and—judging from the result as much as from the promise—not suggestive to a writer. It is presented under such varieties (augmentation, and the like,) as may occur in fugal development, but the redundancy of modulation and enharmonic progressions in the piece, belong not to the contrapuntal style. It is written with evident pains, but the evidence of pain in the writing is a barrier to pleasure in the hearing. Whatever the nationality of the author (and his polyglot name renders this dubious), he is to be applauded for his German-like work more than for its product: musicianship is not acquired by setting down the first pretty thoughts that rise in the fancy, but by a long course of labour, through which every genuine artist must pass; here are signs of the labour at least. Next there is a *Secular March* by G. A. Macfarren. Then we have a *Trio for Soft Stops* by G. Kühmstedt, of Erfurt. This is, as organists will well understand, a piece with a separate part

How lovely are Thy dwellings fair.*

CHORUS, WITH TREBLE SOLO.

Composed by SPOHR.

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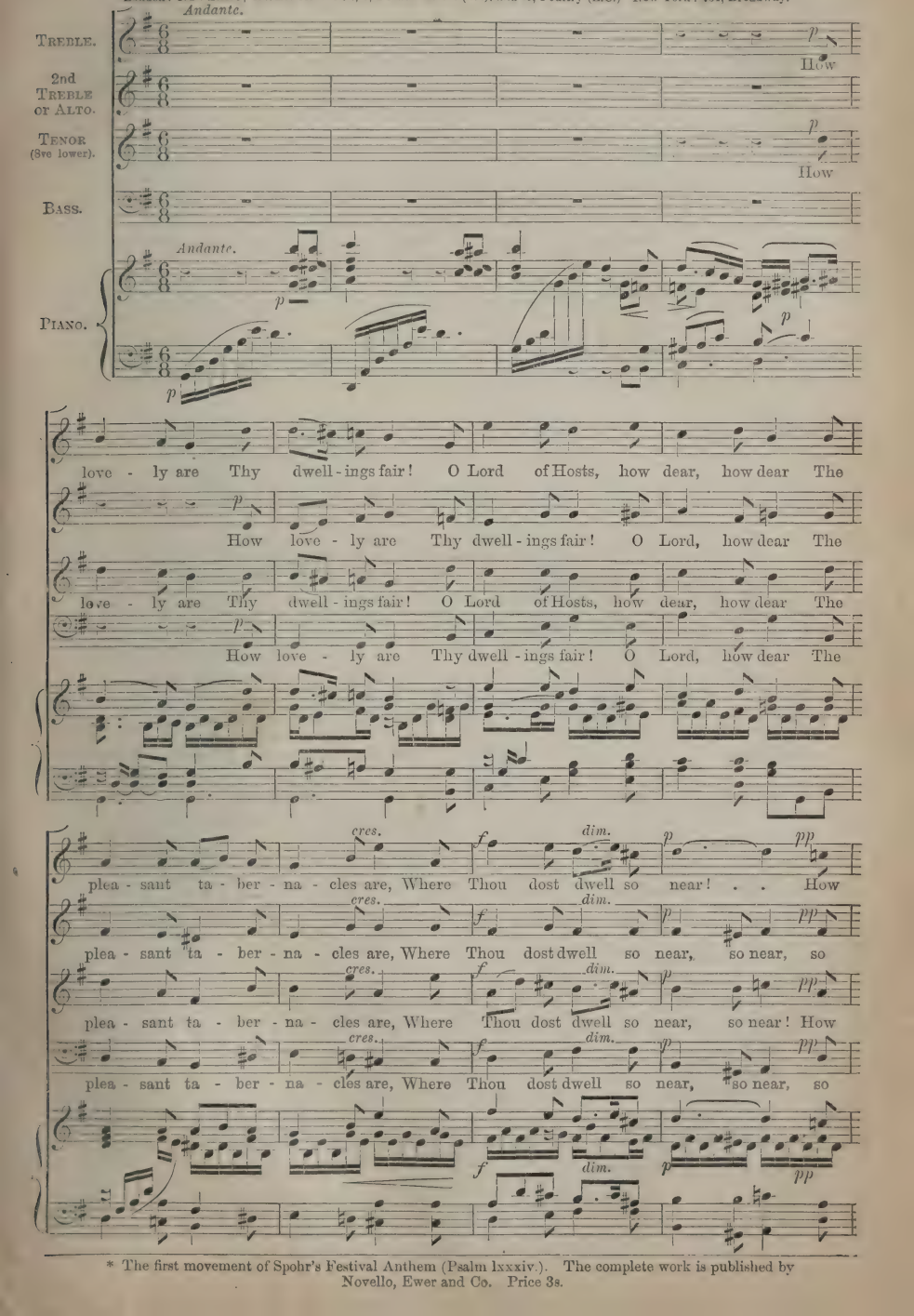
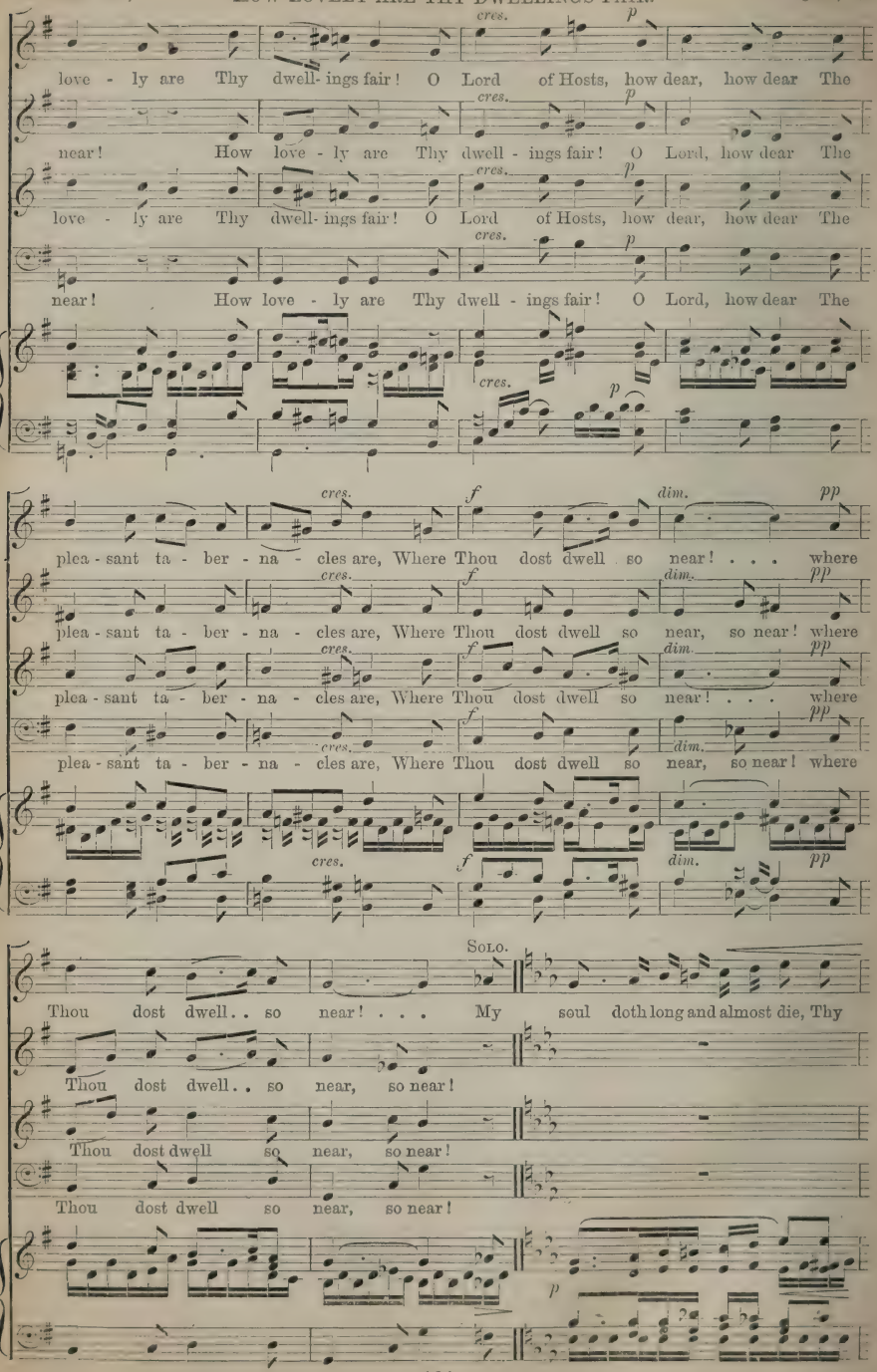
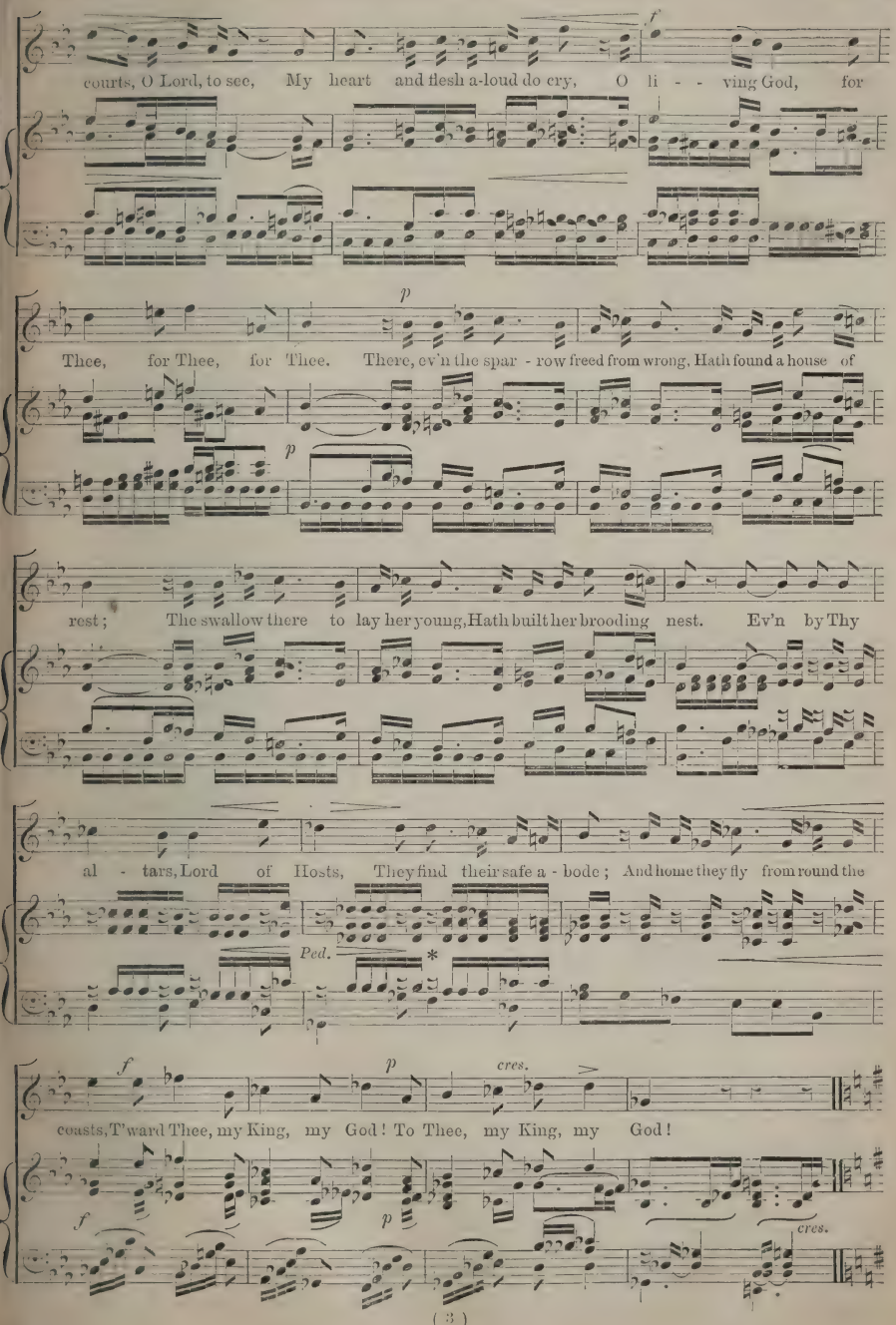
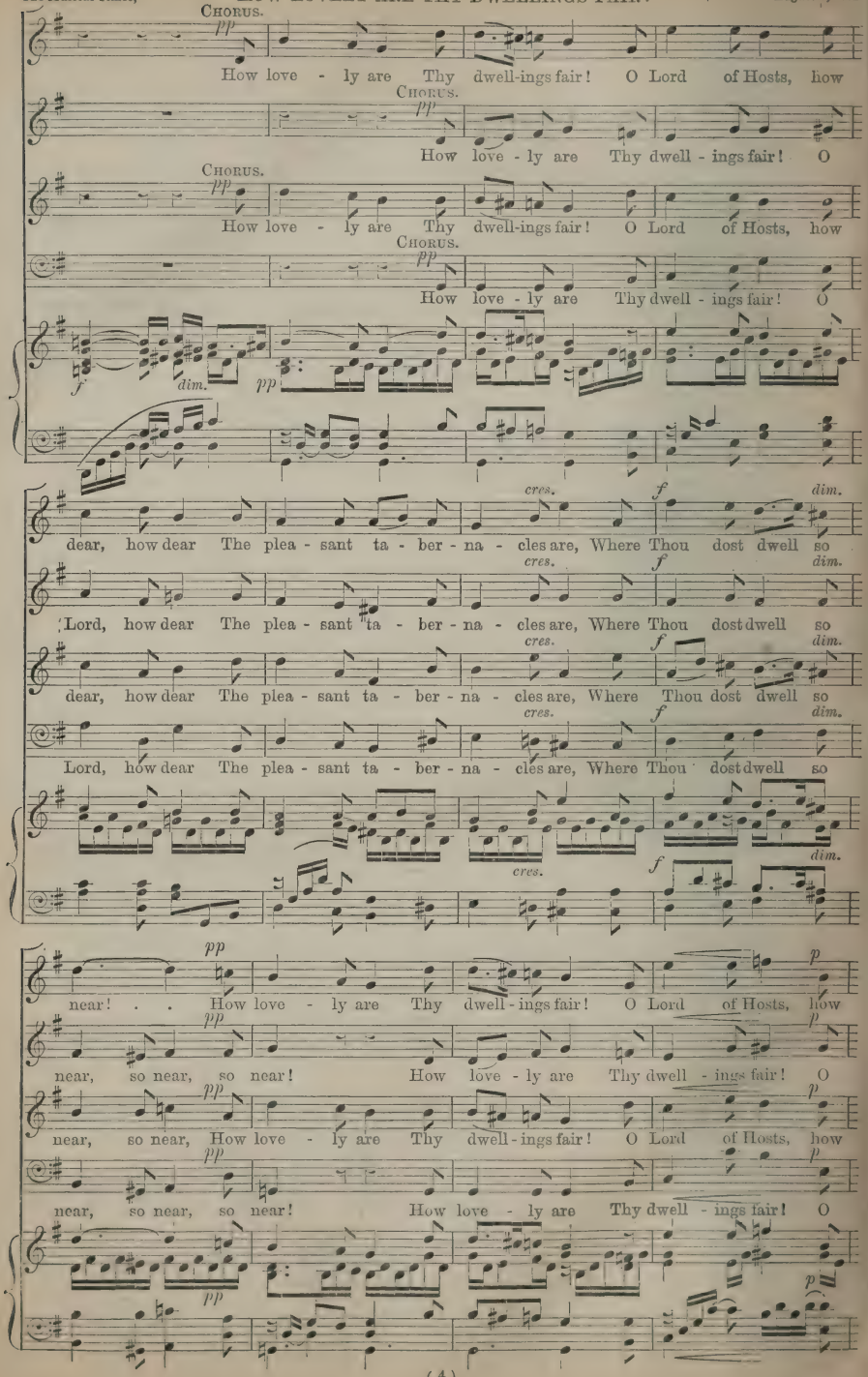
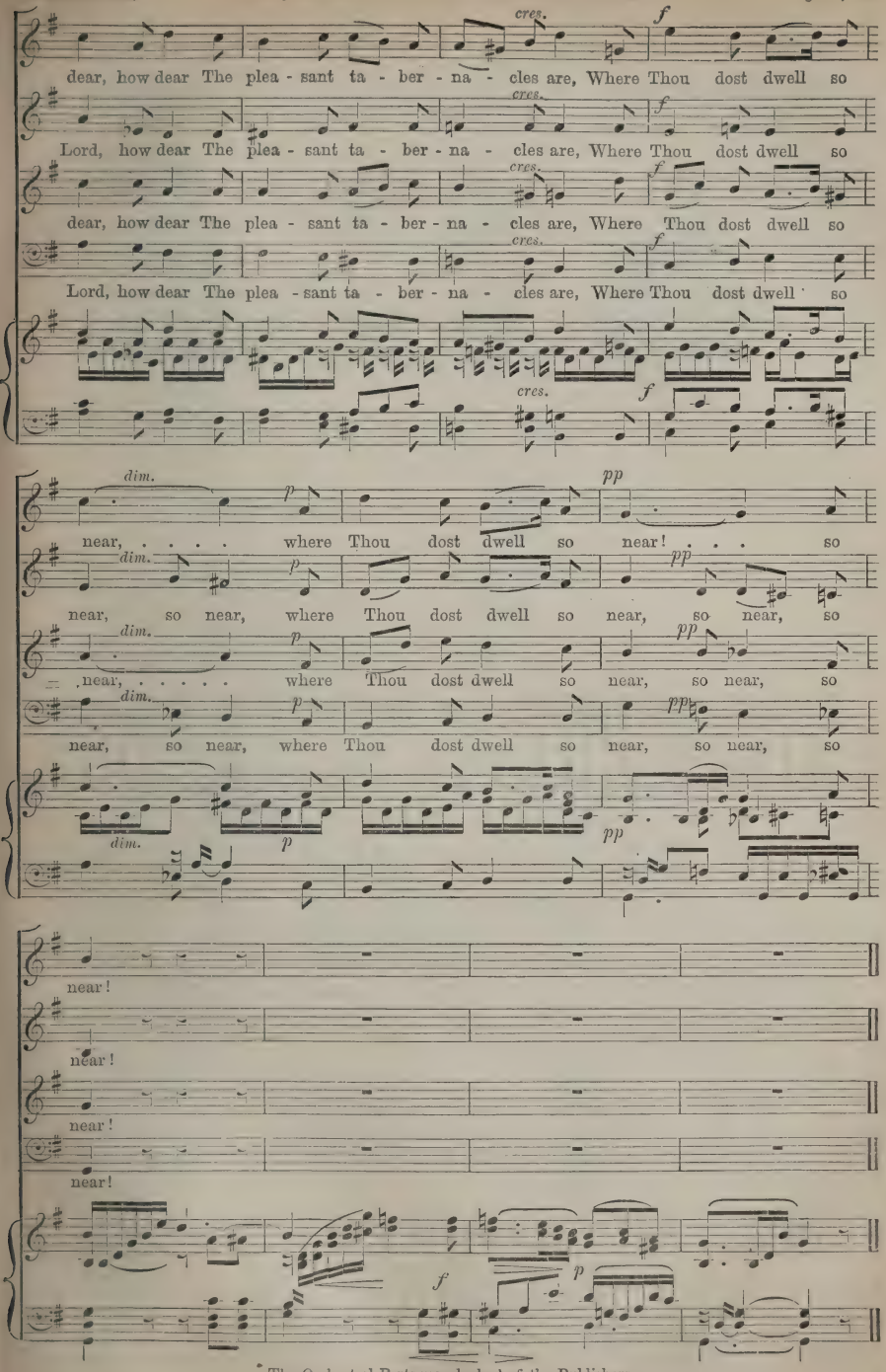

Andante.
Treble.
2nd Treble or Alto.
Tenor (8ve lower).
Bass.
Piano.
How
love - ly are Thy dwell - ings fair! O Lord of Hosts, how dear, how dear The
How love - ly are Thy dwell - ings fair! O Lord, how dear The
love - ly are Thy dwell - ings fair! O Lord of Hosts, how dear, how dear The
How love - ly are Thy dwell - ings fair! O Lord, how dear The
cres.
dim.
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near! . . How
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near, so near, so
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near, so near! How
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near, so near, so

* The first movement of Spohr's Festival Anthem (Psalm lxxxiv.). The complete work is published by Novello, Ewer and Co. Price 3s.


cres.
p
love - ly are Thy dwell- ings fair! O Lord of Hosts, how dear, how dear The
near! How love - ly are Thy dwell - ings fair! O Lord, how dear The
love - ly are Thy dwell- ings fair! O Lord of Hosts, how dear, how dear The
near! How love - ly are Thy dwell - ings fair! O Lord, how dear The
f
dim.
pp
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near! . . . where
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near, so near! where
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near! . . . where
plea - sant ta - ber - na - cles are, Where Thou dost dwell so near, so near! where
Solo.
Thou dost dwell . . so near! . . . My soul doth long and almost die, Thy
Thou dost dwell . . so near, so near!
Thou dost dwell so near, so near!
Thou dost dwell so near, so near!


courts, O Lord, to see, My heart and flesh a-loud do cry, O li - - ving God, for
Thee, for Thee, for Thee. There, ev'n the spar - row freed from wrong, Hath found a house of
rest; The swallow there to lay her young, Hath built her brooding nest. Ev'n by Thy
al - tars, Lord of Hosts, They find their safe a - bode; And home they fly from round the
Ped.
coasts, T'ward Thee, my King, my God! To Thee, my King, my God!
cres.


Chorus.
pp
How love - ly are Thy dwell-ings fair! O Lord of Hosts, how
Chorus.
pp
How love - ly are Thy dwell - ings fair! O
Chorus.
pp
How love - ly are Thy dwell-ings fair! O Lord of Hosts, how
Chorus.
pp
How love - ly are Thy dwell - ings fair! O
f
dim.
pp
cres.
f
dim.
dear, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
cres.
f
dim.
Lord, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
cres.
f
dim.
dear, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
cres.
f
dim.
Lord, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
cres.
f
dim.
pp
p
near! . . How love - ly are Thy dwell - ings fair! O Lord of Hosts, how
pp
p
near, so near, so near! How love - ly are Thy dwell - ings fair! O
pp
p
near, so near, How love - ly are Thy dwell - ings fair! O Lord of Hosts, how
pp
p
near, so near, so near! How love - ly are Thy dwell - ings fair! O
pp
p


cres.
f
dear, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
Lord, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
dear, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
Lord, how dear The plea - sant ta - ber - na - cles are, Where Thou dost dwell so
dim.
p
pp
near, ... where Thou dost dwell so near! . . . so
near, so near, where Thou dost dwell so near, so near, so
near, ... where Thou dost dwell so near, so near, so
near, so near, where Thou dost dwell so near, so near, so
near!
near!
near!
near!
f
p

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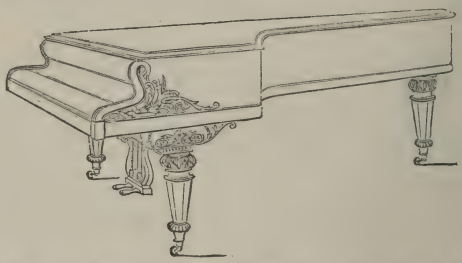

The Prize Medal, London, 1862; La Medaille d'Honneur, Paris, 1867; Le Diplôme de la Mention Extraordinaire, Amsterdam, 1869; The Gold Medal, Paris, 1870; The Silver Medal, Amsterdam, 1869, awarded to

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for each hand, employing two manuals, and a third part for the feet. It may be good practice, but it is poor music. Lastly, Horace Wadham Nicholl contributes a *Fantasia*, which shows better knowledge of the organ than command of ideas. The form is both square and rambling, and so an union of opposites; square, because of the somewhat stiffness of its division into sections, shown, for example, in the repetition, in the key of A, of two phrases that have just been given in B flat; rambling, because of the indistinctness of the thoughts and the undesignedness of their conduct. We will hope for better things from Mr. Nicholl.

The Village Organist. Vol. II. Edited by T. Richard Matthews, B.A.

A former volume of this work has gained a wide circulation, and it is, we presume, the success of that which has induced the collection and issue of the present continuation of a most useful series of pieces, which are, with five exceptions, by living composers. The several numbers are, as in the first volume, narrowly limited in respect of difficulty; many of them have no part for the pedals, and where one is written, it is of the easiest description; and they are all concise in extent. The contributors are Mr. W. H. Callcott, Mrs. Mounsey Bartholomew (who supplies two very graceful pieces, of which we prefer the second, an *Andante* in G; but they should both have begun on the half instead of the full bar), M. Delaborde, Dr. Gauntlett (whose *Canzonet* begins with the first phrase of the melody in the same key of E flat by Schumann, on which Brahms wrote his beautiful Variation, but is else all his own, and highly meritorious, though better suited to the pianoforte, the tone of which is in accordance with the player's touch, than to the organ, which admits of no inflection of accent), Mr. F. E. Gladstone, the organist of Chichester Cathedral, Mr. Franz Nava (who has given a very melodious *Andante con grazia*), Mr. E. Silas (whose *Pastorale* is charmingly quaint, but must lose some of the effect it ought to make, because the right hand has to play in it a portion of the accompaniment as well as the chief melody, and so cannot devote a separate manual to the latter, which would be desirable, as a means of giving it individual prominence), Mr. John Hullah, Mr. G. A. Macfarren, Sir Julius Benedict, Mr. Henry Smart, Mr. W. G. Cusins, Mr. C. G. Verrinder, Mr. J. F. Barnett, Mr. R. Forsey Brion (the merit of whose expressive *Andante* more than compensates for the little knowledge of his name, and is likely to bring him into favourable notice), Dr. Rimbault (whose two pieces are both attractive, and prove that he might well spend more of his time on composition, even though this compelled him to devote less to his countless easy arrangements), Mr. C. Goodban, Dr. E. G. Monk (whose contrapuntal Variations on his own capital tune, "With me is Luke," from the *Anglican Hymn Book*, are of a graver character than other pieces in the volume, and are interesting from their merit as much as from their exceptionality), Mr. E. H. Turpin (of whose pieces the third and shortest is far to be preferred, the other two evidencing the unlucky influence of organ-playing on a writer who is not armed with knowledge or practical experience to resist it, tempting him, as it does, with its sweetly-sustained sound, to trust to the effect of strongly-coloured chords and remote changes of key, instead of true musical ideas), Dr. Arnold, Mr. Henry Farmer, Mr. S. Reay of Newark, Mr. H. S. Irons, Dr. Stainer (whose *Song of Praise* is more ambitious than its neighbours, but makes too "much ado about" its small extent and slender matter), Mr. Joseph Barnby (of whose pieces we prefer the *Allegretto* in A, graceful as they both are), and Dr. Wesley (whose *Andante* is somewhat the longest and much the most important piece in the collection, having small pretension but large fulfilment, being admirably fitted to the instrument, but having a higher worth in its musical ideas). The twenty-seven brief, original compositions here enumerated, and five extracts from Mozart, Beethoven, and Onslow, to fill up odd half pages, make up a series that pleasantly exemplifies the present state of musicianship in England, and will be found valuable for practical use where short voluntaries are needed, in towns as much as in villages.

Barcarolle, for the Pianoforte. By Martin Müller.

Mr. Müller's Barcarolle begins so well that we thought it was going to be a better piece than we afterwards found it to be. We like the flowing subject, in $\frac{2}{4}$ rhythm, with which the composition opens, but do not see that it fits in with the phrase in $\frac{6}{8}$ which follows it, nor indeed is the theme itself particularly winning. The return to the original melody is a relief, and the passages which ornament it are carefully and effectively written and lie well under the hand; the *arpeggios* which conclude the piece, especially, being extremely graceful. It will be seen that our objections are rather more to the composer's matter than his manner in this Barcarolle; and there are certainly indications of good musicianlike feeling in various parts of it which lead us to believe that something better and more spontaneous may come from the same pen.

The Grange March, for the Pianoforte. By Frederick H. Burstall.

This March, it appears by the title-page, was composed in honour of Prince Arthur's visit to Liverpool, on the opening of Sefton Park, and as it also states that it was performed "by the composer" on that occasion, we presume that it was originally written for the Pianoforte, especially as we are not informed that it is an arrangement. It is a good solid March, with a bold theme for the commencement, and an effective second subject, in the dominant. The minor phrase comes in rather strangely: contrast certainly was wanted, but change of key is not always the contrast we desire.

"*O come hither and behold.*" Anthem by the Rev. William Statham, B.A.

This comprises a recitative for bass, a quartet, which is extremely elaborated, a recitative for tenor, and a fugal chorus. It presents many points for objection, and little of interest to counterbalance them until we reach the last movement, which is at least clear and vocal. The whole piece has much internal evidence of having been felt out on the key-board, and that, without sufficient grammatical knowledge to guide the fingers of the playing writer always to the best places.

Twenty-four Tunes, set to popular Hymns, Twelve Chants, and Six Kyrie Eleisons. By J. J. Henry Taylor, Honorary Organist of the Parish Church, Almondbury, Huddersfield, Yorkshire.

The author of this little volume must entertain novel views about harmony, for as such only can be regarded the principles exemplified in his progressions, which, being again and again repeated, cannot be slips of the pen. For instance: passing downwards by similar motion from 7th to 8th, as $\frac{\text{BA}}{\text{CA}}$, which first appears in tune 4, fourth full bar. Again, making the leading note, in the chord of the dominant 7th, descend a whole tone in proceeding to the following chord, as B A, which occurs in tune 10, bar three, and in other pieces. Once more: passing upwards by similar motion from 7th to 8th, as $\frac{\sharp C\ E}{\sharp D\ E}$ in tune 12, eleventh bar, which is rendered still more peculiar by the bass B of the first chord, going to $\sharp C$ in the second. Further: proceeding from a chord of G minor, with $\flat B$ at the top, to the first inversion of a chord of the minor 9th of G, with $\natural B$ in the bass, which we have in tune 6, bars two and ten, and in chant 9. Lastly: having the root of the chord of the dominant major 9th in one of the inner parts, so as to bring the four notes in alphabetical succession, C, D, E, $\sharp F$, into combination, which is to be found in tune 10, bar five, and in many other places. Let this be the last reference of the kind, not because there are no more like specialities to refer to, but because here have been enough to surpass any reader's patience, and more than enough to prove our statement. Were there anything in the melodies of sufficient interest to atone for these, at least questionable harmonies, some persons might still welcome the collection; but the tunes to "Holy! Holy!" "Jerusalem the Golden," and "Abide with me," are neither so good in themselves nor so popular in character as the accepted tunes to these poems, and are therefore not at all likely to supersede them. As for the setting of "Sun of my soul," the chief melody is so uncouth, and the rhythm so vague (the tune being divided into four bars of six semibreves in each) that we fear it can never catch the general ear; otherwise we should rejoice at the appearance of any music to Keble's poem that might draw attention from that most in use—a corrupt version of Mozart's "Se vuol ballare," than which it would be impossible to make or to find anything more profanely inappropriate to the verses, or to the whole character of hymnody.

The Reaper and the Flowers. Words by Longfellow. Composed by J. B. Boucher.

Longfellow's words have been so often composed that a new setting was certainly not required unless something better than Mr. Boucher has given us were procurable; and, even then, as "possession is nine points of the law," it would be exceedingly difficult to displace those which have already become the favourites of the public. We have

nothing, however, to say in disparagement of the workmanship in the song before us. The chords are thrown together with grammatical accuracy, and the modulations are free and carefully written; but there is no character in the piece, and the theme is destitute of life. We cannot too often repeat that writing notes to words is not composition; and a review upon a song does not necessarily praise it because it can find nothing to censure. We are often, as in the present instance, inclined to view with favour a composer whose music is destitute of fault; but, as a rule, we should earnestly advise every author not to write unless he has something to say.

Ten Trios, for Female Voices. Composed by Carl Reinecke.

1. *The Dreaming Lake.*
2. *Praise of Spring.*
3. *Of oak thy mournful bier's prepared.*
4. *Sunbeams in Winter.*
5. *The awaking of Morn.*
6. *The Winter hath not a blossom.*
7. *Thou that Thyself with death hast striven.*
8. *The Evening Wind.*
9. *As in the field goodly fruit will grow.*
10. *The Elves.*

The words of these Trios, excellently translated from the original by Dr. Dulcken, are well fitted for music, and those who know Herr Carl Reinecke's compositions need scarcely be told that they have all received a refined and artistic setting. No. 1 has an exceedingly simple subject, the accompaniment being but little more than a support to the voices throughout. No. 2 begins with a characteristic little symphony, which is repeated with much effect between the verses. The voices answering each other at the commencement, well express the cheerful character of the poetry; and a good point is gained by the holding notes in the voice-parts at the conclusion, during the progress of the symphony. No. 3 has a sombre theme, in F minor; and No. 4, commencing in E minor, has a highly effective change into the tonic major, the brightness of the last phrase being in excellent contrast with the pathos of the opening theme. In No. 5, the voices enter in imitation on the word "Aloft"; and, apart from the attractive nature of the melody, there is much character in the treatment of the vocal parts throughout. The concluding words, "It comes again," are most appropriately set. No. 6, the voices in canon, is in our opinion destined to be the most popular of the set. The theme is melodious, and the truly musicianlike manner in which it is accompanied will materially aid its effect upon artistic listeners. The *coda*, too, is extremely beautiful, and if well sung, the success of the song may be safely predicted. No. 7 may probably frighten amateurs with its array of flats; but the subject is in good sympathy with the words, and thoroughly vocal. No. 8 begins with a solo, "Quasi parlando," to a semiquaver accompaniment, the other voices stealing in with good effect to the words, "How whispers kind the evening wind." There is much simple beauty in this Trio, and the easy flow of the vocal parts will no doubt make it a favourite with amateur singers. No. 9 also begins with a solo for the first voice, to a triplet *arpeggio* accompaniment. The melody is highly attractive, and well expresses the words, the passages of imitation giving an artistic character to the composition which lifts it above the ordinary vocal pieces without creating any unnecessary difficulties. No. 10, opening with a brief symphony, has a light and tripping subject, starting with the three voices in harmony, this effect being preserved throughout the Trio. A strange confusion occurs where the E sharp, which belongs to the harmony, is written F natural for the voices; but we presume that this is only done that the singers may read the interval with greater ease, and the accompanist therefore had better keep his eye fixed upon his own part. These ten Trios will be a great boon to those in search of good vocal part-music for ladies' voices; and we may mention, in conclusion, that they are all published singly.

O'er all the Mountain. Song. Written by H. W. Dulcken, Ph. D.

The King and the Minstrel. Song. The words translated from the German, by H. W. Dulcken, Ph. D.

March onward. Song. Translated from the French of J. Chantepie, by H. W. Dulcken, Ph. D.

Composed by J. Faure.

These three songs complete the group of vocal compositions by M. Faure, recently published. "O'er all the mountain" has a simple theme, preceded by a short symphony, which admirably expresses Dr. Dulcken's thoughtful verses. The change in the character of the music on t words "Thou tiller of the soil" is highly effective, and t return to the placid symphony well introduces the origin melody at the commencement of the second verse. "T King and the Minstrel" is full of dramatic feeling. Th commencing phrase, in C minor, on the fifth of the key, h a dreamy character in excellent sympathy with the poetr and the alteration of the rhythm from C to $\frac{6}{8}$ gives a for to the line "But near the king see the minstrel is sleeping which a good singer will not fail to take advantage Throughout the second verse the melody glides on with th same quiet accompaniment, although the words "Brig harp songs echo all the truths" would have tempted eig composers out of ten to break out into a series of *arpeggio* A quaint effect is gained at the conclusion of the song b the voice sustaining the key-note whilst a portion of th opening symphony (slightly altered) is played. "Marc onward" commences with a calm and melodious subject, F major, the first phrase being effectively harmonised in minor on its repetition. The changes to "Animato," an afterwards to "Largo non troppo," with the triplet accon paniment, give much variety to the piece, which is essentiall vocal throughout. There can be little doubt that the songs will find much favour with singers who are not wedde to the ballads of the day, for they abound in original thought and although, of course, unequal in merit, have all a di tinctive character which stamps them as the work of on who desires rather to lead than to follow public taste. It to be hoped that the composer may give us an opportunit of hearing his own interpretation of some of these compos tions in public; we warrant their success.

Thomas Murby.

The Elements of Music. An Introductory Manual. Boo I. By Thomas Murby.

Some time ago we received a book by Mr. Murby calle "The Musical Student's Manual," in the course of whic we mentioned several points of disagreement between our selves and the author, more especially as to the vagu manner in which he explained and named the intervals In the present work he has not altered his method; and a in the meantime we have not changed our opinions, w cannot award unqualified praise to his labours. It is im possible to over-estimate the importance of clearly an logically arranging the materials of a manual for the use o young students; for it by no means follows that because a author thoroughly understands a subject he should mak his readers do so. In the early part of the book we find, a it appears to us, the word "Staff" strangely confounde with the word "Clef," in proof of which we may cite th sentence, "The Tenor Staff is that which stands on the fourth line," an explanation which we think must puzzl the most intelligent pupil. Then at page 26 we are informed that "Major intervals become minor when their upper sounds are lowered by a ♭, or their lower sounds raised by a ♯." How then is a major third from G♯ to be made minor? Surely these perplexing words "sharp" and "flat" have had their day, and a pupil should now be told that a minor third becomes major by *raising* the upper note a semitone, and that a major third becomes minor by *lowering* it a semitone. Then what are we to think of the following observation, which occurs after the classification of intervals into consonant and dissonant? "This mode of classification is rapidly becoming obsolete, some of the so-called dissonant intervals being at the present time considered quite as pleasing, and even more so, than some of the so-called consonant intervals." Granted that these discords are freely admitted into modern music, is this any reason that they should cease to be discords? The beauty of a dissonant note is the longing which it creates in the listener for its resolution, and to say that this distinguishing name by which such intervals have always been known is becoming "obsolete," is to initiate a theory which would lead us backwards instead of forwards. Passing over our author's nomenclature of the intervals—major and minor fifths, &c. (to which, as we have said, he still adheres), we come to the duration of notes, and afterwards to a chapter explaining how sounds are to be grouped. Here some novel theories are expounded, for we are told that the times marked $\frac{4}{4}$ and $\frac{4}{8}$ are "Compound Measures," the first because it is composed of "two *two-two* measures," and the second because it is made up of "two *two-four* measures." As we anticipated, this leads our author into a labyrinth, for he is afterwards compelled to call $\frac{12}{8}$ "Compound-compound" measure, being made up (as he says) of "two six-eight" measures.

We have heard of the theory that compound measure is formed by two bars of simple measure "rolled into one" although we utterly disagree with it), but that four crotchets in a bar can be called "compound measure" strikes us with wonder. Although, in the interest of musical education, we have thought it our duty to allude to passages in this book which we think open to grave objection, there are many others with which we cordially agree; and several of the explanations, particularly those on Transposition and Beating Time, are clear and concise. In the course of the book we are occasionally referred to the "Appendix," but as no Appendix appears, we presume that it is to follow, especially as this being marked "Book I.," is evidently the first of a series of works on the Elements of the art.

Augener and Co.

Memories. Words by Mrs. J. A. Rowell. The music written (by commission) by Charles Henry Shepherd, A.R.A.

It is not stated who has commissioned Mr. Shepherd to compose this song, but we think that a fitter person could scarcely have been selected to give effect to the words, which are well suited for a musical setting. The expressive and pathetic melody in F minor, although somewhat monotonous, is in character with the poetry, which lingers over the recollection of a broken vow with much tender feeling. The simplicity of the accompaniment is perhaps in parts even exaggerated; but we like the symphony, with its imitative phrases, which occurs between the verses, in spite of the thinness of the harmony. An expressive singer may create much effect with this song.

Mariana. Song. Words by A. Tennyson, Esq. Composed by Hortense Berton.

Tennyson's words are often selected by vocal composers without thought that the ideas of a true poet require a kindred mind to colour them with due effect. The composer of the song before us has hardly risen to the dignity of the occasion, although his flowing and carefully written melody might pass with more conventional verses. The sameness and smoothness of the theme becomes tiresome from its length; but musically speaking the composition is written with commendable purity and good taste.

Henry Stead and Co.

Chant du Soir. Reverie; par Edmond Wiehler.

It is good that publishers who revel in fantastic title-pages, like the one which adorns this Reverie, should print one for show and one for service, or the poor matter-of-fact reviewer, who has to place the name both of the piece and the composer at the head of his notice, would find it difficult, with the distorted letters, floral accompaniments, and mixture of languages, to unravel the mystery. The "Chant du Soir" is a good little sketch of its kind, presenting no especial novelty, but graceful enough, both in melody and treatment, to satisfy a languid audience on a sultry evening, where a "little music" is supposed to go well with the ices and cooling drinks which are the chief characteristics of a Summer *Soirée*. The principal theme is melodious; but we like the second subject, in the relative minor, somewhat better, the figure in the bass giving much vitality to the melody. The rapid scale passages appear to have been put in for the mere sake of the executant, as they seem to grow out of nothing; and the return to the original subject, with the semiquaver *arpeggio* accompaniment, becomes a decided relief. There seems an indication in this piece that its composer can do something better; and, if so, we shall be glad to meet with him on a future occasion.

Hutchings and Romer.

The Street Arab. Scena. Words by the Rev. Philip Morris. Composed by James J. Monk.

A *Scena* descriptive of the life and death of a "Street Arab" is a curiosity which deserves some attention. The first thing that strikes us in the composition is its highly dramatic character, every phase in the career of the gutter-child being most minutely and faithfully coloured. Commencing with a mysterious *tremolo* on the chord of C, the little outcast is described as shivering, barefooted, on the cold flags, to some mysterious chords; the bass walking up and down the scale, to express, we presume, the measured tread of the policeman. Then an "Alle°. deciso," denoting the order of the official to "move on," is succeeded by soft music, the bass continuing its promenade upon the key-board with an evident unconsciousness of the little being "huddl'd on the frozen stone." The death is written to an "Andante," with an *arpeggio* accompaniment, the harps of course appearing at the right moment, and dying off with the hero, after the manner of the approved miserable ballads so popular with a drawing-room audience. Seriously speaking, that such a work as this should be written, composed, published, and, above all, sent for review, cannot but shake our faith in the spread of that artistic taste of which we hear so much; for that poet and composer are here on an equality may be inferred when we say that

> "With limbs all quiv'ring,
> Scarce able to support
> The emaciated frame they ought."

are some of the lines supplied by the Rev. Phillip Morris to be set to music.

Goddard and Co.

The Message of the Breeze. Duet. (Companion Duet to "La Siesta.") The words by Francis Turner Palgrave.

Maid of Athens. Song. Dedicated to Byron's original Maid of Athens, Mrs. Black.

Composed by Charles Gounod.

We confess never to have been able to understand what is meant by one vocal composition being "companion" to another. If it is intended that they shall so resemble each other that we can scarcely tell them apart, M. Gounod may be said to have achieved a decided success in the "Message of the Breeze," for it is so like "La Siesta," which we reviewed some time since, that instead of being its "companion," we think that they should be kept as widely apart as possible. The symphony begins, as in "La Siesta," with a $\frac{2}{4}$, the rhythm is precisely the same (although, strangely enough, $\frac{6}{8}$, instead of $\frac{3}{4}$, is marked) the vocal parts are merely a paraphrase of the former duet, and the characteristic accompaniment is preserved throughout, except that where the right hand falls against the accent, we have a quaver in the "Message of the Breeze," and two semiquavers in "La Siesta." This alteration takes away much of the Spanish character to be found in the original, and we think materially weakens the effect of the duet. In the "Maid of Athens" we find the composer in his happiest vein; indeed we are inclined to believe this to be one of the most graceful and melodious songs he has yet written. The theme is thoroughly vocal and full of passionate tenderness, the flowing *arpeggio* accompaniment, divided between the two hands, aiding materially the beauty of the melody. It is a true love-song, in which both poet and composer have united their best efforts; and tenor vocalists who can give expression to their words, will we are certain be glad to sing Byron's well-known verses to the sympathetic and eloquent music of M. Gounod.

Duff and Stewart.

The Conscript. Song. Written by Walter Boult. Composed by Walter Maynard.

Instead of taking a broad view of the feeling of the little poem which he has undertaken to set to music, Mr. Maynard has, like many other vocal composers, been tempted into putting on patches of colour to express the mere words, and the consequence is that "The Conscript" is a series of fragments which no amount of art can piece together. This practice, lying at the root of inferior song writing, is so much in vogue at the present time that it is good to draw attention to it. Anything relating to the sea has a rippling accompaniment in fine weather, and an agitated bass when the wind begins to blow; the name of a bird immediately suggests a twittering in the treble, usually terminating with a shake; lullabies are provided with a rocking *arpeggio*, and the slightest mention of pastoral life produces a double pedal, the voice-part—which in these cases usually accompanies the accompaniment—being a matter of apparently but little importance. In the song before us whenever the word "march" occurs the music assumes a martial character. Then the conscript sighs for home, and we have a quiescent four bars, followed by *arpeggios* of tonic and dominant harmony, accompanying a conventional melody to conventional words, about the "brief happy day" of childhood. It may be said that a song of such small pretension needs no more than a line either of praise or censure, but as it illustrates a principle in the manufacture of vocal music, we accept it as a representative work; and knowing that Mr. Maynard has already written some good songs, we do not desire that he should join the ranks of the many musical pretenders without an earnest word of protest.

The Last Word at the Gate. Song. Words by Miss Clara Loud. Music by C. H. R. Marriot.

A light and tripping melody well expresses the unpretentious words of this song; and both poetry and music

being at least harmless, we see no reason why this ballad should not become as popular as the hundreds of similar compositions which have preceded it. The illustrative title, representing the "Good bye at the Gate," will no doubt make the song additionally attractive, although, artistically speaking, we think the amount of colour thrown into the cheeks of the lovers (even allowing for their very excusable blushes) is somewhat in excess of what we should expect, seeing that a full moon is throwing its flood of light upon their faces.

Joy. Rondo Finale, introduced in the opera of "The Bohemian Girl," by Madlle. Clara Doria. Composed by John Barnett.

A very excellent Waltz tune, thoroughly vocal, and full of animation. We can scarcely doubt that this song will become a favourite with young ladies who wish to display the best notes of their voice in a composition which is certain to attract from its own intrinsic merits. We are of course betraying no secrets when we say that Mr. John Barnett has written this piece for his own daughter (whom we should be more pleased to welcome under a name which has already become so eminent in this country); and we may presume that when sung by her, many ornaments are introduced which do not appear in the published version. We are, as our readers know, thoroughly averse to the introduction of songs into an Opera which are not written for it, especially when such songs are not by the composer of the work; but, admitting the necessity for the custom, we cannot imagine one better suited for its intended place than the one before us.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In Gunn's Harmony applied to the violoncello, written some 70 years ago, are mentioned at pp. 5, 32, and 49, musical games, invented by Miss Young, of Edinburgh; and the account is so highly commendatory and seemingly disinterested, that one cannot conceive the games to have become obsolete from lack of merit, but rather because of the cost, the demand for such articles being in those days small, or because they were not made known. If so, the games would now, when music is everywhere cultivated, and the means of advertising are general, without doubt succeed; and I commend them to the enterprising amongst your readers. Gunn's description is too long to quote, but he says that the first set of games is on the keys; the second has a second circle of keys; and the third is on the construction of cadences; the last on modulation. Some of them, on the accompaniment of the scale, are played with dice, inscribed with the thorough bass figures; the games are captivating, "even to interesting the passions." In his note at p. 49 Gunn quotes from a review, in which it is asserted that the idea of the apparatus cost little short of £1100; and that by its means more musical knowledge may be acquired in one week than could be learnt in six months before Miss Young's invention. See the *Monthly Magazine* for December, 1801, page 428.

Where are the apparatus for these games to be seen?

Your obedient Servant,

G. O. Wray.

Hestholm-Bedale, 22nd July, 1872.

[Perhaps some of our readers could supply Mr. Wray with the information he desires. The idea of learning thorough bass with dice is at least a novelty; and a game at modulation, even if it were to amuse the players without interesting the audience, would only have the same effect as much of the "drawing-room music" of the day, and would be infinitely less laborious to both.—Ed. *Musical Times.*]

ORGANISTS' SALARIES AND ORGANISTS' APPOINTMENTS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Perhaps you will allow me to express my approval of the suggestion of your correspondent, "A. S. C.," as to the latter of the two matters referred to. But first as to salaries—I suppose all agree they are absurdly insufficient; but some other workers are also underpaid. Do organists require no time for self-improvement? if they do, how is it to be found? I happen to know of a teaching practice requiring just 63 hours weekly. Can much time or energy be found in such a case for self-improvement? yet in this case the organist's duty, I know, is regarded as the most important. Then as to the appointment of organists—I have always wondered that any gentleman should consent to play at a "competition," and still more do I wonder that any one should undertake (except for the matter of the guineas) to pronounce in 20 minutes, satisfactorily, upon the ability or fitness of an organist.

But of this matter organists are their own judges. If *they* do not object, why should lookers-on? At least, if they do so consent, let them not raise any "status" cry, as was the fashion some time back.

Yours faithfully,

S. F.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Although Mr. Jerningham's powers of perception are worthy of all praise, his letter, was scarcely necessary. I am perfectly aware that the term θῆσις is not to be found in any Greek Vocabulary, but in order to illustrate a *principle* I "coined" the word for that special purpose.

At the same time, kindly permit me to state a fact with which a "tolerably advanced schoolboy" may be unacquainted, viz., that when the terms *arsis* and *thesis* are used in a musical sense, Greek characters *are* employed by recognised authorities. To quote one instance (which is quite sufficient for present purposes) I need only refer to Dr. Burney's "History of Music."

Yours faithfully,

Frederic Archer.

TO CORRESPONDENTS.

⁂ *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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W. Dunworth, Jun.—*The best work for reference on these subjects is Dr. Marx's Book on Musical Instruction. Our correspondent will find his first question answered at page 31, and his second at page 14. The book is published by* Novello and Co., *price* 6s. 6d.

Organist.—*The North side; but it is scarcely a matter of much importance.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Adelaide, Australia.—There was a large attendance at the Third Quarterly Concert of the Philharmonic Society, on Thursday, the 25th April, in the Town Hall. The programme consisted of Handel's *Acis and Galatea*, and Mendelssohn's *Walpurgis Night*, both of which were given with much effect, the soprano solos in Handel's Serenata (especially the song "Hush, ye pretty warbling choir") being sustained by Mrs. Harris with marked success, and the choruses being interpreted with much precision and energy. Mr. E. Spiller was the conductor, Mr. J. Hall led the orchestra, and Mr. J. Shakespeare presided at the pianoforte.

Bedford.—Mr. Diemer, the talented conductor of the Bedford Amateur Musical Society, gave a successful morning concert in the Assembly Rooms on Thursday, the 4th ult. The vocalist was Miss Emily Spiller, who had previously visited Bedford under the auspices of the Amateur Society; and Mr. Lazarus (of the Royal Italian Opera) played several pieces on the clarionet. The remaining portion of the programme was given by Mr. Diemer and a number of young ladies in his pianoforte class, who exhibited great skill. Miss Spiller sang a recit. and aria, "I love the rose" (H. Smart), Verdi's aria, "Ah! fors è lui," Macfarren's "Pack Clouds Away" (with clarionet *obbligato* by Mr. Lazarus), and "Esmeralda" (W. C. Levey), and was much applauded. Mr. Lazarus took part with Mr. Diemer in the Andante and Rondo from Sonata in E flat, Op. 48 (Weber), and performed a solo from *Der Freyschütz* in excellent style. The selections given by Mr. Diemer and eight young ladies (on five pianofortes and harmonium), included Beethoven's Symphony in C minor, No. 5. On the whole the concert was very successful.

Bodmin.—Two very successful concerts were given by the Philharmonic Society, in the Market House (especially fitted and decorated for the occasion), during the visit of the Royal Cornwall Agricultural Association, on the 12th and 13th ult., when Haydn's *Creation*, and a Miscellaneous Selection were performed. The solo parts were allotted to Miss Ellen Horne, Mr. J. Rogers, and Mr. J. Lander. The band and chorus (numbering over 120 performers) acquitted themselves in such

a manner as to obtain marked signs of approval from the audience, and in many cases an encore. The leader of the band was Mr. M. Rice, of Torquay, and the conductor Mr. John Hele, Mus. Bac., Oxon., to whom the Society is mainly indebted for the success of the concerts. Over a thousand persons attended each concert.

Folkestone.—On Wednesday, the 17th ult., Musical Recitals were given in the Parish Church, on the occasion of the opening of the organ, after its completion by the addition of several new stops. The Rev. E. Husband presided at the instrument, both in the morning and evening, and rendered in excellent style a most attractive selection of classical compositions, developing the powers of the organ with much skill and judgment. In the evening an eloquent sermon was preached by the Rev. Mr. Husband, in which he warmly advocated the use of music in public worship. The collections from the two services, which amounted to upwards of £10, will be devoted towards the restoration of St. Mary Magdalene, Paddington, which was recently partially destroyed by fire.

Goldington, near Bedford.—On Thursday evening, the 4th ult., a very successful concert of sacred music was given, on the occasion of the opening of a new club and reading-room, just erected near the vicarage garden, for the use of the inhabitants of the village. The first part commenced with Handel's *Occasional Overture*, followed by *Ode to Spring*, an effective composition, by Mr. E. Bandey, a native of the village, who also acted as conductor with much ability. The solos, duets and choruses were well rendered by the vicar's friends, who kindly volunteered their valuable help.

Saddleworth, near Oldham.—On Sunday, the 30th June, the annual sermons for the benefit of the choir were preached at Saddleworth Church, by the Rev. Ralph T. Bradbury, B.A., curate of Heaton Chapel. The day was exceedingly fine, and consequently an overflowing congregation was present at each service. The psalms and anthems were sung in a very creditable manner, and great praise was bestowed on Mr. J. C. Beaumont, organist of Honley Parish Church. The choir having been doubled during the year, every effort was made on its behalf, and the very handsome sum of £58 17s. 4d. was collected.

Worcester.—A testimonial has been recently given by some of the leading families and the choir of St. Clement's, to Miss Ida Doward, a member of the choir, daughter of the organist of that church, who has so efficiently presided for several seasons at the concerts given by the members of the choir and their friends. The testimonial consisted of a very elegant tea and coffee service, &c., upon which was engraved the following inscription:—"Tea and coffee service, presented to Miss Doward by a few friends, on the occasion of her marriage, July 2, 1872." The handsome present was accompanied by a written expression of good wishes from, and bearing the names of, the donors.

Organ Appointments.—Miss E. Fitz-Gerald, to St. Thomas's Church, Woolwich.——Mr. J. H. Rooks (Organist of the Parish Church, Richmond, and Private Organist to the Right Hon. the Earl of Zetland, K.T.), Organist and Præcentor of the Choir to Christ Church, Bradford.——Mr. Nicholas M. Day (Organist of the Parish Church, St. Mary-the-Virgin, Ockham), Organist and Choirmaster to the Parish Church, Hale, Surrey.——Mr. Charles Shuttleworth, to Horsforth Church.——Mr. E. Pointer, to All Saints', Walworth.——Mr. T. W. Dodds (of St. Wilfred's Collegiate Chapel, Leeds), to Queen's College, Oxford.——Mr. George Shinn, to St. Matthew's, Brixton.——Mr. T. Bloxham Whyte, Organist and Director of the Choir, to St. Mark's, Whitechapel, Mr. George Dear, being Sub-Organist and Choirmaster.—— Mr. Rupert La Thangue, to the Parish Church, Pinner, Middlesex.—— Mr. C. C. Robey (Organist of the Church of the Annunciation), to St. Stephen's, Brighton.——Mr. W. J. Bown, Organist and Choirmaster to St. Luke's Parish Church, Wellingborough, North Hants.——Mr. R. Forsey Brion, to the Church of St. Mary-the-Virgin, Soho.——Mr. M. R. Lochner (late of St. Jude's, South Kensington), Organist and Choirmaster to St. Philip's Church, Kensington.

Choir Appointments.—Mr. C. C. Parfrey, Mr. H. Beagles, tenors' Mr. C. Franklin, Mr. R. S. Menzies, basses, to St. Philip's, Kensington

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THE MUSICAL TIMES,

And Singing-Class Circular.

SEPTEMBER 1, 1872.

THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

A DISPASSIONATE review of the musical season of 1872 can scarcely be said to offer matter for sincere congratulation amongst those who earnestly desire, not only that the standard compositions shall become more extensively appreciated, but that works hitherto almost unheard in this country shall be added to our store of musical knowledge. True it is that art and commerce seem antagonistic with each other, and the music that will pay is therefore likely to be all that we shall get until means can be found to support establishments which shall not be ruled by the mere caprices of fashion; but this time has not yet arrived, and we can therefore only comment upon matters as they are, with the hard fact before us that, like other commodities, art in England is worth exactly what it will fetch in the market. Viewing the subject, then, only in this practical manner, we are inclined to think that mistakes are constantly committed by those who cater for the musical public as to what will and what will not be remunerative. Societies with ample resources continue in the beaten track, not because they think it is a good one, but because they think it is a safe one, ignoring the fact that outside the little circle of their constant subscribers there is a much larger one, comprising zealous and enthusiastic amateurs who are always ready to support an institution where occasionally music shall be heard on its trial. At the Crystal Palace, for example, we have proof that previously unknown works can gradually make their way until they become welcome items in the programme, and at the "Oratorio Concerts" Bach's S. Matthew "Passion Music" (which this Society had the merit of bringing prominently before public notice) is now looked upon as one of the most attractive of the promised works in the prospectus of the season. At the two Opera-houses it appears evident that the production of novelties likely to be successful can scarcely ever enter into the scheme of the management. In the first place, the "Queens of Song" reign with despotic power over the lessees, dictating, not only what shall be performed, but what shall not; and in the second place, even supposing an *Impresario* to be comparatively unfettered, he has usually so little musical judgment that he will be certain to be ruled by those who, although possessing superior knowledge, are probably interested more with artists than with art. The prospectus of the Royal Italian Opera this season was unusually interesting. Wagner's "Lohengrin" was faithfully promised; the lessee had maturely considered the subject; the admirers of the composer had predicted success for his works in England, and his detractors had declared that his music would "drive all opera subscribers from the theatre." The reception of "Lohengrin" at Bologna and Florence had, however, decided the matter, and the director announced that the production of one of Herr Wagner's works "should no longer be delayed." What was the result? Not only that "Lohengrin" (which would have attracted musical London) *was not* produced, but that two weak Operas (which effectually kept the public away) *were*,—an unquestionable proof that the interests of art in a lyrical establishment are quite secondary to the interests of a *prima donna assoluta*. To continue the record of the season at the Royal Italian Opera, we may also say that amongst the many other promised works, much disappointment was felt at the non-performance of Auber's "Diamants de la Couronne," Rossini's "Guillaume Tell," Meyerbeer's "Prophète," and Gounod's "Romeo e Giulietta," all of which would have been felt as a welcome relief from the constant strains of Verdi, Bellini, and Donizetti. Amongst the new vocalists the first place must be given to Madlle. Albani, whose *début* as *Amina*, in "La Sonnambula," at once established her claim to public favour. In all the parts essayed by her during the season, especially that of *Gilda*, in Verdi's "Rigoletto," her success was even more positively assured; and there can be little doubt that time and experience will but ripen those powers, of the possession of which she has already given such unmistakable proof. Of the German singers especially engaged for "Lohengrin" we have little to say. Madlle. Emmy Zimmermann did not come at all, Herr Koehler disappeared suddenly from the bills, and Madlle. Marianne Brandt remained to prove to us that she could not sing the music of *Leonora*, in Beethoven's "Fidelio," nor of *Elvira* in "Don Giovanni," whatever success she might have achieved in Herr Wagner's Opera. Madlle. Saar also made but little effect; Signor Cæsari sang but once, and many others announced never appeared. A good word must, however, be said for Madlle. Smeroschi, who, although making her *début* at the latter part of the season, created a genuine effect, and the excellent singing of Madame Parepa-Rosa must not be passed over without due acknowledgment. Madame Adelina Patti and Madame Pauline Lucca have been the real attractions of the season, the fact of their names being prominently placed at the top of the bills proving beyond doubt that the singers, and not the Operas, are the most important announcements of the evening. In all her favourite parts Madame Patti has excited the usual enthusiasm; but it is gratifying to find that even her exceptional powers could not make the public accept Prince Poniatowski's feeble Opera, "Gelmina." Madame Lucca's triumphant success as *Agata*, in "Der Freischutz," astonished even her most ardent admirers; and we sincerely hope that next season she may have an opportunity of repeating so excellent a performance. Why Madame Miolan-Carvalho (who was announced for several parts in the prospectus) only sang for one night it is impossible to say, for we have ceased to enquire into the cause of "mysterious disappearances" at lyrical establishments. On the singing of our established favourites during a most arduous season it is unnecessary to dwell at length. Madlle. Sessi has again proved a highly valuable member of the company, especially distinguishing herself in the trying and thankless part of the heroine in "Il Guarany;" and M. Faure has materially strengthened the cast of every Opera in which he was engaged. The want of a really efficient tenor is still felt, although both Signor Naudin and Signor Nicolini were warmly received in the leading parts; and Signor Bettini was as earnest and painstaking as ever. The members of the orchestra have done their best to serve two masters; but the pernicious effect of dividing the conductorship should by this time have become apparent even to the lessee. Considering what an important personage Mr. Augustus Harris has become since the rise of spectacular Opera, we cannot conclude our notice without a line of recognition for his services—indeed, the fact of his being engaged at St. Petersburg is a convincing proof how much clever stage-management has to do with the success of modern lyrical works.

The prospectus of Her Majesty's Opera promised only two comparative novelties, but even these two pledges were not redeemed. Certainly Cherubini's "Deux Journées" was produced (although never repeated), but Auber's "Diamants de la Couronne," pushed forward even to the closing night, was withdrawn at the last moment. Then "Der Freischütz," "Dinorah," "Don Giovanni," "Anna Bolena," and many other Operas contained in the prospectus, were never given at all, a fact still more extraordinary when we consider that all the vocalists included in the cast of these works were in the theatre during the season. As lessees of Opera-houses, however, seem to arrogate to themselves the exclusive right of disregarding every promise made to the subscribers at the commencement of the season, it is, perhaps, better to treat prospectuses like "prophetic almanacs," and throw them aside at the end of the year, with thanks to their authors for the few events which have come true, and a feeling of charitable forgiveness towards them for those which have not.

The great event of the season has been the unexampled success of the tenor, Signor Campanini, who literally took the house by storm on his *début* as *Gennaro*, in "Lucrezia Borgia," and has confirmed his position by every subsequent performance. Signor Rota, too, who made his first appearance on the same evening as the *Duke*, has thoroughly established himself as an excellent and reliable singer. Madlle. Marie Roze, also a new comer, will make an excellent *seconda donna*, if she will consent to remain in that position; but

Margherita, in Gounod's "Faust," is beyond her powers. The return of Madlle. Christine Nilsson (now Madame Rouzaud) has proved to us that America is scarcely a school for the development of the refinements of art. Her voice has perhaps increased in power, but her natural coldness (which, with all her exquisite vocalisation, was ever apparent before her departure for the United States,) is now partially concealed by an exaggeration of manner which, to us at least, is scarcely an improvement upon her former style. Madlle. Marimon has added but few parts to those which she played last season, but she has been a genuine attraction, and we are much mistaken if she do not materially increase her reputation in each succeeding season. Madlle Grossi made a successful *début*, but soon disappeared. Miss Kellogg has been received with a warm welcome on her return to the establishment, and we trust that next year we may not only see her as a permanent member of the company, but have the opportunity of testing her powers in an entirely new part. Madlle. Titiens remains unapproachable in the characters already identified with her name, and Madame Trebelli-Bettini has rendered invaluable service as a contralto. With the exception of Signor Campanini, no tenor has been equal to the first parts, although Signor Fancelli and M. Capoul have sung their best, and the same may be said of Signori Vizzani and Rinaldini. Signor Mendioroz has divided the honours with Signor Rota; Signori Foli and Agnesi have fully sustained their high reputation as basses; and, although we cannot admit the claims of Signor Borella, the public has accepted him in the best *buffo* characters. We have already said that Cherubini's "Deux Journées" was too good for the audience, and those who wish for something more than singers' Operas must therefore wait patiently for better days. The well-known works have, according to annual custom, been played the usual number of times, with the usual amount of applause, and the usual offering of *bouquets* to the public idols on the stage; and as the lessee has had, we hear, a successful season, nobody, save a few carping critics like ourselves, can possibly be dissatisfied. The orchestra, conducted by Sir Michael Costa, is thoroughly under command, and if we could only get a more subdued tone from the brass instruments when accompanying voices, it would be absolute perfection. A word of praise for the general efficiency of the *ballet* department must terminate our retrospect of the season at Her Majesty's Opera.

The Philharmonic Society is gradually and carefully experimenting upon the public taste. As a doctor feels the pulse of his patient, and cautiously tries the effect of a new diet, occasional doses of the music of modern Germany are prescribed, after a careful consultation of the directors, and with a result which may on the whole be considered encouraging. When we remember what obstacles the Society encountered years ago in forcing the claims of Beethoven upon the attention of its subscribers, we can scarcely wonder that equal difficulties should be experienced in craving admittance for those who work with even a greater disregard for the conventional forms of art. Schubert, and even Schumann, are now almost safe; but others, whose fame is cordially acknowledged in the land of their birth, must be content to wait for recognition in conservative England. Our thanks are due for such revivals as the Concerto of Handel, the Organ Toccata and Concerto of Bach, and the Symphonies of the late Cipriani Potter and Sir Sterndale Bennett; but when we find that the overture to "Ajax," by the last named composer, was the only new work produced during the season, it certainly appears as if the enterprise of the Society were on the wane.

The Crystal Palace has thoroughly maintained its character for the performance of the highest class compositions, and Mr. Manns, the talented and zealous conductor of the concerts, may fairly claim the credit of having blended instruction with entertainment. Those amongst the listeners who are sufficiently earnest in their attention to the music may probably have that attention occasionally disturbed by the devotion of some of the feminine portion of the audience to their books, crochet, and knitting during the performance, and may not like the walking accompaniment outside of those who cannot, or do not desire to, enter the concert-room; but these are minor defects, all of which will, no doubt, be remedied in time. We must here, too, refer to the National Music Meetings, which have been more successful than could have been anticipated, considering the novelty of the experiment, No better proof of the interest which they excited amongst artists could have been afforded than the fact of so many eminent musicians at once consenting to serve as jurors; and, although but few choral societies entered for competition, it can scarcely be doubted that, as the object of these gatherings becomes better known and appreciated, there will be an increasing desire amongst country choirs to display their powers before a London audience. Meanwhile it must be recorded that at least four solo vocalists were brought prominently forward who, but for these meetings, might never have become known, and much facility in singing at sight was evinced by several choral bodies.

At the "Oratorio Concerts" (this season judiciously removed to Exeter Hall) we have had performances of some of the standard sacred works, which have been universally acknowledged as the most perfect ever given in the metropolis. The few words with which we opened our present article must, we fear, explain why the revival of forgotten compositions has not been vigorously proceeded with. If Oratorio-lovers prefer to listen again and again to the beauties of "Elijah," instead of to make themselves gradually acquainted with the profundity of Beethoven's Mass in D, the public, and not the directors, must be blamed for the non-production of un-familiar works; for, as we have already said, until the presentation of art-creations ceases to be a mere commercial speculation, we can hope for but a small amount of progress. Meanwhile we must not forget that the recognition of Handel's "Jephtha" as one of his finest Oratorios, and the popularity (we may almost say) of Bach's S. Matthew "Passion Music" is entirely owing to their excellent performance by this Society; and in a review of the past season we must chronicle the highly successful production of Bach's "Passion-Music" according to S. John, by a portion of the fine choir of this Association at the Hanover Square Rooms, under the direction of Mr. Barnby, whose zealous services in connection with the "Oratorio Concerts" cannot be too highly praised.

The concerts of Mr. Henry Leslie's Choir have an especial character which must always make them welcome. Unaccompanied part-music has this season formed a more than usually prominent feature in the programmes of these entertainments, and we need scarcely say that the perfection with which it is interpreted affords unquestionable proof of the devotion, not only of the conductor but of the choir, to the especial object for which this Association was instituted. We must not omit to mention the production of Carissimi's Oratorio, "Jonah," which was so successful that Mr. Leslie felt himself justified in repeating it, to the great gratification of all who are interested in the rise and development of Oratorio music.

The Sacred Harmonic Society has given its usual number of concerts, presenting the works only which are sufficiently stamped with the public approval. During the season, too, several excellent pianoforte recitals have been well attended, amongst the most interesting of which, in an historical sense, we may mention those of Mr. Charles Hallé and Herr Pauer.

The Albert Hall, struggling against its acoustical defects and its amateur management, has met the fate which we from the first predicted. Had the aid of the highest professional talent in the country been sought to ensure the perfect presentation of massive musical compositions (the only works at all available in so large an area) success might have been ensured; but the performance of a choir without orchestral accompaniment (to say nothing of the feeble programmes which were provided for each concert), occasional common-place entertainments with solo vocalists, and a few organ recitals were scarcely attractions sufficient to draw audiences from the West-end Concert-rooms, and the consequence is that, with the exception of those trustful persons who had been persuaded to purchase the right of sitting in the Hall for life, the auditors were usually limited to the few who were drawn there by the aristocratic atmosphere by which the building is surrounded, or by curiosity to see a structure so beautiful and symmetrical, and respecting which so many brilliant predictions had been industriously put forward.

Two musical Knights have been added to the list during the year—Sir John Goss and Sir Robert Prescott Stewart (of Dublin). The claims of the former of these artists to the distinction conferred upon him are too well known to need any remarks on our part; and, although the reputation of the latter is perhaps somewhat more local, his many talented compositions, which are now obtaining extensive acceptance, sufficiently prove that this official recognition of his merits is thoroughly well deserved.

Since our last record of the musical events in the metropolis an earnest and true artist has passed from us in the person of Mr. Cipriani Potter. In his early career in this country, by the constant performance of classical music, he inculcated a love for this form of composition, as opposed to the "brilliant" pieces of the day, which rapidly spread from the mere aristocratic patrons of the art to the general public; and his edition of the pianoforte works of Mozart aided much our knowledge and appreciation of the genius of this composer. His position as Principal of the Royal Academy of Music gave him an excellent opportunity of exercising the most beneficial influence upon the rising artists of the day; and during the many years in which he held this office he laid the foundation of a solid school of tuition, which will be carried forward, not only by his pupils but by the many who, without having received the benefit of his instruction, were almost insensibly guided by the invaluable advice and aid which were freely accorded to all who sought his companionship and co-operation. As a composer we believe that Mr. Potter will take a higher rank than he did during his life-time, for his pianoforte works are so full of musicianlike feeling and so well written for the instrument (his Studies especially having an enduring value for students) that they must always command a sale amongst the higher class of pianists; and at the Philharmonic we may hope annually to hear one, at least, of his Symphonies, the merit of which might certainly entitle them also to an occasional place in the programmes of the Crystal Palace concerts.

The two meetings of artists and lovers of art (more extensive than any within our recollection), the first to assist at the presentation to Sir Sterndale Bennett, and the second to celebrate the Jubilee year of the Royal Academy of Music, deserve record as amongst the most prominent signs of the growing interest taken in all that bears on the healthy progress of music in this country. That a steady persistence in a good cause is the truest road to ultimate success is proved by these demonstrations beyond doubt. Sir Sterndale Bennett, who all his life has courted art instead of fashion, is now recognised, not only by musicians, but by the general public, as his great merit demands; and the Royal Academy of Music—slighted by Governments, actively opposed by a formidable learned Society, and for some time persistently treated with contempt by a certain section of the press—rears up its head on the fiftieth anniversary of its existence, holds out the hand of friendship to some few who had left it in its adversity, and boldly announces that its prosperity is far beyond that of any former year. Fashion may do much to deteriorate music and its followers in certain quarters, but facts like these nerve the true champions of art to pursue their straightforward course with unflinching perseverance; for although we may live luxuriously on the falsehood of the day, it is perfectly possible to exist respectably on the truth.

At the Worcester Festival, which commences on the 10th inst., the sacred performances will consist of Mendelssohn's "Elijah," a selection from Handel's "Samson," Hummel's "Messe Solennelle" (No. 2), Haydn's "Creation," Bach's S. Matthew "Passion Music," Mendelssohn's "Hymn of Praise," and Handel's "Messiah." At the evening concerts we are promised selections from the works of Mozart and from Handel's "L'Allegro" and "Il Pensieroso," and the whole of Beethoven's "Ruins of Athens." The vocalists engaged are Madlle. Tietjens, Madame Lemmens-Sherrington, Madame Patey, Miss Alice Fairman, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Edward Lloyd, Mr. Santley and Mr. Lewis Thomas. The orchestra will be led by M. Sainton, and, as usual, Mr. Done will conduct; Dr. Wesley will preside at the organ, and Mr. G. Townshend Smith at the pianoforte.

The Festival at Norwich begins with a sacred performance on Monday evening, the 16th inst., consisting of Sullivan's Festival "Te Deum," and Haydn's "Creation." The morning performance, on Wednesday, will be "Elijah," on Thursday, Benedict's "St. Peter," and on Friday the "Messiah." At the first miscellaneous evening concert, on Tuesday, Mr. G. A. Macfarren's Cantata, "Outward Bound" (composed for the occasion), will be produced; at the second, on Wednesday, a Scena, with chorus, "Rhineland," composed by Dr. E. Bunnett, will be sung for the first time by Madlle. Tietjens; and on Thursday evening, the first *Allegro* and *Scherzo*, from a symphony, in G minor, composed for the Festival by Sir Julius Benedict, a new Overture "Endymion," by Mr. King Hall, and a Festival Overture by Mr. F. H. Cowen will be produced; also vocal pieces including a song, "Guinevere," by Mr. Sullivan, composed expressly for, and sung by, Madlle. Tietjens. The principal vocalists are Madlle. Tietjens, Madame Cora de Wilhorst, Madlle. Albani, Madame Patey, Madame Trebelli-Bettini, Mr. Sims Reeves, Mr. W. H. Cummings, Mr. Kerr Gedge, Mr. J. G. Patey, and Mr. Santley. The band will be led by M. Sainton, and the conductor will be Sir Julius Benedict. Detailed accounts of both Festivals will appear in our next number.

Mr. W. Lemare, of Brixton, has been appointed conductor to the Railway Clearing House Musical Society.

At one of the "People's Concerts" at the Royal Albert Hall, the experiment of forming a programme exclusively from the compositions of Balfe, Wallace, and Bishop proved so successful that the plan, with even a more extended list of native composers, might, we think, be most advantageously adopted occasionally by London concert-givers. The vocalists at this thoroughly English concert were Misses K. Poyntz, Williams, and Jones, Messrs. Chatterton, Jefferys, Ward, and Raynham, the latter gentleman receiving encores for the songs "The Pilgrim of Love," and "Yes, let me like a Soldier fall."

The choir boys of S. Mary, Boltons, West Brompton, on the occasion of their annual excursion (which took place on Saturday, 27th July), took the opportunity of presenting their organist and choirmaster, Mr. Horace Buttery, with a testimonial in the form of a very handsome ivory card-case, suitably inscribed with name, &c., as a mark of their respect and esteem. The presentation was made by Mr. Edwards, himself an old choir boy. Mr. Buttery, in responding, gave the health of their esteemed vicar, the Rev. W. J. Du Boulay. The healths of Mr. Alfred Radcliffe and Mr. Reynell, important and energetic members of the choir, were also proposed. After cricket, &c., the party left for London, the journey home being enlivened by several part-songs. The neighbourhood selected for the excursion was the charming hill of S. Martha's, near Guildford, Surrey.

The monthly concert of the S. George's Glee Union was given on Friday, the 2nd ult., at the Pimlico Rooms. The pianoforte solos of Miss Julia Augarde, a very youthful performer, were much admired. Miss Horder sang "Robert toi que j'aime" in excellent style, and Miss Janet King's "Should he upbraid" was also admirably rendered. Mr. Stringer and Mr. Ellis were the other soloists, and the members of the choir gave very creditably several glees and part-songs under the able conductorship of Mr. Garside.

The degree of Doctor in Music was conferred upon Mr. H. D. Stanistreet, Mus. Bac., Oxon, Organist of Tuam Cathedral, at the Summer Commencements in Dublin, by the Vice-Chancellor of the University of Dublin.

A Sacred Concert took place at the British School Room, Lower Norwood, on the Evening of Tuesday, the 30th July. The choruses consisted of selections from the *Musical Times*, with the addition of Kent's "Blessed be Tho u" There was a good attendance. The principal vocalists were Mrs. Bishop, Mrs. Fincham, Miss Tasker, Mr. Haig and Mr. Coppin. Amongst the solos were "O rest in the Lord," "Nazareth" (Gounod); "Consider the lilies" (Topliff); "Abide with me" (Tolhurst); and a new song, by the same composer, written expressly for the occasion, "Fear thou not, for I am with thee." Two trios "Lift thine eyes" (*Elijah*) and "Orpah left Naomi" (*Ruth*); were also included in the programme. Conductor, Mr. Carter; harmonium, Mr. George Tolhurst.

Mr. J. Baucutt's Musical and Literary Entertainment at the Pimlico Rooms, on the 12th ult., attracted an overflowing audience. The vocalists were Miss A. L. Fielding (who was highly effective in Bishop's "Tell me, my heart,") and Messrs. F. Herbert and Percy Hazeldine, who acquitted themselves with credit. Mr. G. W. Hallett, R.A.M., gained considerable applause for his brilliant playing of a

pianoforte solo, Mr. J. C. Bird's English-Concertina solo, "Robert toi que j'aime," was well received; and Mrs. Dauncey Maskell, of the London Academy of Music, gave a successful rendering of various selections from the Poets and Humourists. Messrs. W. R. Twick, M. Boyd, and Mesdames Graham and Alice Giles, also took part in the entertainment.

A Correspondent of the *Scotsman*, writing from Switzerland on the 12th ult., gives the latest news of Professor Oakeley, who was then at St. Nicolas, Canton Valais. He is said to be fairly progressing, considering the serious and complicated nature of his accident; and his doctors have expressed a hope that he may shortly be removed to Geneva or its neighbourhood.

An interesting ceremony took place at the Upper Berkeley Street Synagogue on Saturday, the 17th ult., when an exquisitely chaste ivory *bâton*, mounted in gold, was presented to the Organist, Mr. C. G. Verrinder, by the senior member of the choir, Mr. P. E. Van Noorden, who, after a few introductory remarks, read an address signed by all the members of the choir. The *bâton* bore the following inscription:—"Presented to C. G. Verrinder, Mus. Bac., Oxon, by the Members of the West London Synagogue, in recognition of his great ability, and of their esteem and appreciation of his untiring exertions on their behalf."

Cremona Instruments at the Vienna Exhibition of 1873.—For some months in the summer of 1873 there will be, in connection with the Vienna Universal Exhibition, a special exhibition of as many of the ancient Italian violins and allied instruments, as tenors, violoncellos and double basses, even single parts undoubtedly genuine, such as scrolls, base-bars, bridges, sound-posts, &c., as can be brought together. These will be submitted to the examination of a skilled jury, not for the purpose of assigning a rank to the instruments, but in order that a *résumé* may be issued showing what in the opinion of the jury are the qualities required for the production of good new instruments. The principle will be, that all works which are not genuine (that is to say, not of Italian or Tyrolese origin), and all those which, even if genuine, in some of their parts have lost their original character by repairs, are to be altogether excluded. Detailed regulations will be published hereafter.

Reviews.

Novello, Ewer and Co.

Lohengrin. A Romantic Opera, in Three Acts. Composed by Richard Wagner. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

It appears that music-publishers have more spirit than operatic managers, for here is the second of Wagner's lyrical works issued to the London public before one of them has been heard on the stage in this country; and indeed it would seem, after the unredeemed promise last season at the Royal Italian Opera, that, unless a German company will boldly come to England and present us with a specimen of the "music of the future," sung in the language of the country in which it was composed, there is little hope of our ever being able to fairly gauge its merits. It is especially important to impress upon all persons the necessity of suspending judgment upon the Operas of Wagner until they have been placed upon the stage with the accessories of scenery, action, groupings, and costume, all of which the composer so emphatically insists upon as essentials of the highest lyrical drama; for, question the soundness of his theory as we may, we must criticise it not in fragments, but as a whole. In "Lohengrin," perhaps even more than in "Tannhäuser," the music depends for its effect upon the simultaneous representation of the drama which it illustrates, and it should not therefore be sung in drawing-rooms with a pianoforte accompaniment, except as a means of recalling the vivid sensations previously experienced by a stage performance of the work. Wagner always chooses subjects—especially for his latest Operas—not only full of romantic interest in the story, but demanding much stage display, so that by weaving together the styles of composition appropriate for the illustration of these two phases of lyrical art, and bestowing the minutest attention upon the scenic effects, he is enabled to appeal with equal force to the lovers of music and the lovers of the drama. Even on the pianoforte, the beauties of the Prelude to "Lohengrin," cannot fail to make themselves felt. There is a dreaminess and a mysticism about it which excellently prepares the listener for the character of the work; although, considering the composer's command over the resources of the orchestra, we should have been infinitely more pleased had he given us an overture which should shadow forth the varied incidents of the Opera. Those who pass through the music of this remarkable composition in the very attractive edition here presented cannot fail to be struck with many original and highly dramatic points, amongst which may be mentioned the Bridal March and Chorus, the Introduction to the third act, the grand duet between *Elsa* and *Lohengrin* and the *Finale*, which although, as we have already said, requiring the aid of scenic effect, would be extremely attractive, if well sung, in a drawing-room. The work of translation has been excellently performed by Madame Macfarren, who has evidently thoroughly entered into the spirit of the music—a great portion of the text, indeed, being so skilfully rendered as to make us hope to hear this version of the Opera, if we cannot hear it in the original German. The indications of instrumentation are profuse, and give a vivid idea of the richness of the score. It remains but to say that the editing of the work could not have been entrusted to an abler or more conscientious musician than Mr. Berthold Tours, whose task has evidently been a labour of love.

We give Thee thanks. Anthem for Tenor and Bass, with chorus. Composed by J. L. Hopkins, Mus. Doc.

A smoothly flowing melody is assigned first to the lower solo voice, and then transposed a fifth higher for the other. It is continued for the two in harmony, and here are some good effects from the occasional crossing and re-crossing of the parts with points of imitation. The chorus enters with the opening phrase, which is well amplified. The fullness of all the voices is relieved by some passages in duet; and a coda, in accelerated time, with some brilliant, but sparingly used chromatic harmony, makes an admirable conclusion. In the accompaniment of the louder portions, it may be discreet to make more use of the pedals than is indicated in the copy, for there may else be a thinness in the body of sound, which ought to be filled out by the independent organ part; the latter portion of this is by far the more effective, and might be a model for the improvement of the foregoing. The anthem is purely written, showing what beauty may be developed from the free style, when this is used without licentiousness. We commend this brief and meritorious piece to general adoption.

Come unto Me. Sacred song. The words by the Rev. H. Bonar. Composed by Willem Coenen.

The difference between a sacred song and a song to sacred words appears to be so little felt either by amateur vocalists or listeners that it has become quite the custom for the most common-place ballad writers to turn their attention to this class o composition as soon as they have obtained a sufficient popularity for their works to be asked for, irrespective of their merits. The truth is that a song consisting of a few chords grammatically (or even, too often, ungrammatically) strung together, accompanying a lugubrious theme to religious verses, is one of the easiest things to write; for as the words of scripture are sanctified before the notes are put to them, half the composer's work is accomplished, and the other half may be safely left to the tacit belief in the mind of the public that everything signed by so eminent a name must be good. Such compositions are we know often dismissed by reviewers with two or three lines of faint praise; but we cannot but believe that it is the duty of those to whom these songs are submitted for notice, to state boldly what they think of them; for even if they should afterwards have a large sale, it is at least a source of satisfaction to the critic to think that it has not been aided by a few conventional words of encouragement which might have been written without travelling beyond the title-page. The composition before us is obviously the work of a sound and thoughtful musician, and moreover of one who does not set sacred words to secular phrases. The opening recitative is full of true religious feeling, and the "Andante," commencing in F minor, the bass announcing the theme with which the voice begins, expresses with much devotional calmness, the lines—

> "I heard the voice of Jesus say,
> Come unto Me and rest."

Mention must also be made of the transition to the tonic major, on the words "I found in Him a resting place," the solid and appropriate harmonies to which aid much the effect of the voice-part. There can be little doubt that this song requires only to be known to be fully appreciated; and for the satisfaction of those who look for a great vocalist's stamp of approval upon the title-page, we may state that it has been already sung by Mr. Sims Reeves.

A short Morning, Communion and Evening Service, in F, set to music by Henry Baker, Mus. Bac.

This Service has, to the best of our belief, been some years before the world, and, being frequently performed at the church in Wells Street and elsewhere, it may be supposed to have won public approval, and so to have passed out of the pale of individual criticism—individual because, though a journalist, like a sovereign, styles himself "we," he is but one, and is accountable to his readers as to his own conscience for all he thinks, or at least for all he divulges of his thoughts. The work is before us for review, however, and therefore, though on the whole we wish not to fly in the face of general opinion, we may not withhold the estimation of good and less good that we form of this composition.

Mr. Henry Baker we understand to be an amateur, or at least to have so been at the time this Service was composed, and as such, the production, although not immaculate, is much to his credit. We protest broadly against the gabbling rapidity of enunciation that prevails generally throughout the series of pieces, which, where it does not entirely obscure the words, gives them so trivial an air as borders strongly on profanity. The fault is not peculiar to the present work, but is unhappily too common in the Church use of our time; its prevalence goes far to divest the Daily Service of solemnity, and even of reverence; and the subject is of such grave importance as to demand the consideration of persons far abler to discuss it than is the individual plurality who offers these remarks. As notable an instance as any of the extreme to which our composer carries this objectionable speed of utterance, is at the words in the *Jubilate* "into His courts with thanksgiving" (this is the musician's accentuation), where, the tempo being remarkably quick, the words "with thanks" are set to quavers, and are thus all but unpronounceable. There is meaning in the recurrence, at the words "Thou art the King," &c., of the phrase set to the declaration of the fourfold praise of the Apostles, the Prophets, the Martyrs and the holy Church, representing, as it does, "the King of Glory" to be the subject of the laudation. There is less pertinence in the repetition of the idea, which first appears at the words "When Thou tookest," &c., for the final sentence of the hymn, "O Lord in Thee;" but even this may be received as implying that we have "trusted" because He took upon Him our deliverance. Thoughtfulness such as this evinces is one of the best distinctions, and there are many good ones, of the Church music of our day from that of the last century, wherein the words are set as vocalising syllables, regardless totally of their sense and expression. Here are two settings of the *Kyrie*, of which each is charming, and there will always be difficulty in choosing between them. Perhaps the author is an amateur of the Italian language as well as of music, else it is hard to account for his using the term "Più rall." in the *Credo*, where the time has not been getting slow, and so can hardly be more getting slow. It is scarcely judicious to assign the A below the staff to the soprano voices, as is done in this piece to start the phrase "He suffered." Of greater consequence is the harmonic incident that directly follows; to our perception the diminished third is the harshest combination that can be used, but yet it *can* be used, and its harshness may be applied with more propriety to the description of the Divine Passion than to an indifferent subject; but the progression of the bass from G sharp to B flat for the presentation of the chord in another inversion is as new as it is unsatisfactory, and as unpleasant as both. The *Sanctus* is beautifully conceived, and in no respect fails in its execution. We like far less the *Gloria*. The *Magnificat* is the least meritorious piece in the series; it is a bad instance of the bad system of intermixing the chant form with rhythmical phrases, and the pattering principle of which we have already complained, produces here, we regret to assert, an effect that is nothing short of comical. The *Nunc Dimittis* is wrought in a better spirit, and the Doxology is the same in this as in the other two places where the words occur. We will suppose that the author would not now put forward some portions of this Service, but the best parts of it could not be improved.

A short, full Cathedral Service in F. By Samuel Sebastian Wesley.

The title of this work, in association with the name of the author, raises great expectations, which the work itself does not fulfil. "Short," it is truly, short to a marvel, for there is not a word repeated throughout the whole series of pieces, and the notes are sometimes iterated chantwise, so as to give the utmost rapidity to the enunciation; and thus the performance may be effected in as brief time as that of any extant setting of the text, if not in less—alas! that this should be a point of such necessity in our Cathedral service that it should become one for commendation. In other respects the composition is unworthy the great powers of Dr. Wesley.

In the *Te Deum* there is a good reading of the text where the passage "We believe that Thou," is directed to be sung piano, representing the awe wherewith the great last judgment is expected; and this is the more remarkable, as being the single direction for loudness or softness throughout the entire Service. On the other hand, it is curious to place the last syllable of the word "continually" on the first note of a bar, and so give it the strongest accent, albeit the higher note for the second syllable in some degree qualifies but still does not supersede this. The effect is unsatisfactory of the second inversion of the chord of A minor (the key being C) on the word "fellowship." At the words "govern them," it would be pleasanter to have the E flat than natural in the chord which precedes the second inversion of G minor; and between this and the next bar, the ascent of the 7th of the dominant chord is at best a piece of carelessness.

The setting of the *Jubilate* is far more successful. The emphasis on the third word in "We are *His* people," is appropriate as it is unusual; there is a beautiful phrase set to "It is He," &c., though we fail to perceive the pertinence of the very pathetic close in D minor to the last words; and there are other incidents which must please the musician.

In the Communion Service the *Sanctus* is highly to be admired as a fine piece of music and a good piece of declamation. We are unable to account for the conclusion of the *Kyrie* in a different key from its commencement, which, if appropriate in the Response that is sung nine times, as showing that the course of prayer is in uncompleted progress, can have no fitness to the tenth Response, since this is certainly conclusive. The setting of the *Credo* is so hurried that saving of time seems to have been the sole purpose in its construction.

In the Evening Service it is impossible to pass by the consecutive sevenths between the extreme parts $\frac{C}{D}$ $\frac{B}{C}$ in bar 5 of the *Magnificat*, because their effect stands out with painful prominence. We prefer the music for the *Nunc Dimittis* to that for the other piece, and admire the final treatment of the "Glory," &c., more than any portion of the whole work. This and other passages to which reference has been made are ample evidence of who is the author, and that he is one of the most gifted and accomplished musicians in the country, wherein we find reason for regret that he has not written the entire composition up to his own high standard.

Magnificat and Nunc Dimittis, set to music in the key of C, for voices in unison, by Joseph Barnby.

Preference falls unhesitatingly on the second of these pieces, in which there is a truly ideal rendering of the sweet sense of the text—the act of devotion is accomplished, the heart of the worshipper is suffused with the blessing of holiness, and, at peace with himself and with mankind, he is about to quit the house of prayer; as the expression of the canticle rises from meekness to exultation the character of the music is accordingly modified, until, in the final glorification it becomes loudly jubilant. This view of the situation is charmingly pictured in the notes, and, liking the whole, we admire particularly the opening phrase. We would that the *Magnificat* were less chromatic, and this apart wholly from the still open question of the more or less fitness of the diatonic or chromatic style to ecclesiastical use, but purely on practical grounds, as being incompatible with the capabilities and the sympathies, too, of congregations for whose performance an unisonous Service must mainly be designed. The composer, always distinguished by care for the declamation of his text, has obviously had this most important purpose in view in the present piece, but we think has missed his aim in the separation of the musical and the literary phraseology; for example, the word "Lord" occurs on the third bar of a rhythmical period that is completed on the second note of the fourth bar, on which second note (the resolution of a discord) begins the sentence "And my spirit;" this view of the rhythmical division is confirmed by the repetition of the passage at the words "All generations," where the words and the notes close together.

The service is dedicated to the Rev. J. Powell Metcalfe, to whom the world is largely indebted for his staunch

advocacy of the principle of setting the Service to be sung in unison with a free organ accompaniment. In country churches, where the musicianship of the singers is not equal to the performance of separate parts, the congregation may be taught, if only by repetition of the same piece from Sunday to Sunday, to execute music of moderate simplicity, and of distinctly melodious character, which they may all sing in unison, when each will take and give confidence. Were this practice extensively cultivated, it must be as extensively successful, and its success is eminently to be desired, not only as a means beyond all others of promoting congregational singing, but as a probable means also of displacing, to some extent let us hope, that grievous musical abomination and historical anachronism, the so-called Gregorian Chant, which is only rendered tolerable to hearers and singers by its being sung in unison by all the people present. The difficulty in the adoption of this excellent principle of singing the Canticles in unison is that there are so few extant specimens of their composition in this form as to compel either constant repetition of the same setting or the alternation of this with pieces in vocal harmony. We rejoice, then, to find the few extended by the one addition we have here noticed, for the wide acceptance of this piece will tend to the promulgation of the system.

Hear my Prayer ("Hör mein Bitten"). Composed by Mendelssohn, and transcribed for the Pianoforte by Arthur O'Leary.

REMINISCENCES of the works of the great composers are always welcome to the cultivated amateur, and we often wonder that "transcriptions"—or more properly "adaptations"—of the standard choral and instrumental compositions for our household instrument are not more multiplied. Mr. O'Leary's piece is rather a "meditation" on Mendelssohn's beautiful prayer, than a "transcription," for the word in its true sense signifies that every portion of the original work is transferred to the pianoforte, skill and judgment being shown in the arrangement of the vocal and instrumental score, so as to re-produce as much as possible the composer's intention. Commencing with a few bars of the soprano solo, Mr. O'Leary proceeds at once to the "Poco più di moto," and afterwards by a clever mixture of the voice-part with the accompaniment, succeeds in producing some highly effective passages. The piece may be well recommended both for practice and performance.

Serenade Italienne, pour Piano.
La Sylphide.
Par Alfred Jaell.

THESE two pianoforte pieces are excellent specimens of the most refined "drawing-room music," but they are by no means easy to execute with that neatness and precision which they demand. The "Serenade," has an exceedingly graceful theme, moving in $\frac{6}{8}$ rhythm, but the accompaniment is in four crotchets in the bar throughout. The hands can readily be separated when the subject is first given out; but afterwards each quaver in the melody has a group of six demisemiquavers to accompany it, and to play the four crotchets against the six groups is somewhat perplexing. Those who practise to overcome the difficulty will however be well repaid, for the piece is of so winning a nature that it cannot fail to please. The character of "La Sylphide" slightly resembles the "Serenade," as it moves in triplets of quavers in the treble, against two crotchets in the bass; but it is much easier to play where the subject is ornamented, as the hands do not in any place battle against each other. An enharmonic change on the 3rd page is a point worth noticing; it gives much freshness to the melody, and the return to the key is also extremely effective. Herr Jaell is so accomplished a pianist that it is scarcely necessary to say how well all the passages in these two pieces lie under the hand; but the composer, especially in the first composition, appeals to advanced players, and, as will be seen by our description of his "Serenade," scarcely perhaps believes that what is no difficulty to him, can be a difficulty to anybody else.

Sarabande, pour Piano. Par Woldemar Bargiel.

THIS is a successful example of the style of the old masters, and is brief and simple enough to make a pleasing little pianoforte piece for those who can appreciate the quaintness of this class of composition. It has an attractive theme, in E minor, and the harmonies throughout are not only good but appropriate. We know nothing of the name of this composer, but, judging from this specimen, there can be little doubt that he can write music of higher importance.

The Heart's Ease ("Tausendschön"). Song. By C. Eckert.

A SIMPLE and graceful theme to some verses, excellently translated from the original German, by John Oxenford. The accompaniment moves with the voice in four crotchets in the bar throughout; and the harmonies are in good keeping with the unpretending nature both of the poetry and the music. The song may be conscientiously recommended to all who desire to produce effect by expression rather than display.

Summer Time, or Beautiful July. Four-part song. Words by J. E. Carpenter, Esq. Music by Eardley Phillips.

WE think it a pity to give two titles to a musical composition, for as one must eventually be selected should it ever attain popularity, it is well that it should be chosen by the composer. Mr. Phillips has written a bright and tuneful theme to some glowing verses, and the vocal parts are flowing and easy to sing. There is a slight false relation between the G sharp in the soprano, and the G natural in the tenor, six bars before the conclusion, which we should like to see altered.

J. B. CRAMER AND CO.

Katie. Scotch song. Poetry by Eliza Cook.
Oh Linger (A song of Delos). Poetry by Mrs. Hemans.
Without thine ear. Poetry by Lord Byron.
Composed by Charles Salaman.

THESE three thoughtful and poetical settings of verses especially adapted for musical treatment will fully sustain the high reputation which Mr. Salaman has already obtained as a vocal writer. No. 1, although perhaps scarcely strikingly Scottish in character, is wedded to a theme thoroughly in sympathy with Miss Cook's graceful poetry. The first verse, with the transition from minor to major, is well contrasted in feeling with the second, which, expressive of the journey *from*, instead of *to*, a beloved "Katie," appropriately lingers in the minor throughout. No. 2 has a flowing melody, in $\frac{6}{8}$ rhythm, which is so skilfully woven in with the accompaniment as to require a good pianist, as well as a good vocalist, to give it due effect. Amongst the many noteworthy points in this song we must especially mention the treatment of the phrase, "Thou bark glide slowly," the repetition of the words, and the lengthening out of the feeling conveyed by them in the pianoforte part, showing how deeply the composer has studied the meaning of his text. No. 3, the words from Byron's "Corsair," commences with a pathetic little symphony, in E flat minor, the voice-part, beginning effectively on the fifth of the key-note harmony, being merely supported by chords. The subject is extremely melodious, and the change to the tonic major, on the words "At length, at length, 'twas noon," with the triplet *arpeggio* accompaniment, followed by the modulation into G minor, are happy instances of unexaggerated musical expression.

Thinking and Dreaming. Song. Words by Mrs. M. A Baines. Music by Berthold Tours.

AN unpretending little song, so skilfully and delicately harmonised as to raise it into a prominence far beyond the average compositions of its class. The theme is melodious, and well expresses the words. We wish when the birds are mentioned that the composer had not been tempted into introducing a "twiddle"—for if the birds have their "warblings," why should not the bees have their "hum?"—but this is a minor defect in a composition which claims every attention from the musician. We are especially pleased with the phrase in the subdominant, and the return to the first subject is extremely effective. This song should find favour with vocalists who desire something above the pattern ballad of the day.

The Wanderers. Song. Words by Rea. Music by Alfred Plumpton.

IT would scarcely be imagined that a child dying, and speaking to its mother with its latest breath, could be selected as a fit subject to be musically treated for amateur vocalists; but this composition, with hundreds of others of a similar character, convince us to the contrary, and we are bound therefore, to record that both poet and composer have been in the song before us thoroughly successful. The theme is extremely pathetic, and the harmonies are musician-like and appropriate throughout. The deep tragedy of the concluding lines,

> "They reached the land they had sought so long,
> The life that the world calls death."

has been most sympathetically set, the "Wanderers," we presume, being supposed to expire in one last embrace.

The Choice. Song. Words by Reginald Charles Oldknow. Music by Virginia Gabriel.

Unless reviewers are expected to follow, rather than to lead, public opinion, we cannot but feel somewhat surprised that a song like this should be submitted for critical judgment; for it can scarcely be supposed that, from a *musical* point of view, it can have the slightest claim upon our attention. If a childish tune, accompanied chiefly with tonic and dominant harmonies, can attract a sufficient number of the music-buying public to make the publication of such effusions profitable, so much the better for the publishers, and so much the worse for the art; but it can hardly be imagined that those who have higher views of the true aim of music should assist in disseminating such pieces. We have spoken of the puerility of the music, but lest our readers should imagine that it does not match with the words, here is the opening verse—

"First came a Count, who sigh'd as he laid at my feet a bouquet;
With thanks for his elegant present I paid, but to him I said nay!
And then came a Duke, who bracelet and rings in my basket would lay,
To reward him I whisper'd the prettiest things, but to him I said nay."

It would scarcely be credited that these lines should be written for "music;" but Virginia Gabriel has composed them, and the song is published in two keys, so that its beauties may be shared by vocalists with high and low registers. That the composition will be extensively bought and extensively sung there can be little doubt; and this is a "great fact," which should be taken to heart by those who constantly tell us that the love for high art is rapidly growing amongst the masses.

Augener and Co.

Playthings; for the Pianoforte. By Francis Edward Gladstone.

This composition, evidently moulded upon Schumann's "Kinderscenen," contains four little sketches, "The Humming Top," "The Broken Toy," "The Rocking Horse," and a Finale, illustrative of the child unsheathing his wooden sword and marching forth to mimic war. They are all well written and eminently suggestive of their titles; but the question that naturally suggests itself with all such pianoforte pieces, is, by whom are they intended to be played? We should of course imagine that they are expressly written for young children, but then they should be adapted to their limited mental and physical capacities; and with our experience of juvenile pupils, we are inclined to think that a little pianist who could do full justice to "The Humming Top," would have got "far above that sort of thing" in his play hours, and would certainly not spend his valuable time in useless grief over a "Broken Toy." Beyond this objection—which applies quite as much to many of the German compositions of this class—we have nothing but praise to offer. The wail of sorrow at the appearance of the now useless toy is well expressed in the music; and the "Rocking Horse" (which is in our opinion the best of the numbers), has a swing throughout, which excellently illustrates the monotony of the motion that children so much delight in. The last few bars of the conclusion are extremely happy. The March is good, although scarcely so much to our liking as the other pieces. The subject is bold, but the modulations seem hardly in character with so simple a theme, especially those in the four bars commencing the second part.

Henry Stead and Co.

Coquette. Polka de Salon; pour Piano. Par Alfred Noyer.

The line which divides a "Polka," from a "Polka de Salon," is, we presume, sufficiently understood by purchasers, and therefore it will not be necessary for us to decide whether Mr. Noyer's Dance really justifies its title. It is, however, a spirited Polka, and the passages, which lie well under the hand, are both attractive and brilliant. The weakest part of the piece is where the composer quits his themes and degenerates into scales upon tonic and dominant harmonies. The substitution of "padding" for episodes which grow naturally out of the general design of a composition is always a sign of feebleness.

J. McDowell and Co.

Pastorale, pour le Piano. Par. C. Bachmann.

This Pastorale has many good points. The first theme, accompanied with the usual pedal, is characteristic, but scarcely so attractive as the second subject, which is extremely graceful and melodious. The whole piece is simplicity itself, but is none the less welcome on that account. It is healthy music; and, as such, deserves a word of recognition.

Barcarolle, pour Piano. Par H. Kowalski.

We like this Barcarolle better than either of the two pieces by the same composer which we recently reviewed. There is a decided character about the principal theme which ensures it a welcome on its re-appearance; and the episodes are also highly attractive. The subject, in the subdominant, is an excellent contrast to the opening melody, and the passages with which it is afterwards ornamented are effective and in good taste. We can conscientiously recommend this composition to pianists of moderate ability.

Si j'etais Roi, d'Ad. Adam. Reverie pour le Piano. Par S. Lambert.

A weak air by a weak composer is a strange theme for a Reverie; and we can scarcely wonder, therefore, that the author of this trifle has produced but a feeble piece. Beyond a few bars of introduction, and a kind of variation upon the subject (a mere exercise upon repeated notes), there is indeed nothing attempted; but amateurs may find attractive qualities in the "Reverie," which are hidden from us.

Polonia. Mazurka pour Piano. Par Michel Bergson.

As a writer of light pieces this composer may, we think, take a place; for although there is nothing particularly original in his Mazurka, it is effective pianoforte music, and has the true Mazurka character. A good point is gained by the alternation of the minor and major key at the commencement, and the principal theme is graceful. We think it a pity when these foreign pieces are published in England that the continental fingering should be retained. We know, by experience, how English pupils are perplexed by the attempt to find a fifth finger on their hand; and although they may be constantly told that the second finger means the first, and the third means the second, it is a rare thing to find any child who can recollect it.

Original Correspondence.

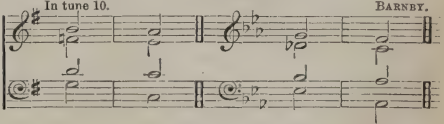
To the Editor of the Musical Times.

Dear Sir,—Will you allow me a space in your next issue to reply to the review, which appears in your August number, on my small book of Hymn tunes, &c.

Another "Amateur dabbler" having ventured to rush into print, by publishing a few Hymn tunes, &c., has brought down upon himself the wrath of your reviewer, and his sledge-hammer has been used with no sparing hand.

Your reviewer's first objection is of so little moment, that it leads one almost to consider that he was determined to pick out something to object to. Again, he says, "making the leading note in the chord of the dominant 7th descend a whole tone in proceeding to the following chord, as B, A, which occurs in tune 10, bar three, and in other pieces." Now, Sir, does your critic mean to say that the leading note of the dominant 7th, should, as is the stiff rule laid down, always ascend? If so, I need only refer him for an example to an anthem, written by Mr. Barnby, "Make me a clean heart, O God," bar 24 to 25, in which he will find that the leading note descends a whole tone, exactly as it occurs in my tune, as per the following example:—

In tune 10. Barnby.



Your reviewer then goes on and says: "further, proceeding from a chord of G minor, with B flat at the top, to the first inversion of a chord of the minor 9th, as ("of," in the article), G, with B natural, in the bass, which we have in tune 6, bars two and ten, and in chant 9." If your critic will again refer to Mendelssohn's "St. Paul," recit. No. 36, at the words, "and there is no breath in them," he will find the same progression for the chord of A minor. And lastly, he says, "having the root of the chord of the dominant major 9th, in one of the inner parts, so as to bring the four notes in alphabetical succession, C, D, E, and F sharp, into combination, which is to be found in tune 10, bar 5, and in many other places." I will now ask your reviewer to look over Dr. Wesley's beautiful anthem, "O Lord, my God," or, "Solomon's song," he will then find that the same chord occurs no less than three times, and the parts distri-

buted exactly as in my tune No. 10, &c., as the following example will show—

In tune 10. DR. WESLEY.

So that at the same time the hammer is falling on my head, the Doctor receives a rather severe blow; but then the Doctor is quite able to defend the chords he makes use of against any of the sledge-hammer gentlemen connected with the paper in question. As to the melodies not being of sufficient interest to atone for these at *least questionable harmonies*, I shall leave entirely to the judgment of the public, and I may, at least, venture to prophecy, that the majority of the tunes will become as popular as many that have been written by one who is most intimately connected with the *Musical Times*. Your critic then goes on and says, "Holy! Holy!" "Jerusalem the golden," and "Abide with me," are neither so good in themselves, nor so popular in character, as the accepted tunes to these poems, and are therefore not at all likely to supersede them." To this I shall only reply by quoting your reviewer's own words, and which will be found in the following review in the same number—"possession is nine points of the law," and "it would be exceedingly difficult to displace those which have already become the favourites of the public." I never for one moment entertained the idea that my tunes would supersede the standard tunes alluded to, but that at least they might occasionally be sung in places where a change was required.

Will you now, Sir, allow me to give my opinion (formed some time ago) with regard to musical reviews, so far as "Amateur dabblers" are concerned, and it is this:—that we must not at any time attempt to either play or sing (much more make an attempt at writing music), only in our own, or friends' private rooms, unless it be that a "professor" should call upon us to take part in some chorus, or part-song at a concert (free of charge), the benefit of which will be for the "professor," and this boon we must esteem as a very great favour.

Now, Sir, I fully expect, that having had the audacity to try to vindicate myself against your reviewer's attack, not only the sledge-hammer, but Bessemer's steam-hammer, will be brought into play.

Yours respectfully,

J. J. H. TAYLOR.

Almondbury, Aug. 12th, 1872.

[The quotation marks in the above seem to imply that the words "Amateur dabbler," are taken from the review in question; whereas, neither do they occur therein, nor is there one syllable expressing a supposition that Mr. Taylor is not a musical professor. His title of Honorary Organist, extracted from his own title-page, is no indication of his amateurship, for more than one instance might be named of professional musicians who give their services in the organist's office—a liberality that is scarcely to be commended in professors or amateurs, since it must keep some one out of an engagement who needs the salary. The passages cited in the letter refer not, in the article, to the points in question as faults, but mention them only as exemplifying "novel views," of the composer; his letter disclaims the originality of the examples, and declares them to have been copied from particular passages in accepted authors. It surely cannot be that the fact of Barnby, or Mendelssohn, or Wesley, or even Mr. Taylor, having written such or such a progression, establishes a law for its use; were this so, the very many other unusual, if not unprecedented incidents in the little volume under consideration would in like manner become legitimatized by their appearance there. It is not too much to aver that there is no fault in harmony of which an instance may not be found in the works of the very greatest musicians; but the alchemy of genius has not the power to transmute these slips into beauties, and their accidental occurrence in the highest places is no warrant for their wilful extraction in other men's music. Occur where they may, the reviewer does not admire them, but said not so much in the review. Our best artists, if they slip, so dazzle our ears with the surrounding beauty, that we are deaf to a casual error; perhaps Mr. Taylor may consider that he does so, if he can admit to himself that any of the peculiarities in his book which have been pointed out, and the many more that have not, be faulty—perhaps others may consider that he does so—perhaps not. One needs not be determined "to pick out," when "something to object to" stands obviously in the way from page to page of the book; but, that the progression by similar motion from 7th to 8th is of little moment, is an assertion that must be disputed; the ugliness of this progression is so extreme as to account for there being, in many works on theory, no law against its use, for it would seem a pleonasm to forbid what is so obviously bad that no one would willingly fall into its commission. It is painful to suppose, but impossible to avoid supposing, that our self-styled "Amateur dabbler," is so misled by the praises of his friends as to expect that his music would command admiration and applause from those who regarded it otherwise than through the medium of friendship; he flatters himself extravagantly in assuming that his little book with its great faults could excite the wrath of anybody, or need a thing so ponderous as a "sledge-hammer" to crush it. The discussion would be tedious to uninterested readers, or the list of examples of his novel views should here be multiplied, and small erudition would be needed to prove that many of these were radically wrong be they copied from whose works soever they may.

THE WRITER OF THE ARTICLE.]

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In reading Burney's "History of Music," some time ago, I was struck with some remarks he makes on the subject of the changes on bells, considered as furnishing melodies suitable for harmonic treatment. He says, "Mersennus in his 'Harm. Universelle,' published 1636, has enumerated these changes and reduced to musical notation those of the hexachord (720 in number) as an illustration of the amazing variety which may be given to the arrangement of only six sounds in melody. It must not, however, be imagined that all the changes in the above table would be equally agreeable if introduced in an air, yet, in the almost infinite number offered to a musician's choice, many would doubtless frequently occur which would not only be pleasing but new."

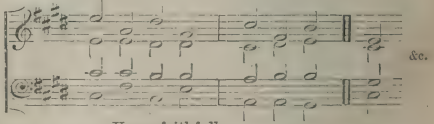
I was forcibly reminded of the truth of these remarks by recognising in a tune of Mr. Reinagle's (published in the "Supplemental Hymn and Tune Book," and named Hawley), one of the two changes on eight bells which are particularly admired by ringers, and have special names given to them.

These changes are as follows:—

QUEEN'S. TITTUMS

It will be seen that in the tune I speak of, Mr. Reinagle, whether intentionally or not, has introduced the second of those changes.

I subjoin the quotation—



Yours faithfully,

E. S. BENGOUGH, M.A., Mus. Bac.

Oxford, Aug. 1872.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In the notice of "The Village Organist," vol. II., edited by T. Richard Matthews, B.A. (*Musical Times*, August 1), I find the following remark concerning the trifle I contributed: "Mr. E. Silas (whose *Pastorals* is charmingly quaint, but must lose some of the effect it ought to make, because the right hand has to play in it a portion of the accompaniment as well as the chief melody, and so cannot devote a separate manual to the latter, which would be desirable, as a means of giving it individual prominence.") Allow me to say that the Rev. Mr. Matthews wished the piece written so as to be playable either on the organ or the harmonium; the ordinary harmonium having only one manual, the suggestion by the critic would not have been practicable under the circumstances; some portion of the *Andante* would have been also more difficult

"Rejoice in the Lord."

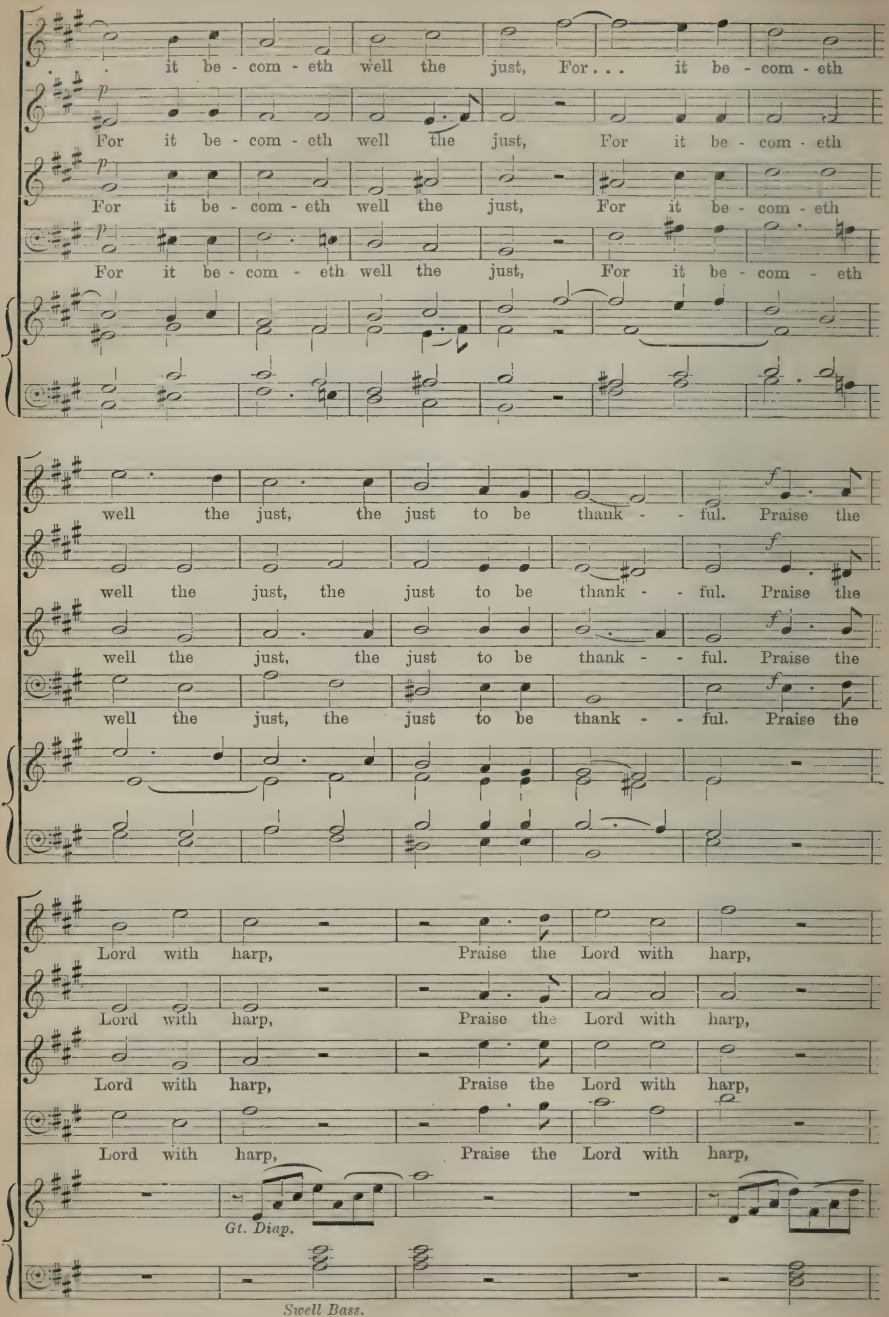
FULL ANTHEM FOR FOUR VOICES.

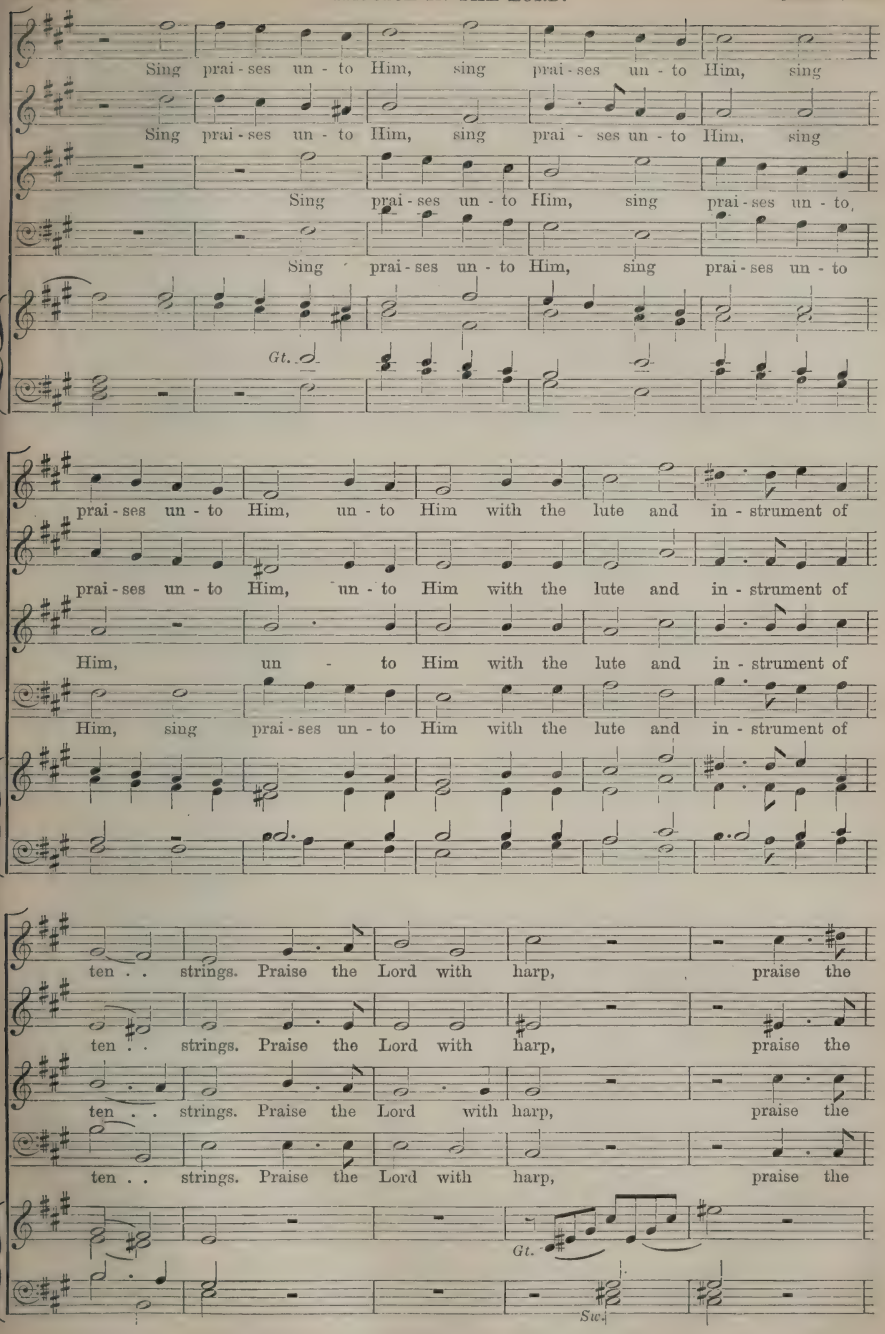
COMPOSED BY SIR GEORGE J. ELVEY, Mus. Doc., Oxon.
Organist to Her Majesty, and Organist of St. George's Chapel, Windsor.

Psalm xxxiii. v. 1. 2.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

Allegro moderato.
Treble.
Re - joice, re - joice, re - joice in the Lord, Re - joice,
Alto.
Re - joice, re - joice, re - joice in the Lord, Re -
Tenor (8ve. lower).
Re - joice, re - joice, re - joice in the Lord, Re -
Bass.
Re - joice, re - joice, re - joice in the Lord, Re -
Allegro moderato.
Organ.
f
p
re-joice, re-joice, re - joice in the Lord, O ye righ - teous, For .
- joice, re - joice, re - joice in the Lord, O ye righ - teous,
- joice, re - joice, . . re - joice in the Lord, O ye righ - teous,
- joice, re - joice, re - joice in the Lord, O ye righ - teous,
p


it be - com - eth well the just, For . . . it be - com - eth
For it be - com - eth well the just, For it be - com - eth
For it be - com - eth well the just, For it be - com - eth
For it be - com - eth well the just, For it be - com - eth
well the just, the just to be thank - - ful. Praise the
well the just, the just to be thank - - ful. Praise the
well the just, the just to be thank - - ful. Praise the
well the just, the just to be thank - - ful. Praise the
Lord with harp, Praise the Lord with harp,
Lord with harp, Praise the Lord with harp,
Lord with harp, Praise the Lord with harp,
Lord with harp, Praise the Lord with harp,
Gt. Diap.
Swell Bass.


Sing prai - ses un - to Him, sing prai - ses un - to Him, sing
Sing prai - ses un - to Him, sing prai - ses un - to Him, sing
Sing prai - ses un - to Him, sing prai - ses un - to,
Sing prai - ses un - to Him, sing prai - ses un - to
Gt.
prai - ses un - to Him, un - to Him with the lute and in - strument of
prai - ses un - to Him, un - to Him with the lute and in - strument of
Him, un - to Him with the lute and in - strument of
Him, sing prai - ses un - to Him with the lute and in - strument of
ten . . strings. Praise the Lord with harp, praise the
ten . . strings. Praise the Lord with harp, praise the
ten . . strings. Praise the Lord with harp, praise the
ten . . strings. Praise the Lord with harp, praise the
Gt.
Swell

Lord with harp, Sing prai-ses un-to Him, with the lute,
Lord with harp, Sing prai - ses un - - to Him, with the
Lord with harp, Sing prai-ses un-to Him, with the lute, the
Lord with harp, Sing prai - ses, sing prai-ses un-to Him, with . .
Gt.
with the lute and in-stru-ment of ten . . strings, Re -
lute, the lute and in-stru-ment of ten . . strings, Re -
lute, the lute and in-stru-ment of ten . . strings, Re -
. . . the lute and in-stru-ment of ten . . strings, Re -
f
- joice, re-joice, re-joice in the Lord, O ye righ - - teous.
- joice, re-joice, re-joice in the Lord, O ye righ - - teous.
- joice, re-joice, re-joice in the Lord, O ye righ - - teous.
- joice, re-joice, re-joice in the Lord, O ye righ - - teous.

A Folio Edition of this Anthem is also published by Novello, Ewer & Co., price 9d.

to perform by giving the accompaniment to one hand only, and would have proved thus contrary to the object of the "*easy* voluntaries."

I remain, dear Sir,
Yours faithfully,
August 13, 1872. E. SILAS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you kindly inform me in the *Musical Times* the date of Auber's visit to England, and also recommend some good and complete biography of that composer.

By so doing you will greatly oblige,
LESTORCQ.

August 21st, 1872.

[Perhaps some of our readers can supply our correspondent with the desired information.—ED. *Musical Times.*]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A WORKER.—*The somewhat rambling letter of our correspondent appears to refer to some private grievance, with which a public journal can have no sympathy.*

HENRY W. REEVE.—*Apply to the Professor of Music at either of the Universities. It is quite immaterial where the candidate resides.*

F. LICHTENBERGER.—*The translation from the "Dresden Chroniele," furnished by one correspondent, has already appeared in the pages of a contemporary.*

A SUBSCRIBER.—*The idea of there being two roots to a chord is a manifest absurdity. The root is, as the word implies, the foundation of the harmony; but the* lowest note *is the base. In the chord mentioned—E G C.—the* root *is C, but the* bass-note *is E.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CAPE TOWN, CAPE OF GOOD HOPE.—The following was the musical programme at the celebration of the anniversary of the Augsburg Confession, in the Evangelical Lutheran Church in June last. Morning service—anthem, "Now unto Him" (Smart); solo, "Maker of all, by all adored" (Gluck); motett, "The heavens declare the glory of Jehovah" (Marcello); solo, "Rejoice greatly;" chorus, "Hallelujah "(Handel). Evening service—chorus, "Sing, O sing and magnify the Lord" (Bradbury); solo, "Gratias agimus" (Guglielmi); anthem, "The glory of the Lord" (Sir John Goss); solo, "I love the Lord" (Miles Bennett); chorus, "Hallelujah" (Handel). The choir was conducted by Mr. J. H. Ashley, and Mr. J. B. Smithers presided at the organ.

DOLGELLY.—Mr. W. F. Crossley, organist of St. Mary's Church, assisted by his clever pupil, Mr. Sykes, gave, on Saturday afternoon, the 10th ult., an interesting selection of music from the works of Handel, Bach, Batiste, Mendelssohn, Wely, Hesse, and Crossley; all of which were executed in a highly effective manner. In an air with variations, by Hesse, Mr. Sykes exhibited remarkable skill as an executant, and proved himself to be possessed of great power of pedaling as well as of fingering. The church was tolerably well filled by the principal families of the neighbourhood. It is to be hoped that the present recital will be followed, at intervals, by others of a similar character.

DOUGLAS.—A highly successful open-air concert was given in the Nunnery Grounds on the 14th ult., before a large audience. The arrangements were excellent. About the centre of the field, immediately opposite the Nunnery mansion, a creditably designed orchestral platform, capable of accommodating some hundreds of vocalists, had been erected, the cover and side wings being formed at obtuse angles with the back, so that the sound would be thrown forward toward the mansion. The orchestra consisted of a band of wind and string instruments, ten in number, under the leadership of Mr. Phillips, of Liverpool. These were placed in front of the stage; and immediately behind, occupying in two rows, the entire length of the platform, were the female members of Miss Wood's class and of the local choirs, whilst behind these again were the male voices. Mr. J. Saunders, conductor of the Liverpool Musical Society, acted efficiently as conductor, and Miss Wood presided at the pianoforte. Several vocal solos were most effectively sung, amongst which must be particularly mentioned Madame Billinie Porter's "Softly sighs," from "Der Freischütz," and Handel's "Let me wander not unseen" (both of which displayed to great advantage her excellent voice and style), Mrs. A. Spittall's "Oh, how delightful" (Molloy), and songs by Messrs. Barton and Kerruish, which elicited warm and well-deserved applause. The pieces sung by the choir were given in a manner which evidenced the result of careful training, especially a part-song, with chorus, "Hark, 'tis the trumpet sounding," which was enthusiastically re-demanded. Miss Wood must be warmly congratulated upon the success of her first out-door concert, than which none ever given in Douglas has been appreciated more genuinely, or received with greater enthusiasm; and it is to be hoped that she will not allow next season to pass without making provision for a similar entertainment.

EDINBURGH.—Miss Blanche Reives's London Company has been recently performing with much success at the "Operetta House." In the comic Opera, *A suitor at sea*, Miss Reives, both by her singing and acting, elicited warm and deserved applause, and Miss Beryl (who has a good contralto voice) has also been most favourably received. Messrs. Suchet Champion, Distin, and H. C. Sanders materially strengthen the cast of the opera, which is well suited as a medium for the display of the talent of the company. A good word is likewise due to Madile. Marie D'Annetta for her pianoforte performances.

GILDERSOME.—On Saturday, the 3rd ult., the new organ for St. Peter's Church, built by Mr. Hepworth, of Wakefield, was opened by Mr. J. V. Roberts, Mus. Bac., Oxon, organist and choirmaster of the Parish Church, Halifax, who displayed the capabilities of the instrument to much advantage.

HERNE.—An amateur concert was given at this beautiful little village on Tuesday evening, the 13th ult, for the benefit of the choir of St. Martin's Church. The entertainment, which took place in the school-rooms, was exceedingly well attended, and we are glad to say that a satisfactory sum was realised. It is scarcely fair, perhaps, to criticise the exertions of amateurs, but, amongst the vocalists, we must especially mention Mrs. Campbell, Mrs. Elmslie, and Mr. Lee, whose singing of several solos elicited warm and well-deserved applause. A humorous song by Mr. M. S. Skeffington (who, during his short stay, has occasionally officiated as organist at the church,) was received with much favour; and a good word must also be said for the cornet playing of Mr. Rayner. The village choir, assisted by several visitors from Herne Bay, gave with commendable care Rossini's "Carnovale" and Sullivan's "Hush thee, my babie," under the steady conductorship of the vicar, the Rev. J. R. Buchanan, whose exertions in providing appropriate service-music in his church are well known and appreciated in the neighbourhood. The effect of the vocal music was much aided by the judicious pianoforte accompaniment of Mrs. Taylor.

NEWTON NOTTAGE.—An organ recital was given by Mr. C. Warwick Jordan, Mus. Bac., Oxon, in the church at Newton Nottage, Glamorganshire, on Tuesday evening, the 30th July. The organ was erected by Messrs. Walker and Son last year, and has given great satisfaction. Mr. Warwick Jordan's performance upon it on this occasion was much appreciated by the large audience present.

SCARBOROUGH.—The large organ that has been in course of erection at St. Martin's for several months past was formally inaugurated on Tuesday, the 20th ult. The instrument has been partly employed in the services a short time; but it has not been, until now, so far complete as to allow of its being fully used. The instrument is one of the largest in Yorkshire. The builders are Messrs. Harrison and Harrison, of Durham, who are to be congratulated on the success they have attained in this very handsome specimen of their workmanship. The generosity of Miss Craven—a generosity she has constantly exercised in support of every movement connected with St. Martin's—the organ grew out of its proposed proportions, and very shortly assumed the form it now presents. The interior, or what constitutes the organ proper, comprises the five departments of Great organ, Swell organ, Choir organ, Echo organ, and Pedal organ, containing together nearly three thousand pipes. The formal opening was made the occasion of special services at the church, where large congregations assembled both in the morning and evening. Shortly before noon, Dr. Sloman took his seat at the organ and entered on a performance in which he displayed the quality of the several stops or varieties of tone in the instrument, especially illustrating the capability of the Echo organ. The solo stops generally are of very fine tone, and the chorus work is brilliant and telling, the reeds being distinctive and characteristic without coarseness. Dr. Sloman accompanied the choral part of the service, which was opened with a processional hymn. Morning prayer was said by the Rev. J. Moore-Lister, curate of St. Martin's; the first lesson was read by the Rev. Canon Blunt; the second lesson by the Ven. Archdeacon Long; and the sermon was preached by His Grace the Archbishop, who took for his text St. Luke ix. 33. In the evening the organ was well displayed by the Rev. J. B. Dykes, Mus. Doc. Evening prayer was said by the Rev. J. Moore-Lister; the first lesson was read by the Rev. G. Wasse; the second lesson by the Rev. F. de Castro; and the Rev. Canon Trevor preached from St. Luke xviii. 10. Dr. Dykes accompanied the service throughout, and very successfully brought out many excellent effects. The two services were of an exceedingly interesting character. The offertories amounted to about £35.

SELBY.—The Annual Festival of the York Diocesan Choral Association was held in the Abbey Church on Thursday, the 25th July, when 280 singers, of whom 130 were surpliced, attended from sixteen parishes of the diocese. Service commenced at three o'clock. The Proper Psalm (No. cvii.) was sung to a single chant by Dr. Corfe. The Cantate and Deus were sung to a very effective unison service in G. composed by G. A. Macfarren, and the anthem was by J. Baptiste Calkin, "I will always give thanks unto the Lord." The Rev. J. Powell Metcalfe conducted, and Walter Parrett, Esq., Organist of Magdalen College, Oxford, presided at the organ. The Rev. Canon Woodford, D.D., Vicar of Leeds, was announced to preach, but, to the great disappointment of all, a telegram was received an hour before service commenced to say that serious illness would prevent him from fulfilling his engagement, and the secretary, the Rev. Henry Greeves, of Selby, had to fill his place. The sermon preached by the rev. gentleman under such trying circumstances proved to be suitable and interesting, and was

listened to with deep attention by the large congregation present. The musical portion of the service was very satisfactory, the time being steady throughout, and there being a more general attention to light and shade than is often observable in these large gatherings. The collection was in advance of former years.

Sheffield.—The Sheffield Choral Society held its first annual meeting on the 25th July at the Mail Coach Inn, West Street, Mr. Makin in the chair. The Society, established at the commencement of the present year, comprises chiefly the principal members of the late Sheffield Choral Union, who, being dissatisfied with the terms and manner in which the proposed amalgamation of the various Choral Societies was intended to be brought about, held themselves aloof, and constituted this Association on its present foundation, strictly limiting the number of its members to six to a part, in order to ensure thorough efficiency. The balance-sheet laid before the meeting showed that the Society had made a clear gain of £16 19s. 3d. during the six months of its existence. The report having been adopted, a vote of thanks was passed to the conductor, Mr. E. J. Lee, for his valuable and gratuitous services; to Mr. Eyre for the use of the room and the loan of the piano; and to the chairman, vice-chairman, hon. secretary (Mr. T. Charlesworth), and other officers. Mr. E. J. Lee, the conductor, and the officers were unanimously re-elected.

St. Marnock's.—On Tuesday the 20th ult., an organ recital was given in the Parish Church by Mr. J. Barratt (organist of S. John's Episcopal Church, Glasgow), upon the organ recently erected by Messrs. Foster and Andrew's, Hull. Although the programme was chiefly composed of classical music, the national airs seemed to please most, especially "Scots wha hae," "Jock o' Hazeldean," and "Auld Lang Syne." The capabilities of the instrument were fully tested by the organist, who played throughout with great care and precision, and elicited much applause.

Sydney.—An amateur concert was given in the City Mission Chapel, Sussex Street, on Tuesday evening, June 11th, and was a complete success, both as regards the object for which it was given and the excellence with which the music was rendered. The first portion of the programme was devoted entirely to the first part of the *Creation*, the solos being sung by Mrs. Craven, Miss Chandler, Mr. T. Pidgeon, and Mr. W. C. Weir. The second part consisted of selections from *St. Paul*, *Elijah*, *Messiah*, *Samson*, and *Judas Maccabæus*. Mrs. Craven was excellent in "Let the bright seraphim," from *Samson*, and Miss Chandler sung "With verdure clad" with much effect. Mr. Weir was very successful in the bass music of the *Creation*, especially in "Rolling in foaming billows," which was warmly and deservedly applauded. The choir (numbering about 60 voices) gave the choruses with much precision, particularly the "Hallelujah" and "Lift up your heads." Mr. J. T. Medcalf conducted, and Mr. T. W. Craven presided at the harmonium with his usual skill. Altogether this was one of the best concerts ever given in Sydney, and reflects great credit on the gentlemen who took such an active part in the general arrangements.

Ventnor.—On Wednesday evening, the 31st July, the members of the Ventnor Choral Society met at the residence of the Rev. A. L. B. Peile, for the purpose of presenting their conductor (Mr. E. Lemare) with a token of the esteem in which he is held by them. The testimonial, which consisted of four handsomely-bound volumes of "Bach's Organ Music," was presented by the Rev. A. L. B. Peile, who expressed, on behalf of the subscribers, their appreciation of Mr. Lemare's untiring zeal and patience since the formation of the class. Mrs. Lemare was presented at the same time with a silver fruit knife.

Welshpool.—The seventh annual choral festival of the parochial choirs constituting the Welshpool and Newtown Choral Association, was held at St. Mary's Church on Thursday, the 8th ult. The morning service was full choral, the Preces, Glorias, and Responses being sung to Tallis, the Nicene Creed to Barnby's arrangement from Merbecke and the Kyrie to Forbes. Eighteen choirs, representing nearly four hundred voices, and drawn from all parts of the county, took part in the services. The anthem was Turle's "This is the day which the Lord hath made," which was sung with great effect. Evensong was celebrated at a quarter past six, when there was again a very large congregation, the spacious church being crowded to inconvenience. The anthem was Sir John Goss's "I will magnify Thee, O God." At both services the anthems were finely sung, and the same remark applies very generally to the musical arrangements of the festival. Mr. Inglis Bervon, who conducted, kept the choirs together admirably, and to the exertions of this gentleman the success which attended the meeting must be chiefly attributed.

Yatton, Somerset.—A choral festival was held in the fine old church of St. Mary, on Tuesday, the 6th ult., for the united deaneries of Chew and Portishead, in the diocese of Bath and Wells. Eighteen choirs were present, the total number being 272, which was largely in excess of that of previous years. Half-an-hour before the morning service the unsurpliced choirs were seated in the first benches of the nave and aisles, arranged according to voices. The surpliced choirs and clergy met and robed at the schools, from which they walked in procession, entering the church by the west doors. The great length of the procession (over 100 choristers, and about 30 clergy) rendered the singing of a processional hymn impossible until the church was reached. Hymn 386 (A. and M.) was then sung as they proceeded up the nave to the stalls in the choir and chancel, where they divided to their respective sides. The Rev. J. G. Alford was conductor; the Rev. E. B. Brackenbury, minor canon of Bristol, intoned the service; and Mr. John Barrett, organist of St. John's, Bedminster, presided with great ability at the fine organ. Anglican chants were used to Psalms and Canticles. The anthem was "O praise the Lord, all ye heathen" (Earl Wilton), the semi-chorus being sung by the Yatton and East Clevedon choirs only. The sermon was preached by the Rev. E. G. Sandford, chaplain to the Bishop of Exeter, from John ii. 17. The recessional hymn was "Brightly gleams our banner." At luncheon, which was given in the vicarage grounds, the toast of "Church and State" was proposed by the Rev. Prebendary Barnard, vicar and rural dean, and "God save the Queen," was sung by the choirs. At the evening service Gregorian tunes were used to the Psalms and Canticles, the brilliant organ modulations and variations by Mr. Barrett calling for special remark; and the morning anthem was repeated. The preacher at this service was the Rev. Prebendary Ainslie. The handsome church was prettily decorated with flowers, and both services were attended by crowded congregations.

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THE MUSICAL TIMES,

And Singing-Class Circular.

OCTOBER 1, 1872.

TO CLERGYMEN, CHOIRMASTERS, AND ORGANISTS.

(From the Preface to "The Hymnary.")

It is much to be regretted that up to the present time so little advantage has resulted from the earnest efforts of the clergy to improve the musical portion of the Church Service and make it a dignified and worthy sacrifice of Praise and Prayer.

This is, however, not very difficult to account for. The clergy, as soon as their eyes were open to the necessity of improving their Services, naturally sought the assistance of their organists as to the selection of music, re-organization of choir, etc., and there they met with their first difficulty. The organists, in many instances, were unable to assist them, either with advice or material aid; and the reason was this. The mechanical improvements in English organs had, for nearly two hundred years, remained at a complete standstill, and what the organ was when Father Smith built the fine instrument for the Temple Church in 1687, such it remained until nearly half the present century had passed away. An organist, consequently, had no inducement to pass whole hours of the day in the endeavour to make his feet rival the dexterity of his hands; and the result was, that the organist of the time made himself a sound musician in the first place, and then an organist. But when the English organ builders began to adopt and, in some instances, improve upon the most advanced mechanical contrivances of continental builders, the Church musician almost disappeared, to be replaced by the Organist proper who had nearly ceased to be a musician. And thus it was that when the clergy applied to their organists for assistance in a matter requiring solid musicianly qualities, they were either put off with an excuse, or else fairly led into mischief by an amount of inexperience equal to their own.

In cases where the clergy took the matter into their own hands, the crude suggestions of amateur friends, or expedients evolved out of their own inner consciousness, were hardly likely to aid in a matter requiring technical knowledge and great experience. It was not to be wondered at, therefore, that the clergy soon split into two great parties. The one adopted an ancient and severe style of music almost devoid of interest, save that which is known as antiquarian. The other introduced a series of melodies heretofore associated with profane subjects; and, pleased with the fact that congregations eagerly caught them up and adopted them, they altogether lost sight of the other fact that an offering was being made to God of things which were at least second-hand, if not absolutely sensual.

It should ever be borne in mind that Church music differs from all other music, in that whilst ordinary music, both sacred and secular, is conceived with the view of gratifying the senses and purifying the passions of humanity, Church music is distinctly an offering dedicated to God. It therefore requires to be purer and deeper than that which is offered by man for the delectation of his fellow-man; and this entirely disposes of the specious argument sometimes used, that because a congregation sings a certain Tune with fervour and evident enjoyment, it must be good. Such an argument might be admitted if the end and aim of going to church was the personal enjoyment produced by singing; but it is absolutely certain that congregations are known to pour out their hearts to God with equal, if not greater fervour, in strains which were specially written and intended for Church use. There is consequently no excuse for those who continue to use in God's house, and in the solemn act of worship, a class of music which from its want of refinement, its absence of everything that is musicianly, and its inherent coarseness, would be scarcely admitted into any decent drawing-room.

Against the other side it is necessary to say but little. The evil will remedy itself. It would be as natural to expect congregations to pray in a language of which they understand not one word, as to suppose they would long continue to offer their sacrifice of praise through the medium of a class of music, the idiom of which has long since died.

The true test of a Hymn Tune is that it shall equally satisfy the musician and the amateur. It should be capable of embodying the purest thoughts and noblest aspirations of both. But if it should fail after a fair trial to stimulate the best feelings of the amateur by its too great severity, or offend the susceptibilities of the musician by an excess of laxity, it is surely unfit for its high purpose. It must, however, be remembered by the professional musician that the Hymn being intended as an offering from the musically unlearned, a certain element of simplicity should never be wanting.

Upon these principles this book has been compiled. It is hoped that there is not one composition in this large collection which falls below the musician's test; whilst it is equally believed that should the amateur give each Tune a fair trial (and no Tune can be thoroughly understood and appreciated until it is well known), he will find few that do not appeal to his higher and better feelings.

As to the appearance of the Tunes it will be seen that I have followed the plan adopted in my own collection of "Original Tunes to Popular Hymns," substituting the modern for the ancient style of notation, and at the same time discarding the use of intermediate double bars; still maintaining that whilst "common sense first suggested the reform, experience has always tended to its justification."

It remains to say a few words upon the important subject of the performance of Hymn Music. It is a somewhat singular fact that precisely as the clergy divided and went to extremes upon the *choice* of music for the Church, so they divided on the subject of its performance, and whilst the one drawled the other raced. It is difficult to avoid feeling that the former were nearer right than the latter. Nothing could well be imagined more indecorous than the pace at which the music is taken in very many churches. It may be no great argument to say that the music is utterly ruined by it, that the air of the sanctuary becomes redolent of profanity, that the sacred words to which these strains are sung become a mockery—these are as nothing compared with the fact that those frenzied utterances are supposed to represent a sacrifice of praise humbly offered at the foot of the Throne of Grace.

It would be natural to suppose that this high rate of speed is confined to Hymn Tunes of a jubilant character, but this is not the case. Tunes of a dignified cast, as well as penitential, suffer the same treatment. To those who defend such things, the metronome marks placed at the commencement of each Tune in this book, would seem to indicate a *tempo* analogous to going to sleep. But let them be tested by the pace usually adopted in Handel's "Since by man came death," Mendelssohn's "Cast thy burden," or the Chorales in *St. Paul*, Bach's *Passion*, &c., and it will be clearly seen what is the true speed of a Hymn Tune.

On the subject of bringing out the spirit and feeling of this class of music, little can here be said that would be of much use. Everything depends upon the Director of the Choir. If he be a competent musician, he should be proportionately valued, for such are rare.

J. Barnby.

THE WORCESTER AND NORWICH MUSICAL FESTIVALS.

By Henry C. Lunn.

It is a law as applicable to institutions as to human beings that there is a critical time in their lives when the constitution is powerfully tested, and that if they survive this period they usually acquire an additional amount of vigour. That the Three Choir Festivals have now passed safely through this phase in their existence can scarcely be doubted. The recent discussion as to the desirability of continuing these annual gatherings has had the effect of arousing a number of their most staunch supporters into active exertion. It would scarcely be imagined that the question whether sacred works should be performed in a sacred building was an exceedingly

difficult one of solution; but when a golden bribe was placed in one scale it became necessary to accumulate a large weight of public opinion in the other, and the result was that the very means employed to crush the Festivals for ever, raised such a decided feeling in their favour that little fear need now be entertained either that the local residents will be robbed of their periodical artistic feasts, or that the widows and orphans for whose benefit they were instituted will have to mourn the loss of that fund which for so many years has ministered to their wants.

The 149th meeting of the Three Choirs of Worcester, Hereford, and Gloucester commenced at Worcester on the 10th ult. At the early service in the Cathedral the *Venite* was sung to a chant by the Rev. W. Tucker, and the Psalms to double chants by J. S. Smith. Garrett's Service in D, and Sir John Goss's fine anthem "Praise the Lord, O my soul" were most efficiently rendered by the united choirs. An eloquent sermon was preached by the Rev. Canon Barry, the text being the 26th verse of the 12th chapter of Exodus, "What mean ye by this service?" in which the claims of sacred music were advocated with much earnestness.

At 12 o'clock the Festival was inaugurated by a performance of Mendelssohn's "Elijah." Unfortunately a telegram had been received from the medical attendant of Mr. Sims Reeves, stating his inability to sing at the Festival, in consequence of severe indisposition, and great disappointment would have been experienced had not such accomplished artists as Mr. E. Lloyd and Mr. Vernon Rigby been engaged. Those who feel how thoroughly necessary it is in "Elijah" to retain the individuality of the various persons represented must be grateful that at least one concession to dramatic propriety is universally acknowledged—that of giving the part of the Prophet to the same vocalist throughout. We are tired of reiterating the assertion that it is equally important for the personality of the other characters to be preserved, and only now refer to the matter in the hope that some conductor may have the temerity to let the Recitative "There is nothing" preceding the chorus "Thanks be to God" be sung by a boy from the choir, instead of by a female soprano who has already identified herself with the part of the widow in the great duet with Elijah. That the effect would be materially heightened does not so much influence us in advocating this, as that the expressed intention of the composer would thus be fully realized. Mr. Santley's singing in this Oratorio was highly effective—better perhaps in the impassioned than in the more subdued and expressive portions,—but always earnest and in keeping with the part. Madame Lemmens-Sherrington, in the soprano solos of the first part, would have given a more truly religious reading of the music had she not sought for artificial effects by prolonged pauses and retardations of the *tempo*, but her vocalisation was as pure as ever. In "Hear ye Israel," and the other soprano solos in the second part, Madlle. Tietjens produced the usual subdued marks of approval from the audience, and, could an encore have been permitted, there can be little doubt that Madame Patey's "O rest in the Lord" would have secured this honour. A good word must be said for Miss Alice Fairman, who, in the air "Woe unto them" especially, displayed a well cultivated voice and style. Mr. E. Lloyd gave the solo, "If with all your hearts," with the utmost truth of expression; and Mr. Vernon Rigby, who sang "Then shall the righteous" (set down in the programme for Mr. Sims Reeves), proved himself not only a ready but a thoroughly competent artist. In parts the choir was somewhat unsteady, but on the whole the choruses were satisfactorily given, the shades of expression thrown into "Behold, God the Lord," being particularly worthy of commendation. It must be added that efficient aid was rendered in some of the concerted pieces by Miss Pullen, Mr. Lewis Thomas, and Mr. Smith, the difficulties of the double quartett being admirably surmounted.

The second morning's performance (on Wednesday) commenced with a selection from Handel's Oratorio, "Samson," the principal vocalists in which were Madame Lemmens-Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. In an artistic point of view, selections from a work are always unsatisfactory, for the very attempt to preserve some kind of continuity detracts from the enjoyment of the performance; indeed, we are of opinion that, if this plan must be pursued, it is infinitely better to follow the method adopted on the "selection day" at the Crystal Palace Handel Festival, when a number of the most effective pieces of the composer are strung together with no other idea than that of making an attractive programme. Although but little estimate could be formed of the grandeur of Handel's strangely neglected Oratorio, "Samson," from the specimens given, a good opportunity was afforded for the display of the singers' qualifications. Madame Lemmens-Sherrington in "Let the bright Seraphim" (with Mr. Harper's fine trumpet *obbligato*), Madame Patey in "Return, O God of Hosts" (followed by the chorus, "To dust his glory they would tread," the solo voice interspersed with the choral part), Mr. Vernon Rigby in "Total Eclipse," and Mr. Santley in "Honour and Arms" must have delighted all who were content with a few of the most popular portions of this great work; and the choruses, "Awake the trumpets," "Then shall they know," "Fixed in his everlasting seat," and "Let their celestial concerts," were well chosen to test the powers of the choir. The selection from "Samson" was followed by Hummel's Mass, No. 2, in E flat. We were about to say that few persons are familiar with any but the pianoforte works of Hummel, but, save by the highly educated amateur, we fear that even these are but little known. We can scarcely give him the highest place as a sacred composer, but the Mass in E flat must assuredly have impressed all hearers with a conviction of the excessive elegance of his vocal writing, and the extreme melodiousness of his phrases. The principal parts were well sung by Madame Lemmens-Sherrington, Miss Alice Fairman, Mr. Vernon Rigby, and Mr. Santley, the beautiful duet for tenor and bass, "Et incarnatus," and the solos in the "Benedictus," creating a marked effect upon the listeners, who (contrary to usual custom in Cathedrals where we have attended) stood throughout the greater part of the work. As there was a decided difference of opinion, however, where they should sit and where they should stand, the constant popping up and down was perhaps on the whole scarcely as devotional as if they had remained seated the whole time. The second portion of the morning performance consisted of the first and second parts of Haydn's "Creation," the solo vocalists being Madlle. Tietjens, Mr. E. Lloyd, and Mr. Lewis Thomas. Criticism on a work so well known is unnecessary, but in justice to that excellent young tenor, Mr. E. Lloyd, we must say that, although supplying the place of Mr. Sims Reeves in music with which his name is so intimately associated, his rendering of the airs "Now vanish," "In splendour bright," and "In native worth," was marked by such a refinement of style and purity of vocalisation as to surprise even those who, like ourselves, have from the first confidently predicted his success. The best choral display was "The heavens are telling," which was remarkable for steadiness and brightness of tone.

Bach's Matthew "Passion Music" was given at the commencement of the third morning's performance, the solo parts being sustained by Madame Lemmens-Sherrington, Madame Patey, Mr. E. Lloyd, and Mr. Santley. Even the most enthusiastic worshippers of Bach could scarcely have imagined that this setting of the "Passion"—so simple in its sublimity, so little appealing to the "sensational" craving of the day, and so little cast in the mould of the received "Oratorio"—should, in the course of so brief a period, not only form a portion of the service for two successive years at Westminster Abbey, but take its place as one of the popular sacred works at the Three Choir Festivals, where scarcely a note its composer ever wrote had been previously heard. And this fact should be taken to heart by those who desire that these musical meetings should be firmly established on a purely religious basis, for, whatever may be said of the representations of the "historical" Oratorios, there can be no question that the more such service-music as that of Bach to the Passion of our Saviour is introduced into the Cathedrals on these occasions, the more will public curiosity be converted into worship and patronage into charity. Great pains must evidently have been bestowed upon the preparation of this work, for not only were the choruses given with admirable precision, but the balance of tone was more carefully pre-

served than we usually find where the members of a choir are not always practising under one conductor. The Choral in the opening chorus, sung by the boys of the three choirs, came out with an independence which we have scarcely heard at any previous performance; and the fine chorus, "O man, thy heavy sin lament," which concludes the first part, produced an effect which will, we trust, effectually prevent its omission in any future presentation of the work. It was indeed a triumph for Mr. Done to have produced such an elaborate composition with so much success; for, although he was ably assisted by a large number of Mr. Barnby's choir (to whom of course the music was familiar), there was a satisfactory completeness in the performance, for much of which the earnest and painstaking conductor must be fairly credited. All who have heard Mr. Lloyd's rendering of the difficult tenor recitatives in this work, on its representation both in London and Gloucester, might reasonably calculate on his thorough efficiency on this occasion; but upon those to whom he was a stranger the effect of such pure and artistic vocalisation, such truthful and unaffected religious fervour, must have created no small surprise; and we feel convinced that, could an audible expression of such feeling have been permitted, he would have been amply rewarded for his exertions. Madame Sherrington sang throughout with much expression, especially in "Break and die," which was given with the deepest pathos; and Madame Patey in "Alas! now is my Saviour gone," and "Have mercy upon me" (with M. Sainton's excellent violin *obbligato*), appeared thoroughly impressed with the solemn beauty of the music. The objection we have already urged against making one personage do double duty in "Elijah" applies with tenfold force to Bach's "Passion;" and we need therefore scarcely say that, much as we admired Mr. Santley's delivery of the important recitatives of Pilate and Peter, we should infinitely have preferred that he should only have been heard in the music allotted to the Saviour. The orchestra was excellent in every department, the strings combining with the organ in the Chorales with much effect; and it must also be said that Dr. Wesley presided most efficiently at the organ, and that Mr. Townshend Smith rendered good service in the accompaniments to some of the recitatives on the harmonium. Mr. Done conducted admirably throughout, keeping voices and instruments well together, and showing an accurate perception of the *tempi* of every piece. The devotional behaviour of the listeners was apparent to all observers. "If ever artist poured out his whole heart in his work," says Mr. Macfarren in his able analysis of this composition, "that certainly did Bach in the Oratorio of the 'Passion;'" let us hope that English audiences will be gradually taught to feel how the earnest outpouring of such a heart deepens the solemnity of a subject with a power beyond that of the most eloquent preacher or the most skilled and subtle painter.

The second part of the morning performance consisted of Mendelssohn's "Lobgesang," the several instrumental movements of which were excellently given. Madlle. Tietjens, Miss Alice Fairman, and Mr. Vernon Rigby sang the solo parts with good effect, Mr. Rigby, especially, rendering the air, "The sorrows of death," and the well-known "Watchman" solos with much truthful expression. On Friday morning Handel's immortal "Messiah" attracted the largest audience of the four days. The principal singers were Madlle. Tietjens, Madame Lemmens-Sherrington, Madame Patey, Miss Alice Fairman, Mr. Vernon Rigby, Mr. Santley, and Mr. Lewis Thomas. The choruses were rendered with much energy and precision, and in every respect the performance of the work was thoroughly up to the high standard which has been steadily preserved during this most successful Festival.

The Evening Concerts in the College Hall were not merely made up of detached scraps, and a musical interest therefore was given to them which these Festivals should endeavour zealously to cultivate. At the first performance, on Tuesday, a selection from the works of Mozart was given. The overture and five vocal pieces from "Idomeneo" commenced the concert, all of which were highly effective. Madame Lemmens-Sherrington in "Padre germani," Madlle. Tietjens in "Zeffiretti," Madame Patey in "L'Addio," and Mr. Vernon Rigby in "Vadrommi intorno," delighted all the lovers of true music in the room; and the chorus "Placido è il mar" (the soprano solo by Madlle. Tietjens) was also a welcome item in the selection. These pieces were followed by "Dalla sua pace," in which Mr. Vernon Rigby achieved a well merited success by his careful and earnest singing, and "Deh vieni" by Madame Lemmens-Sherrington, a composition admirably suited for her voice and style. The Mozart feast was appropriately terminated by the symphony in G minor, the excessive beauty of which seemed to produce its effect upon all who could hear it through the conversation which at the Three Choir Festivals is always reserved for the instrumental movements. The second part, which included the overture to "Masaniello," so finely performed as to receive an enthusiastic encore, contained the showy songs which always please the most, the vocalists being, in addition to those already mentioned, Miss Alice Fairman, Mr. E. Lloyd, and Mr. Lewis Thomas. An unanimous encore rewarded Mr. Lloyd's very refined rendering of Sullivan's "Once again." The second evening concert commenced with a selection from Handel's "L'Allegro" and "Il Pensieroso," preceded by the overture to "Alexander's Feast." We have alluded to the unsatisfactory effect of performing portions of a work, as affording but a faint impression of the composer's meaning; but this objection is scarcely so applicable to Handel's setting of this text, supplied to him by Charles Jennens, for although to Milton's words, the various pieces are so arranged that the work has more the effect of a "selection" than a "composition" whenever it is heard even as the composer wrote it. On this occasion much of Robert Franz's additional instrumentation was used, and certainly it gave a brightness to the performance, which rendered the work unusually interesting. The pieces which produced most effect were "Sweet bird" (with Mr. Radcliffe's excellent flute *obbligato*), rendered with much purity of vocalisation by Madame Lemmens-Sherrington; "Hide me from day's garish eye," also given by Madame Sherrington, in consequence of the indisposition of Madlle. Tietjens, for whom an apology was made; "Mirth admit me," well sung by Mr. Vernon Rigby; "Populous cities," effectively interpreted by Mr. Santley, and "Haste thee, nymph," in which Mr. Lewis Thomas was highly successful, arousing the somewhat apathetic audience by his infectious laugh. Haydn's "Surprise" Symphony was well performed at the beginning of the second part, and several solos by the principal vocalists were given, Madame Lemmens-Sherrington ably supplying the place of Madlle. Tietjens. Mendelssohn's noble March, written in honour of the painter Cornelius, had the "honour" of playing the people to their carriages.

The concert on Thursday evening was highly satisfactory, for Beethoven's fine music to "The Ruins of Athens" was given in its entirety. That a thoroughly dramatic composition like this should have been allowed to languish almost in obscurity for so many years would seem extraordinary did not experience teach us that in this country an audience is attracted by novelty rather than worth. True it is that many solid works in art are universally admitted, as glittering jewels of acknowledged worth are worn in fashionable society; but in the mines which have produced these priceless gems may there not be many others lying almost unnoticed and uncared for? Honour, then, to Worcester for bringing Beethoven's glorious music before a Festival audience, for we can scarcely believe that it will again be consigned to comparative neglect. The composer having originally intended this music to accompany a representation of Kotzebue's play, it is obviously impossible fairly to judge of its true effect; but the dramatic power in all the pieces is so manifest that, as an abstract work of genius, it may fairly take rank with Beethoven's compositions, apart from any connection with stage surroundings, save what the music itself must necessarily create in the mind of the auditor. The duet "Faultless, yet hated," was well sung by Madame Lemmens-Sherrington and Mr. Lewis Thomas, who seemed resolved to develop its numerous beauties to the utmost of their powers. The air "Deign, great Apollo," also received an excellent rendering from Mr. Lewis Thomas, the somewhat trying intervals being given with a justness of intonation in the highest degree commendable. The chorus, "Daughter of high throned Jove," was carefully sung, and the wonderful chorus of Dervishes (which was re-demanded) was given with much energy, the whirling triplet accompaniment being excellently played by the

orchestra. The melodious March and Chorus, "Twine ye the garlands," and the Chorus (with bass Recitative), "Susceptible hearts," were also thoroughly satisfactory, and elicited the warmest applause. In the Overture and Turkish March the band was absolute perfection, every point in the instrumentation being brought out with the utmost clearness. The work was listened to with much interest, and the frequent marks of approbation seemed to prove that Beethoven could make his way, even with a mixed audience at that most inartistic of all musical entertainments, a "miscellaneous concert."

Amongst the rest of the vocal pieces contained in the programme must be mentioned the air, "Il soave e bel contento," by Madlle. Tietjens; "Good-bye, sweetheart," by Mr. Vernon Rigby, and the trio, "Le faccio un inchino," excellently given by Madlle. Tietjens, Madame Lemmens-Sherrington, and Madame Patey, and encored with enthusiasm. The overture to "Guillaume Tell" (magnificently played by the band and encored), and a violin Fantasia on "Rigoletto," by M. Sainton, were also notable features in the selection. The concert concluded with the National Anthem, the solo parts by Madlle. Tietjens, Madame Patey, Mr. Vernon Rigby, and Mr. Santley.

Although no novelty has been produced during the week, there have been several revivals of sterling value, and the standard works selected for performance have received so satisfactory a rendering that the reputation of these Festivals has been fully preserved. And it is well that this success should be dwelt upon, for apart from the interest excited by the compositions themselves their presentation in the sacred atmosphere of a cathedral gives to these meetings a character so thoroughly distinct from the musical performances in the metropolis, that we should be sorry to endeavour to alter that character, either by advocating their removal to a secular concert-room, or by urging upon their promoters the desirability of transferring the conductorship from the cathedral organist to a London professor. All have worked willingly and well throughout this Festival. Mr. Done, by extreme conscientiousness and care, has most worthily discharged his duties as conductor; Dr. Wesley has presided with artistic feeling at the organ, and Mr. Townshend Smith has ably accompanied a portion of the vocal music on the pianoforte at the evening concerts. The Stewards, too, have been unremitting in their endeavours to secure the comfort of the audience. To the Rev. Mr. Cattley we must especially tender our thanks for much courteous attention received at his hands; and we are glad to add that in a pecuniary, as well as an artistic, sense, the Festival is likely to be successful, as the collection, including donations afterwards to be received, will probably amount to upwards of a thousand pounds. We cannot conclude our notice without mentioning the bells (thirteen in number) which have recently, at a large outlay, been procured for the Cathedral, and the fine tones of which were heard to much advantage after each morning's performance. An addition to the beauty of the Cathedral, and to the convenience of the inhabitants of the city, has likewise been made by the placing of a large clock in the tower, the great bell of which weighs 4½ tons, and gives forth a full and sonorous B flat. The cost of the clock and bells has been defrayed by public subscription, and an additional interest is given to them from the fact of their being presented as a testimonial of the esteem and veneration in which the Dean of Worcester (Dr. Peel) is held by all classes. The idea originated, and has been carried out by the Rev. R. Catlley, one of the minor canons of the Cathedral, whose musical qualifications, as well as his untiring zeal and perseverance, eminently fit him for the task. A set of carillons, the munificent gift of Mr. Alderman Lea, are also, we hear, shortly to be presented to the Cathedral.

Those who had for many months been looking forward to the musical attractions of the Norwich Festival, had every reason to congratulate themselves upon the favourable issue of the frightful collision which took place on the Great Western Railway, on Friday night, the 13th ult., between a passenger train, conveying most of the artists from Worcester, and a luggage train which, owing to the shameful carelessness of the engine-driver, was attempting to cross before it. That those in the foremost carriages, containing many of our first solo vocalists, were merely severely shaken, and that some of our leading orchestral players escaped with only bruises, contusions, and the destruction of their instruments, is a fact scarcely to be credited, especially by the writer of these lines, who, rescued from the carriage next to the luggage-van, can vouch not only from his own experience, but from that of many of his fellow-sufferers, how appalling was the nature of the accident.

The Norwich Festival commenced on Monday evening, the 16th ult., in St. Andrew's Hall. The charitable object of these performances has always the effect of enlisting the sympathies of a large number of the local nobility and gentry, who act as Vice-Presidents and on the general Committee; and from the fact of the Oratorios, and other sacred works, being given in St. Andrew's Hall, instead of in the Cathedral, it is not likely that their praiseworthy exertions will be interfered with on those religious grounds which lately jeopardised the continuance of the Three Choir Festivals. Something, however, might be said, even by those who are not over "serious," as to the propriety of a ball taking place in a building originally constructed for religious purposes, and more especially when the most sacred Oratorio ever written is performed there on the same morning. This subject might be worthy of attention on a future occasion, seeing that the conventional "Ball" is now dropping gradually out of the programme of arrangements at the Three Choir Festivals, and that too without so much reason for its discontinuance as exists at Norwich.

Sir Julius Benedict was warmly received on his appearance in the orchestra, and after an excellent performance of the National Anthem, Sullivan's "Festival Te Deum," composed in celebration of the recovery of His Royal Highness the Prince of Wales, was given, conducted by the composer. In all respects the work had a much finer rendering than on its original production at the Crystal Palace. The choruses were sung not only with decision, but with a remarkable attention to the management of tone. We may especially instance the fugue, commencing on the words "To Thee all angels cry aloud," the canon to the verse, "Thou art the King of Glory" (one of the best written pieces, both for voices and instruments, in the composition), and the final chorus, the several ingenious and effective points in which were brought out with much clearness. Madlle. Tietjens took the utmost pains with the soprano solos, creating a marked effect with the pathetic melody, "When Thou tookest upon Thee," which was listened to throughout with that devout attention which shows a deeper appreciation of the composer's power than can be manifested by any audible marks of approval. The excitement of the occasion which called this "Te Deum" into existence having subsided, the work is now solely judged on its own merits; and there can be no question that as it has fairly made its mark at Norwich, surrounded by the standard compositions of the greatest writers (that powerful test to which all art-creations must sooner or later be subjected) the "Festival Te Deum" may be said to have passed the ordeal of criticism, and will no doubt be estimated at its true worth long after the reason for its title has been forgotten.

The "Te Deum" was followed by the first two parts of Haydn's "Creation," Madame Florence Lancia supplying the place of Madame Cora de Wilhorst, and Mr. W. H. Cummings that of Mr. Sims Reeves, both these artists being prevented by illness from attending the Festival. The other principal vocalists were Madlle. Tietjens, Mr. E. Lloyd, Mr. Santley, Mr. Kerr Gedge, and Mr. J. G. Patey. It will be only necessary to say that a highly favourable impression was made by Madame Lancia, and that Mr. Cummings, in the whole of the music of the second part, sang with that care and finish which must always ensure him a welcome in the concert-room. The choruses appeared to require more rehearsal; the materials for a perfect rendering of Haydn's fine choral effects were present, but even Sir Julius Benedict's steady beat could not ensure that precision of attack which should be the rule, rather than the exception, at these Festivals.

The only performance on Tuesday was the miscellaneous concert in the evening, which was rendered highly interesting by the production of Mr. G. A. Macfarren's Cantata, "Outward Bound," written expressly for the occasion. In this work the composer has had the good fortune to be

associated with Mr. John Oxenford, who has supplied him with a *libretto* not only excellent as a poem illustrative of the subject, but admirably adapted for musical setting. The first thing that strikes us on hearing this composition is the genuine and spontaneous character of the music. Mr. Macfarren is an artist who has ever boldly challenged criticism, not as a humble follower of the styles which, emanating from the natures of those who formed them, can but be feebly copied by others, but as a composer who, glorying in the country of his birth, writes with the earnest hope of enriching that store of truly English music which, but for a few such zealous patriots, might be allowed almost to die out. There is a melodious freshness about the opening chorus, in D major, which well prepares the audience for the character of the little story. Commencing with restless semiquavers for the stringed instruments, which are afterwards continued as an accompaniment to the theme in the symphony, the voices enter, on a *forte* phrase, admirably descriptive of the words. The leave-taking is excellently expressed in imitative passages, and various changes of key (especially that into C major, on a phrase led off by the altos) give much vitality to the movement. The contralto song which follows is a perfect gem. The melody, in G minor, sung for four bars without accompaniment, is charmingly sympathetic with the hopes and fears of the sailor's wife, and the lingering A, upon the dominant harmony, leading to the passionate burst in the tonic major, is a point of such extreme tenderness that, exquisitely sung as it was by Madame Patey, it produced a marked effect upon the listeners, and at the conclusion of the song the applause was most enthusiastic. A well written four-part song, "Weighing Anchor," then occurs, the melody of which has a genuine sea flavour, and will, we think, often be heard apart from the Cantata. The brief instrumental passages which occur can easily be dispensed with, and the song will, we believe, be improved by being sung without accompaniment. This is followed by a soprano solo, interwoven with detached choral phrases, in which the Mermaid gives warning of a coming storm. This piece is highly dramatic, the brilliant treble passages (excellently sung by Madame Florence Lancia) and the accompanying chorus of sailors, who are filled with superstitious fear, being combined with consummate skill. The tenor song, with chorus, preceded by a short Recitative, "The Sailor and his Messmates," has a marked melody, harmonised with the simplicity appropriate to the subject, the toast, "Our wives and sweethearts," being given out boldly by the tenors and basses in unison. The solo was spiritedly sung by Mr. Cummings and greatly applauded. The rise of the storm is depicted with much dramatic feeling, the alarmed exclamations of the sailors breaking in above the roar of the tempest, the song of the mermaid (the melody of which, always moving in two triplets, contrasts well with the four even crotchets of the choir), and the placid theme sung by the sailor's wife, on shore, as the ship nears the rock, forming a piece remarkable for truthful and vivid colouring, the instrumentation throughout materially aiding, without overwhelming, the voices. Then comes the crash; the hurriedly expressed fears of the spectators on land, the joy at the rescue by the life-boat, and the final thanksgiving forming a climax full of interest, and bringing the Cantata to a most effective termination. It appears strange, considering that this was the most important composition produced during the Festival, how little pains seem to have been expended, both by choir and orchestra, upon its preparation. Most of the choristers had, we imagine, no other idea than to hurry through the work, so as to avoid a positive break-down, for the scramble to keep together during the storm scene, had rather the effect of a bad rehearsal than a public performance. Let us hope that Mr. Macfarren will have more justice done to him in the metropolis, where we trust that a repetition of his clever and highly dramatic Cantata may be speedily looked for. Its reception by the Norwich audience was all that could be desired; but those who knew the score saw symmetry in the general design, and a delicacy in the treatment of minute details which were by no means revealed to the listeners. The other novelty of the evening was Mr. F. H. Cowen's "Festival Overture," a bright and genial work, clearly instrumented and fairly justifying its title. The themes, however, are somewhat trivial; thoroughly French, although reminding us more of Offenbach than Auber, but a certain cleverness in their treatment shows that the composer has well studied effect. Mr. Cowen who conducted his Overture, had no reason to complain of his reception. The concert, which opened with Beethoven's Overture to "Fidelio" contained many miscellaneous vocal pieces calculated to please a mixed audience. Madlle. Albani created a genuine enthusiasm by her singing, especially in "Ardon gl'incensi," from "Lucia," and Madlle. Tietjens gave "Softly sighs" with her usual success. The other vocalists were Madame Trebelli-Bettini, Messrs. Lloyd, W. H. Cummings and Santley, the last gentleman delighting all connoisseurs by his rendering of two excellent songs by Hatton, "To Anthea" and "Voice of the Western Wind."

The performance of "Elijah" on Wednesday morning was highly satisfactory, in spite of the absence of Madlle. Tietjens, who was prevented from singing by a sudden attack of hoarseness. When we say that Madame Florence Lancia, in this emergency, not only undertook the whole of the soprano solos originally assigned to Madame Cora de Wilhorst, but also those which were to be sung by Madlle. Tietjens, even had her efforts not been artistically successful, there can be little doubt that she would thoroughly have secured the indulgence of the audience. But no such indulgence was called for; the great scene between the widow and Elijah, the trying air, "Hear ye, Israel;" and, indeed, the whole of the music which fell to her share being given with an apparent ease and an intelligent appreciation of the text which cannot be overpraised. Madame Patey obtained an encore for "O, rest in the Lord," Mr. W. H. Cummings gave the tenor music in the first, and Mr. E. Lloyd in the second part, with their usual effect; Mr. Santley sang the part of the Prophet better than we have yet heard him, creating a real sensation by his energetic delivery of the fine air, "Is not His word like a fire?" We are glad to record that at this performance the experiment of having the part of the "Youth" sung by a boy from the choir was at last tried, and we need scarcely say, with the success which we have always predicted. The beautiful Recitative, "There is nothing," came out for the first time with its true effect, and Master Self (a member, we believe, of the Cathedral choir) has reason to congratulate himself upon initiating a custom which, we hope, will in future be followed, at least at the Three Choir Festivals, where, from our own experience, we can affirm that more than one such trustworthy voice can be found. The same boy sang the second in the trio, "Lift thine eyes" (the other vocalists being Madame Lancia and Madame Patey), which was so well liked as to be repeated, in obedience, we presume, to a sign from a recognised authority in the "patrons' stalls" In some of the concerted music the services of Mr. Kerr Gedge, Mr. J. V. Cox and Mr. Patey were enlisted. The choruses were, on the whole, steadily rendered, the best efforts being "Thanks be to God," "Blessed are the men," and "He watching over Israel."

The evening concert commenced with Haydn's Symphony in E minor, which was listened to with an apathetic indifference by those who had no friends to talk to, and impatiently endured by those who had. The first novelty was Dr. Bunnett's Scena, "Rhineland," composed expressly for Madlle. Tietjens, but undertaken at a short notice by the ever-ready Madame Lancia. Why a cathedral organist should choose such a subject as "Rhineland" for a composition which owes all the Rhine flavour it has to Mendelssohn we can scarcely divine, for we feel convinced, from the ecclesiastical character of most of the writing, that the composer has been struggling against the secular words throughout his task. We trust that the warm applause with which he was greeted by his townspeople will not make him believe that his talent lies in the direction he has chosen. Inexperience in instrumentation can be corrected, but to test your own powers and choose the right path is a difficult matter when urged to the wrong by the adulation of your friends: how many a temporary early success has laid the foundation of a life-long failure!

The performance of Sir Julius Benedict's "Andante and Rondo," from his Pianoforte Concerto in E flat, by Mr. Kingston Rudd, was a marvellous exhibition of pure and unexaggerated playing. Mr. Rudd has a firm and clear

touch, an excellent tone, and phrases with the intelligence of a true artist. His reception was most enthusiastic, and he has every right to congratulate himself upon a success so legitimately earned. Another most welcome item in the programme was a melodious Andante for the Clarionet, with orchestral accompaniments, the composition of Mrs. Meadows White (formerly Miss Alice Mary Smith), which was played to perfection by Mr. Lazarus, and received with the favour due both to the composer and the executant. Several well-selected vocal pieces were included in the concert, the principal singers being Madame Florence Lancia (in place of Madlle. Tietjens, who was still indisposed), Madlle. Albani, Madame Patey, Madame Trebelli-Bettini; Messrs. Santley, E. Lloyd (who was highly effective in Beethoven's "Adelaida"), and W. H. Cummings. The overtures to "Guillaume Tell" and "Les Diamants de la Couronne" were excellently played by the orchestra, and much applauded.

The principal portion of Thursday morning was devoted to the performance of Sir Julius Benedict's Oratorio, "St. Peter," which was given for the first time in Norwich, and excited much interest, not only on account of the popularity the work has already obtained, but from the high estimation in which the composer is held in this city. Whatever expectation had been formed of the Oratorio by those who were strangers to its merits, the result of its first presentation in St. Andrew's Hall was evidently most satisfactory, for although a small amount of applause had, despite the sacredness of the works, been permitted during the performance of other Oratorios at the Festival, it never grew to the strength of that with which the most salient points of "St. Peter" were greeted. Madlle. Tietjens had sufficiently recovered her voice to sing much of the soprano music, including the beautiful air, "I mourn as a dove," which was rendered with so much purity of style and tenderness of expression as to be re-demanded, as was also the quartett, "O, come, let us sing," in which Madlle. Tietjens took part. Then Madame Lancia came once more to the rescue, and sang the trying solo, "Gird up thy loins," with an energy which astonished all who knew that but a short time before she was totally unacquainted with the music. The encore which followed was a graceful recognition of her invaluable services. Madame Patey had also to repeat the air, "O, Thou afflicted," which was given in her best style, the fine quality of her voice telling with more than usual effect, although it was said that she was suffering from a cold. The two tenor songs, "The Lord is very pitiful," and "O House of Jacob," received the utmost justice, the first from Mr. E. Lloyd and the second from Mr. W. H. Cummings; and Mr. Kerr Gedge must also be mentioned as having rendered important service in some of the recitatives. Mr. Santley sang finely throughout the Oratorio, especially in the expressive solo, "O that my head were waters," into which he threw a pathos which was felt by every listener. The highest powers of the choir appear to have been reserved for this work, for every chorus was given with a solidity, a decision of attack, and a careful balance of tone which must have been highly gratifying to the composer. The applause of the audience was, as we have already said, in no degree repressed, and Sir Julius Benedict received a perfect ovation, both on his entrance to, and retirement from, the orchestra. Although quite superfluous, and in our opinion, interfering with the due effect of "St. Peter," the performance commenced with Handel's "Occasional Overture," after which Madlle. Albani sang "Angels ever bright and fair" with scarcely religious feeling enough to warrant the encore with which her efforts were rewarded.

At the evening concert, Sir Julius Benedict's "First Allegro and Scherzo," from an unfinished Symphony in G minor, formed the principal feature. The "Allegro" contains some fine ideas, but it is somewhat discursive, and sounds over elaborated. The "Scherzo" is a charming movement, instrumented with a delicacy which could not fail to delight musical and non-musical listeners. The subject is extremely fascinating, and it is treated with that grace and elegance which distinguish all the works of this accomplished composer. That it was encored with enthusiasm was a proof of the good taste of the Norwich audience. Mr. King Hall, in Mendelssohn's "Capriccio Brillante," in B minor, for pianoforte, suffered from the movement being taken somewhat too fast for his powers. At a more moderate pace his playing would have been clearer, for his reading showed much intelligence. His Overture, "Endymion," contains some excellent writing. The subjects are well marked, his orchestration proves that he has studied in the right school, and there is an absence of that showy patchiness which so often distinguishes the works of young composers. Mr. Hall, who conducted, was loudly and deservedly applauded on his retirement from the orchestra. Another novelty was a song by Mr. Arthur Sullivan, "Guinevere," composed for, and sung by, Madlle. Tietjens. Mr. Sullivan is so popular a man that we know he must write for the public; but we—who are not of the public—prefer him when he writes for the art; and here is a graceful and imaginative composition which, whether it sell or not, is worth all the popular ballads he has ever published. Accompanied by the composer, and excellently rendered by Madlle. Tietjens, it produced a marked impression upon the audience, and was warmly applauded. We may pass over the other vocal pieces in this evening's selection, merely recording the triumphant success of Madlle. Albani, in the finale of "La Sonnambula," the artistic rendering of Gounod's Serenade, by Madme. Trebelli-Bettini, and the effective singing of Madame Lancia, in Gounod's "Ave Maria" (encored), the accompaniments being played by M. Sainton (violin), Sir J. Benedict (pianoforte), and Dr. Bunnett (organ). The programme also included the Overtures to "Euryanthe" and "Le Nozze di Figaro."

The musical portion of the Festival was brought to a termination on Friday morning by a very excellent performance of the "Messiah," the principal solos being sustained by Madlle. Tietjens, Mesdames Florence Lancia, Trebelli-Bettini and Patey, Messrs. E. Lloyd, W. H. Cummings, Santley and J. G. Patey. The choruses were given with good effect throughout, under the conductorship of Sir Julius Benedict, who has been indefatigable in his exertions to ensure the success of the Festival. The ball in the evening was well patronised; and we trust that a large amount may be realised from the attendances on this day; for although, as we have already said, there is some incongruity in raising funds by a sacred performance in the morning and a dance in the evening, it is important, for the sake of the future, that the Festival should somehow be made to pay. It is possible that before the next triennial meeting the vital question of the financial portion of the undertaking may be pressed upon the notice of those who give their services as stewards; and if so, it might be worth considering whether the plan of making a collection at the doors of the hall after the morning performances would not be as successful at Norwich as it is always found to be at the Three Choir Festivals.

The capabilities of the grand organ, built by Messrs. Bishop and Starr for the Town Hall, Bombay, were displayed to perfection by Mr. W. T. Best on the 2nd ult. The performance took place before a large and appreciative audience, at Messrs. Bishop's manufactory, Marylebone-road, the programme, which was divided into two parts, being in the highest degree interesting. Amongst the most effective pieces were Handel's Organ Concerto in A major, a "Marche Funèbre et Chant Séraphique," by Alexander Guilmant; a Passacaglia in C minor, on a theme in the pedal by Bach, and an improvisation by Mr. Best, the latter portion of which was remarkable for clearness of design and contrapuntal power. The instrument is the gift of Sir Albert David Sassoon, and is in every respect thoroughly worthy of the high reputation of the eminent firm to which it was entrusted.

The Saturday Afternoon Concerts at the Crystal Palace, which will commence on the 5th inst., promise to be unusually interesting. The nine Symphonies of Beethoven will be again performed in chronological order, and also Symphonies by Haydn, Mozart, Schubert, Mendelssohn, Schumann, Spohr; the Serenade in D by Brahms, &c., &c. Amongst the works to be produced for the first time at these concerts are Symphonies in E flat, by Mozart (1773), and in B flat by Schubert (MS.), and a new MS. work for orchestra from the pen of Sir W. Sterndale Bennett, composed expressly for the Crystal Palace. The choral works to be brought forward

will include "St. Paul" (Mendelssohn), "Paradise and the Peri" (Schumann), "The May Queen" (Sir W. S. Bennett), Te Deum" (Sullivan), &c. The solo instrumental works to be performed for the first time at these concerts will be Concerto in B flat Mozart (his last); Rondo in B flat (Beethoven) (posthumous), and Concerto in D minor (Rubinstein). The performances will be, as usual, under the able conductorship of Herr Manns.

The St. George's Glee Union gave its monthly concert on the 6th ult.; an interesting feature of the entertainment being the skilful performance of Mons. Alfred Noyer on the "Violin Piano," an instrument seemingly capable of producing the combined effects of violins and violoncellos. The selections performed by Mons. Noyer were a Fantasia "Caprice," and "Etude de Concert," both his own composition. Mr. Hallett, R.A.M. (pianist), ably supplied the place of Miss Julia Augarde (absent from indisposition). Several vocal pieces were given with much effect by Miss Horder, Miss Clara Buley, Mr. T. Jekyll, and Miss Janet King, many of which were encored. Sir H. Bishop's glee, "Where art thou, beam of light?" "Ye spotted snakes (Stevens)," and "Hail, smiling morn" (Spofforth) were very fairly given by the members of the choir. Mr. C. Messenger officiated as conductor, in the absence of Mr. Garside.

A splendid time-piece (value 11 guineas) was recently presented by the Members of St. Paul's Choral Society to their much respected late Conductor, Mr. George Shinn. The time-piece, which was made by Messrs. Smith and Sons, of Clerkenwell, is very elegant, with visible scapement and black marble case inlaid with malachite, and bears, on a silver plate, the following inscription:—"Presented to Geo. Shinn, Esq., late Organist of St. Paul's, Islington, by the Members of St. Paul's Choral Society, as an expression of their esteem and regard. Sept. 1872." The presentation took place in the school-room connected with the church, after which the members retired to the house of Mr. Robinson, St. Paul's-road, by whom they were most kindly and generously entertained, and where music, both vocal and instrumental, formed an agreeable termination to the evening's proceedings.

The prospectus of the Brixton Choral Society announces that the season of 1872-3 will commence on Monday, the 7th inst. The list of works to be performed includes Handel's "Acis and Galatea," Mendelssohn's "Elijah," W. H. Cummings's "Fairy Ring," F. H. Cowen's "Rose Maiden," and Sir Julius Benedict's "Richard Cœur-de-Lion." The Society continues under the conductorship of Mr. W. Lemare, who deserves the utmost credit for the ability he has displayed in training the choir to its present state of efficiency.

Mr. Ridley Prentice announces that the next series of Monthly Popular Concerts at Brixton will commence on the 22nd inst., at the Angell Town Institution. With the view of making these musical entertainments a permanent institution, a number of gentlemen have formed themselves into a committee; and we have little doubt that by these means an increased subscription-list will speedily be obtained. The prospectus states that by strictly adhering to the performance of works by the best masters, the high character which these concerts have acquired will be steadily maintained.

Reviews.

Novello, Ewer and Co.

A Morning, Communion and Evening Service in D. Set to music by C. Hubert H. Parry.

This work evinces a strong musical feeling and a high degree of musicianship; but it embodies the strange contradiction of grammatical purity—almost without an exception—with incongruity of form. It contains some admirable ideas, which are remarkable as much for melodic interest as for the unhackneyed and often beautiful harmony that enforces this. We will not draw attention from the many larger merits of the composition, by numbering its very few harmonic slips which, doubtless, Mr. Parry can find out for himself, and of which no one else would be edified to hear; but we must give some little discussion to the graver failings in technical design. The powerful resource for a Church composer, the appropriate use of which we have many a time commended, the resource of repeating a musical phrase to some second passage of the text, which phrase has been previously set to some earlier passage, is here employed with sometimes good effect, but sometimes, too, without any apparent meaning, and with a result that is little short of tiresome. The value of this resource is, firstly, that when well applied, it is a great aid in the construction of a movement, since conducing to that ever welcome effect, the recurrence of a subject with which the hearer has already been made familiar; its value is, secondly, that in reminding one of the words to which it was first set, it makes these words in some sort illustrate those to which it is repeated. Happy instances of this latter are where the phrase originally set to the initial words of the *Gloria* recurs at "Glory be to the Father," in the two numbers of the Evening Service. Again, in the *Benedictus*, where the same idea appears for the Doxology, which is set to the repeated "holy" in the *Te Deum*. Once more, in the same number, where the music to "Blessed be the Lord," is set also to "the tender mercy of our God," making this latter passage reflect the feeling of the opening, and suggest the thought that we bless the Lord *because* of His tender mercy; and yet further still, in the same canticle, where "we being delivered," in like manner, refers to the phrase for "O Lord, save Thy people," in the *Te Deum*. These are thoughtful, even poetical, and they cannot be uninfluential on the hearer in leading him to a clear, and sometimes novel, perception of the purport of the text and its beauty. On the other hand, the five times use of the Church phrase, wherewith the *Te Deum* opens, grows worse than monotonous, for it frets into fragments the grand theme of universal praise, and makes this wearisome. Then the author takes no advantage, in his technical design, of this resource of returning to a forestated subject; the ideas recur when the keys have been already long established wherein they re-appear, and there is no obvious ground for coming back to them instead of introducing new matter, so that their illustrative value is weakened by their needlessness in the tonal construction. On this head the many full closes in the key of D that disfigure almost every number, but especially the *Benedictus*, show that the author has much, if not everything, to learn with respect to form, and to learn also that this grand necessity in a work of art is quite as indispensable in a vocal, as in an instrumental composition, in one to sacred as to secular words.

The work is, for the most part, written for voices in unison, or, to speak more accurately, in octaves, but this arrangement is occasionally broken by their separation into harmony; and the organ part, save where, with capital effect, it occasionally leaves them entirely alone, ably supports even where it is totally independent of them, a good example of which is in the beginning of the *Magnificat*. It is injudicious, because useless, to assign the low A (second space in the bass) to the tenors, as in the very opening phrase of the *Te Deum*; and still more so to write the low D (below the first leger line) for the basses. A little experience will cure the talented composer of such indiscretion, who generally disposes well his parts for the several voices, and always with a view to their good effect. Of all the numbers, our preference rests on the *Nunc Dimittis*, which is somewhat more complicated than the others—that is, through the first sentence the two upper voices follow the others in canon; but it is not for the sake of this complexity that we admire it, since the thoughts of which it consists, be they simple or involved, are all admirable. The series of pieces presents many beauties, and is extremely interesting, as exhibiting natural ability very far above the common type; let the author cultivate his gifts from nature in a good school, for they should enrich the world with noble fruit.

Original Compositions for the Organ. By E. Silas.

Here are five books of various extent, containing each a single composition. They come from the hand of an artist whose powers were formed by good schooling, and have been matured by constant practice; yes, formed, for even when nature gives the mental elements of fancy and invention these are but little better than worthless for art uses until they are knit into order by judicious training. A class of writers upon art—upon musical art especially—pretends that the old principles are exhausted; that it is pedantry to submit to their fetters; that imagination is free; and that true genius can only be directed by its impulse. This wild pretence is refuted by a comparison of music, written under its conditions, with that of composers who feel the principles of art to be the inexhaustible principles of nature—who feel these to be not fetters but guides—who feel that the freedom would be recklessness of the imagination if not guarded by order—and who improve the suggestions rather than yield to the impulses of this faculty, which may be either misleading or god-like.

No. 1 in F consists of an *Allegro moderato*, an extensive fugal episode in an accelerated tempo, and a resumption

with a new extension of the original. The effects are simple and broad in the opening and closing portions, and the counterpoint in the episode is free but pure.

No. 2 in D is an *Andante*. Some may consider the main theme trivial, but its pointed character impresses the hearer, and the value is great of a strong impression. The episode is somewhat extreme in its modulations, ranging from D minor to F sharp major, but they are rendered coherent by their relation to the original key; and there is a phrase so charming in this portion of the movement that the attention willingly rests upon it, and, thus refreshed, is ready to accompany the author through his tonal wanderings. We are disappointed not to find some kind of counter-melody engrafted on the subject when this returns for the peroration, since it is a subject that seems particularly to invite such treatment; but it was the author's business to express his own, not our ideas, and we gladly accept them as he set them forth. The preceding piece and this are dedicated to the composer's friend, W. T. Best.

A *Prelude* No. 3 is very attractive. It is a continuous and expressive melody, Andante, in F minor, which, with its harmony, is sustained by the right hand on one manual, and supported by the pedals, while the left hand has a figure of semiquavers upon another manual. It may be to be wished that this figure were occasionally broken, after the manner in which Mendelssohn sometimes gives particular point to a few notes by the discontinuance of the florid accompaniment that else prevails through an entire piece, and thus also gives a new interest to the moving part on its resumption. Mr. J. Barnby is the dedicatee of this charming movement.

An *Andante* in A flat, No. 4, well sustains the character of the series; nay, as a matter of liking, of which we will attempt no explanation, we prefer it to some of its companions.

No. 5, a *Fantasia* in E minor, is dedicated to Mr. George Cooper. It begins with a Prelude, Adagio, which is formed of two ideas that are twice repeated in different keys; an unusual effect for the instrument, the sustension of a melody at the top of a succession of arpeggios, is employed in happy contrast in the second of these themes. There follows a well-wrought fugue of considerable length; in this, the subject may be said to comprise two sections, and a new character is imparted to the second of these by its separation from the former. The interest of the movement is renewed by the introduction, towards the middle, of a new contrapuntal figure in quicker notes than have preceded. The coda is more modern in manner than the rest of the fugue; but, as the nineteenth century flowed out of the eighteenth without any shock to the course of time, so this is fluently continuous of the foregoing without startling by change of style, and it gives brilliancy to the final climax when the few bars thus approached of concluding Adagio impart gravity to the termination.

A Sonata for the Organ. By Robert Hainworth.

The College of Organists, so says the title-page, awarded an "Extra Prize" to this composition in 1865; but the merits of the work scarcely warrant such a special distinction. The Sonata comprises three movements. The first movement, Allegro, aims at the sonata form, which has been rarely applied to music for the organ, and the aim is commendable; but it is faulty in structure, feeble in ideas, and, for the most part, wrongly barred. The second movement is defined as a "Chorale with Variations," of which definition, more presently. It has less pretension and more fulfilment than the foregoing, and is indeed the best portion of the work. It consists of a melodious theme in the manner of a hymn-tune (we presume original), with two variations in its own key of F, these being followed by a canon in the octave with a free part for the pedals in the key of A flat, which may be accepted as another Variation, more independent of the Air; and, finally, a coda, which begins with a fughetta, and closes with an allusion to, and expansion of the theme. The author might easily amend the false relation between the E flat in the thirteenth bar of the second Variation, and the E natural before and after it, and he should reconsider the answer to his fugal subject, which ought to start from F the tonic, instead of G, since the subject begins on C the dominant. The last movement is styled a Trio, and is distributed for two manuals and the pedals, having some introductory and concluding bars in full harmony. Its melodies have an old fashioned character, reminding one of the early days of this century. The whole Sonata is admirably written for the instrument—it shows the author's complete conversancy with organ mechanism, and will be useful to others for practice.

It is now to speak of the term "Chorale," as employed in Mr. Hainworth's Andante; but here we leave him wholly out of the censure, since the example of musicians of longer standing and more general acknowledgment may exonerate him. A Choral is, to the best of our belief, a hymn-tune sung by the people in chorus in the service of the Lutheran Church. Chorals are for the most part old, and they are also, for the most part, each associated with its own poem. It has been common for the musicians of North Germany, almost from the date of the Reformation, to employ the Choral tunes as themes for elaboration in their vocal, as much as instrumental works. Some of the oldest and best of them are thus introduced by Mendelssohn in his *St. Paul*, and their insertion is justified, and their interest induced in the situations of their occurrence, by the German people's intimacy with them in connection with the words to which they have habitually sung them, every man from childhood onwards. When this oratorio was imported into England, folks thought it necessary to preserve the definition of the Chorals, since they were unlike in character, form, and extent, to any pieces in oratorios with which the English public was familiar; and to secure the German pronunciation of the word with the accent on the final syllable, an e was added at the end, which must have been meant to be mute. The public, however, misunderstood the orthoepic intention of the English editors, read the extended word, Chorale, as a tri-syllable, and took to pronouncing its new and peculiarly English addition as they do in Charley. Since Mendelssohn's first oratorio, his *Hymn of Praise* and his Organ Sonatas, in which some specimens of the old Choral appear, have helped to make their definition in its English three syllable form familiar, and this familiarity is strongly confirmed by the knowledge, recently becoming general, of Bach's *Music of the Passion*, wherein examples abound of the ancient Lutheran Choral tune. Respect for these works, and for others from the same source, has, we may suppose, been the prompting to some of our best English composers to emulate the precedent of the great Germans; and they have incorporated in like manner in some of their extensive works pieces that might serve for hymn-tunes, and these they anomalously entitle Chorale(ys). unmindful that they are not venerable tunes of Lutheran use, that they are not old hymn-tunes at all, that they can never call to remembrance particular poems, since they have never been associated with any words whatever, and seeming to forget that the said melodies are their own, the said composers' original productions. Now, if such misuse of the term chorale(y) is not an affectation, it is surely a mistake; since the word so applied is a misnomer. We earnestly suggest, then, to our native musicians of experience and credit, to discontinue the example to their younger brethren of a misuse which savours so strongly of affectation as to imbue those who practise it with its odour. Hymn-tune is a good enough term, and hymn without tune is a better; moreover they have both been English since further back than it is easy to trace their use; and we urge that either of these would be appropriate to the pieces that writers of latest times have taken to calling Chorale(ys).

Arrangements from the Scores of the great masters for the Organ. By W. T. Best. Nos. 88, 89, 90, and 91.

The success of this work is proved by the high number to which its sequent Parts have reached, for publishers, even the most enterprising, persevere not in the issue of a serial for which there is not a profitable demand. Well, who will wonder? The organ is an instrument whose use is almost daily increasing; the growing number of its players necessitates a parallel growth in the amount of music fitted to its specialities. Mr. Best has established a reputation for making arrangements which are eminently interesting, highly effective, and thoroughly practical; and he is as judicious in his selection of works for adaptation as he is skilful in their treatment.

No. 88 contains three compositions. First, there is the suite in B flat, from Handel's First Series of *Suites de Pièces*, for the harpsichord. It begins with that grand prelude, whose richly dispersed harmonies give to the pianoforte almost the sonority of an organ; and the rapid passages which alternate these, if of a character less frequently assigned to the instrument to which the music is here appropriated, are perfectly practicable upon it, and are more attractive perhaps because of their rarity. The ensuing allegro is as notable for spirit as is the foregoing for solemnity; its animated subject is capitally developed, the piece is ceaselessly continuous, its structure is most simple, and the interest never flags. In the adaptation of this, the comparatively modern art of instrumenting for the

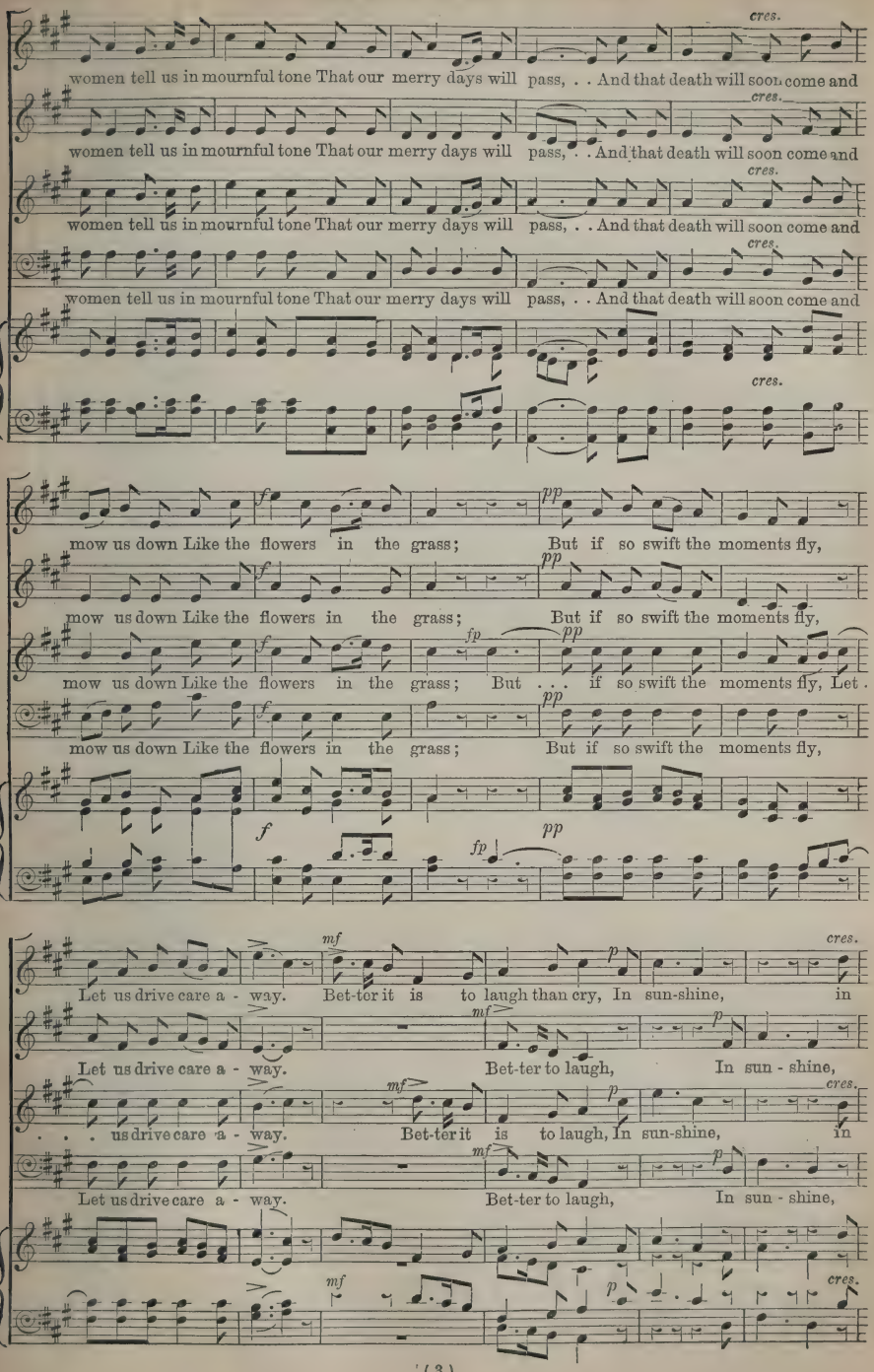
The Cuckoo sings in the poplar tree.

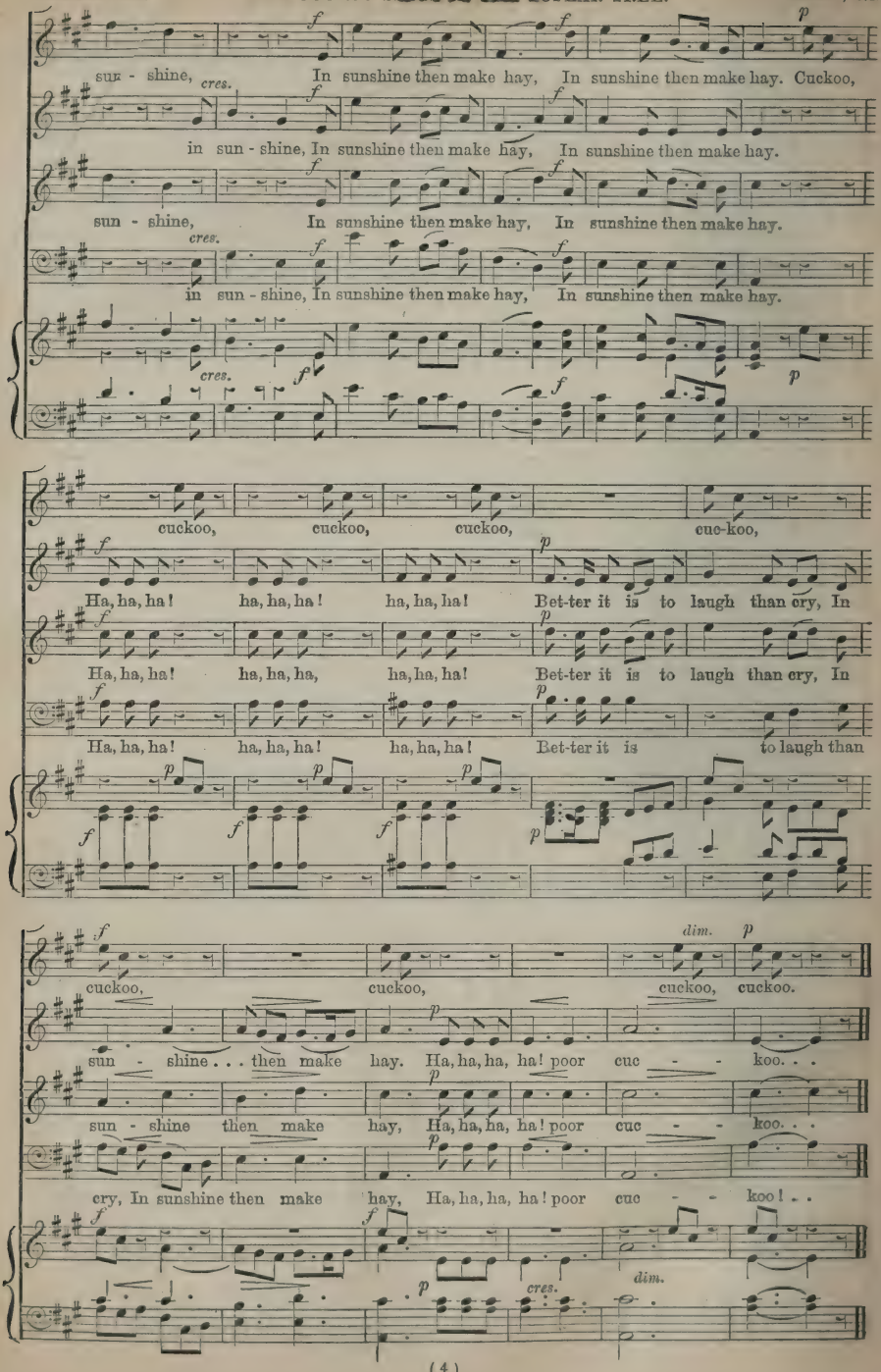
Words by E. Fitzball. PART-SONG. Music by G. A. Macfarren.

London: Novello, Ewer and Co., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

Allegretto.
Treble.
Alto.
Tenor (8ve lower).
Bass.
Piano.
The cuc-koo sings in the pop-lar tree, But his ca-rol is not gay, . . For he
The cuckoo sings in the pop-lar tree, But his ca-rol is not gay, . . For he
knows that spring like himself's on the wing, By the rick-ing of the hay. Lit-tle we heed his
pen-sive note, High on the pop-lar spray, While in the new-mown mea-dows sweet, In
pen-sive note, High on the pop-lar spray, While in the mead,
pen-sive note, High on the pop-lar spray, While in the new-mown mead, In
pen-sive note, High on the pop-lar spray, While in the mead,

cres.
sun-shine, in sun-shine, In sunshine we make hay, In sunshine we make
In sun - shine, in sunshine, In sunshine we make hay, In sunshine we make
sun-shine, in sun-shine, in sunshine we make hay, In sunshine we make
In sun - shine, in sunshine, In sunshine we make hay, In sunshine we make
hay. Cuckoo, cuckoo, cuckoo, cuckoo, cuckoo,
hay. Ha, ha, ha! ha, ha, ha! ha, ha, ha! Lit-tle we heed his pensive note While in
hay. Ha, ha, ha! ha, ha, ha! ha, ha, ha! Lit-tle we heed his pensive note While in
hay. Ha, ha, ha! ha, ha, ha! ha, ha, ha! Lit-tle we heed his pen - sive
cuc-koo, cuckoo, cuc-koo, cuc-koo. Old
sun - shine . . we make hay, Ha, ha, ha, ha! poor cuc - - koo. . . Old
sun - shine we make hay, Ha, ha, ha, ha! poor cuc - - koo. . . Old
note While in sunshine we make hay, Ha, ha, ha, ha! poor cuc - - koo. . . Old


cres.
women tell us in mournful tone That our merry days will pass, . . And that death will soon come and
women tell us in mournful tone That our merry days will pass, . . And that death will soon come and
women tell us in mournful tone That our merry days will pass, . . And that death will soon come and
women tell us in mournful tone That our merry days will pass, . . And that death will soon come and
mow us down Like the flowers in the grass; But if so swift the moments fly,
mow us down Like the flowers in the grass; But if so swift the moments fly,
mow us down Like the flowers in the grass; But . . . if so swift the moments fly, Let .
mow us down Like the flowers in the grass; But if so swift the moments fly,
Let us drive care a - way. Bet-ter it is to laugh than cry, In sun-shine, in
Let us drive care a - way. Bet-ter to laugh, In sun - shine,
. . . us drive care a - way. Bet-ter it is to laugh, In sun-shine, in
Let us drive care a - way. Bet-ter to laugh, In sun - shine,


sun - shine, In sunshine then make hay, In sunshine then make hay. Cuckoo,
in sun - shine, In sunshine then make hay, In sunshine then make hay.
sun - shine, In sunshine then make hay, In sunshine then make hay.
in sun - shine, In sunshine then make hay, In sunshine then make hay.
cuckoo, cuckoo, cuckoo, cuc-koo,
Ha, ha, ha! ha, ha, ha! ha, ha, ha! Bet-ter it is to laugh than cry, In
Ha, ha, ha! ha, ha, ha, ha, ha, ha! Bet-ter it is to laugh than cry, In
Ha, ha, ha! ha, ha, ha! ha, ha, ha! Bet-ter it is to laugh than
cuckoo, cuckoo, cuckoo, cuckoo.
sun - shine . . . then make hay. Ha, ha, ha, ha! poor cuc - - koo. . .
sun - shine then make hay, Ha, ha, ha, ha! poor cuc - - koo. . .
cry, In sunshine then make hay, Ha, ha, ha, ha! poor cuc - - koo! . .

organ is happily exercised, the sustained notes for the left hand against the more rapid for the right, and the motion for the pedals, and indeed all the additions to the original, giving great extra richness to the effect. The lovely Air, with its four Variations, which ends the *Suite*, is also ingeniously distributed for the organ, and the choice of stops gives to it a diversity of colour of which Handel could never have thought, but which takes nothing from the character of his music.

Second, we have the Andante in G from the ballet music in Schubert's *Rosamunde*, a work which failed in the theatre, by reason, we are told, of the weakness of Madme. von Schezy's drama, a "poetess" self-styled, who has won a quasi-immortality by the badness of her writings, which frustrated the success of Weber's *Euryanthe*, and covered this composition of Schubert for many years with oblivion. It is a rare fate for music written for the stage, which has attended this, of obtaining acceptance with the world entirely independent of the play for which it was composed, and music lovers are fortunate in the separation. The arranger has cleverly imitated the orchestral score, and the effect of the piece upon the organ is charming.

Third, is given a *Serenade* in A from one of the collections of pianoforte pieces by Stephen Heller, who is notably successful in drawing the best effects from his own instrument, and whose effects are here ably translated into the vernacular of another.

In like manner, No. 89 has pieces by three authors. One of these is only a portion of the work whence it is extracted —the Andante, namely, from a symphony by Mozart. Every publisher of compositions of this class by the author follows his own fancy or convenience in their numeration, and thus Mr. Best's definition of "twelfth" is no clue whereby to distinguish it among the forty-nine. It would have been interesting had the editor given any particulars beyond the indefinite "twelfth" by which he describes the symphony, for we fail to trace the movement in Dr. Köchel's complete catalogue of the composer's works, which quotes the first bars of each movement in every symphony of the series; and we wonder, therefore, whether there can be another composition of the class which has eluded the research of this vigilant investigator, or whether the ascription of this piece to Mozart be without sufficient authority. The excerpt here presented is of a character to make every hearer wish for familiarity with the other portions of the work, whatever work it may be.

Next, there is the Prelude and Fugue in G minor, from the Second Series of Bach's *Wohltemperirte Clavier*, being the fortieth of the entire forty-eight. There is a good effect upon the organ from the sustension of the long bass notes in the prelude, and there is no material objection to the placing some passages in the fugue—certain entrances of the subject, for instance—an eighth lower for the pedals than they were written for the harpsichord, or than they can be played on the pianoforte. Still, we consider the appropriation of this piece to the organ to be a redundant exercise of the arranger's privilege; it is not as though Bach had never written for the organ, or had written as Handel did for an organ wanting the resources that specially distinguish this instrument from the harpsichord. It is somewhat stale to say that his organ compositions are the model to which every writer refers in the present day, and which every player seeks as the best studies for developing his powers. Bach doubtless meant, and he certainly accomplished, something different when he wrote for another instrument than when for this; and it would have been more seemly, as well as quite sufficient, to have left his voluminous organ music to itself, than to aim at swelling its large amount by the adaptation, however ingenious, of music which the composer designed for other means that yield other effects. The Prelude and Fugue in G minor are among the most organic—may the word be used?—of those written for the string instrument, and some players may find advantage from Mr. Best's views of its fitness for one of wind.

Lastly, we have another extract, the finale from a Notturno in C for wind instruments, by Spohr. It is a graceful and totally unelaborated movement, which is cleverly fitted to the organ, though we think it sounds more heavy in this form than it can in that in which it was originally cast.

No. 90 begins with the chorus, "Thou shalt make me hear of joy and gladness," from Handel's anthem, "Have mercy upon me." It is not one of the brightest of its author's inspirations; but, in its arranged form, it is a good study in pedalling for the leap of an octave after a turn on the upper note, and it is by no means without interest to the player.

There follow numbers 12 and 9 from Schumann's Op. 99, the former in B flat, *Tempo di Minuetto;* the latter in B minor, *Allegretto Scherzoso.* They are charming movements both, though but little known. They lend themselves less we think to the specialities of the organ than do other pieces in the collection; and in that in B minor, particularly, the clever arranger has been less lucky than usual in his choice of stops, for, as he marks it, the chief melody of the portion in D is overpowered by the accompaniment, and the chromatic passage (for the left hand upon the great organ) is heavy and obtrusive.

The first piece in No. 91 is *La Favorite*, a Chaconne à deux temps, by François Couperin, the most distinguished member of a very distinguished family, organists all and clavecinists, and composers for their two instruments. Our Valse à deux temps, of a century and a half later than the age of the Couperins, has a syncopated note from one bar to the next, which makes two accents in a bar of $\frac{3}{4}$, and accommodates a corresponding division of the dancers' steps. Not so the Chaconne à deux temps, whereof here is a specimen, in which common time, with its four crotchets, is substituted for the ordinary $\frac{3}{4}$ of the Chaconne, and the steps of the dance must have been changed, as is the measure of the music. The heading —"*Rondeau, Gravement sans lenteur*"—indicates the manner in which the piece is to be played, and the form in which it is cast. The theme of the Rondeau is a quaintly characteristic strain of eight bars, which comes round again and again after each of five episodes, or couplets as the author defines them.

Liszt's Triumphal March, "Vom Fels zum Meer," proves by its presence that the selection of pieces for the series is unrestricted by prejudice for or against the music of any period or style. The rhythm is more clearly defined in this, and the phraseology more striking, than in some pieces by the author, and the effect on the organ is most brilliant.

A chorus by Bach, "God is my King," is capitally broad in character and full of vigorous animation.

Such a selection as we have catalogued makes its own commendation, and the arrangement is worthy of Mr. Best in being worthy of the pieces he has chosen. Organists will be fortunate if the series be extended to a number far higher than it has already reached.

Andantino Piacevole, pour Piano.
Valse Mélodieuse, pour Piano.
Par E. Pauer.

These two original pieces by Herr Pauer, one of our best resident pianists, make us wonder why a writer so graceful and artistic should not check the growing tendency towards the worship of vapid commonplace by more largely increasing the store of compositions based upon a higher model. It is true that in both these slight sketches nothing is attempted beyond the requirements of the drawing-room; but it is not necessary that every drawing-room should be filled with grown children who cannot appreciate anything beyond nursery-music; and even where this unfortunately happens to be the case, it by no means follows that a pianist should always play down to the level of the capacities of his auditors. The time may come when ordinarily educated people will feel as much insulted by having childish pieces played to them, as they would be by having childish literature read to them, and to help on this time should be the duty of all who believe that music has a higher mission than that of lazily passing away those portions of the evening which are not devoted to dancing. The subject of the first of these pieces is charmingly peaceful and melodious, the harmony with which it is clothed materially aiding its effect to all trained ears. A beautiful point is where the close on the key-note (A flat) is lengthened out for two bars (at the end of page 4), the theme in the relative minor, after the double bar, following with much freshness. We must also draw attention to the accompanying triplets, on the return of the original theme, and also to the very expressive *coda*, which seems to grow up naturally from the previous melody, instead of being, as is too often the case, a "sweet passage" patched on, as if it were taken from a portfolio of "codas" kept ready for use. We should be glad if our remarks upon this elegant piece should induce pianists who can command the varied shades of touch which it requires, to procure it and judge for themselves, for we have little doubt that they would fully endorse our verdict. The "Valse Mélodieuse" thoroughly bears out its title; but it will require the feeling of an artist to do it justice. The theme is simple in the extreme, the passages lie well under

the hand, and the changes of key prevent any undue feeling of monotony. Both teachers and pupils will, we think, be equally pleased with Herr Pauer's melodious waltz.

Chant Romantique, pour Piano. Par Alfred Jaell.

The key of this piece (F sharp major) need not frighten amateurs, for it is a slow and expressive "song without words," played with the thumb of the right hand, and containing no perplexing or elaborate passages. The melody is extremely beautiful, and the harmonies are just such as should accompany so simple a theme. The second part, in the dominant, is written in D flat, to avoid the formidable seven sharps which the true key would demand. The *arpeggios* in the right hand which surround the song on its re-appearance, are graceful, effective, and easy to play; but we do not think the two rapid cadences quite in character with the piece. Pianists who understand how to sing a song with the fingers, need not be told to play it "espressivo," but players accustomed to make a foot-stool of the pedal are enjoined to mark this direction of the composer—"Pedale ad ognicambiamento d'armonia sino al fine."

Spinnerlied aus "Der Fliegende Holländer," von Rich. Wagner; für das Pianoforte, von Franz Liszt.

One of the most popular pieces from Herr Wagner's Opera is here treated in Liszt's happiest style. Pianists acquainted with the transcriptions of this writer can scarcely be surprised to find that the arrangement before us will severely tax their powers; but we can promise them that they will be amply rewarded for the time and attention which the piece demands. Liszt rarely leaves out any notes from the score which can possibly be played; and although this often causes confusion when his music is interpreted by inferior performers, the defect must not be placed to the credit of the arranger, for the passages always lie well under a thoroughly trained hand. The triplet accompaniment is carefully preserved, and the manner in which the melody is made to flow throughout without a break is exceedingly ingenious. We recommend this transcription to all who are not likely to be awed by its difficulty.

Ballet music, zu dem Drama "Rosamunde." Componirt von Franz Schubert. Für das Pianoforte, zu zwei händen eingerichtet von Johann Herbeck.

This beautiful ballet music is now so well known that no recommendation from us will be necessary to ensure it a warm welcome from all lovers of Schubert's compositions. The arrangement for two hands is exceedingly good, and one or two indications of the score will recall to the performer some of the charming effects of the instrumentation. The piece is also published as a duet by the same arranger.

Valse Gracieuse, pour Piano. Par H. A. Wollenhaupt.

There is so much vigour and freshness about all the dance-music by this composer that we care not how his pieces are multiplied. Such music is in its way healthy, for Herr Wollenhaupt does well what he professes to do, and is not afraid of calling a Galop, Waltz, or Polka by its right name. The "Valse Gracieuse" is an excellent specimen of its class—bright, full of melody, and replete with elegance of treatment. The themes are well contrasted, and the changes of key, although frequent, are never unduly forced. Good practice will be found both in the passages of repetition and the *legato* phrases with which the piece abounds.

We watch'd her breathing through the night. A four-part song for S.A.T.B. Words by T. Hood. Music by Henry J. Poole, M.A.

Mr. Poole has escaped the danger of setting music to good poetry, for his composition is far above the average. We like the manner in which the words are breathed out to a placid melody, quietly harmonised for the four voices, at the commencement. The change of key, too, after the double bar, is extremely happy; and the fall of the seventh for the first voice at the final phrase is eloquently expressive of the words. Let those who attempt the interpretation of this part-song endeavour to make the audience linger as we linger over the excessive beauty of the verses. Can anything be more touching in its pathos than the following?

"Our very hopes belied our fears,
Our fears our hopes belied;
We thought her dying when she slept;
And sleeping when she died."

Lamborn Cock and Co.

Cease your funning: Old English air. Arranged for the Pianoforte by Westley Richards.

Mr. Westley Richards seems to have discovered that we have some English airs worth preserving, for he has already resuscitated the capital tune "Drink to me only," for the theme of a composition which has recently been noticed in these columns. The title-page of the piece before us scarcely does the composer justice, for to say that the subject is merely "arranged for the pianoforte," by no means leads to the supposition that he has written some very excellent and elaborate variations upon it. These variations are rather based upon the good old style which prevailed before composers had discovered that if pieces were intended to sell, the part for the left hand must have no distinctive character, and prior also to the Thalberg school, in which *arpeggios* from one end of the instrument to the other are so artfully interwoven with the air that in performing them before a number of listeners—or rather of spectators—the dexterous pianist, like the dexterous conjuror, usually prides himself upon his "hands being quicker than their eyes." The passages in this piece are extremely brilliant, and amply prove that the composer thoroughly understands the capabilities of his instrument. The variation in the tonic minor, and the finale are in our opinion the best; but they are all carefully considered, full of character and effective. Mr. Richards may well proceed in the path he has chosen; and as he has shown that he can also write orginal pieces (a Capriccio and Rondo being amongst his latest works), we think he may fairly hope to obtain a place amongst the received writers of the day.

A Birthday. Song. Words by Christine Rosetti. Music by Francis Edward Gladstone.

As Mr. Gladstone has evidently the art of composing a simple and graceful melody, it will be a kindness to caution him not to elaborate his harmonies until, like glaring colours in a picture, they obtrude themselves beyond their legitimate province. We know how hard this advice is to follow, especially by one who, like the writer of the song before us, can use chromatic harmonies with freedom; but the real difficulty is to be simple; and the works of the great composers will prove that, although scientific knowledge is often *shown*, it is never *displayed*. The theme of this song is excellently adapted to the words, which are re-printed by permission of Messrs. Macmillan and Co., and are admirably suited for a musical setting. The accompaniment is most carefully written throughout; if we except the G sharp in the ninth bar of the symphony, which jumps, in the left hand part, very harshly against the harmony of A. We cordially recommend the "Birthday," and shall be glad again to meet its composer.

Cassell, Petter and Galpin.

Fifty Village School Songs. Collected by Agnes Caroline Wickham.

Apart from the simple poetry contained in the verses here collected for village singers, there is one merit which to us especially recommends the little volume, and that is the absence of the shadow of death, which usually hovers, over the juvenile literature of the day, not with the object of teaching the eternal truth that children, like the flowers which they delight in, are designed to bloom, wither, and pass away, but rather to enforce the unhealthy moral that the truly happy are those who are blighted whilst in the full enjoyment of that life and hope which should, we believe, be regarded as the ripening sunshine of their early days. Many of the tunes and verses in this collection are taken, by permission, from other works, a fact which the compiler gracefully acknowledges at the conclusion of the book. The melodies are unharmonised, and in most cases well fitted to the words. In Nos. 10, 34, 40, however, the emphasis is false in many places. But perhaps the songs in which this fault is most observable are the two last—Graces before and after dinner—in which the accent seems quite disregarded. We quote the "Grace after Dinner."

"*To* God who gives our daily bread,
A thankful song we'll raise;
And pray that He who sends us food
Will fill our hearts with praise."

Being set to triple measure, and beginning on the whole bar, the stress falls (as will be seen by our italics) on the first word of each line; but, strangely enough, the last line, commencing with a broken bar, proves how easily the whole might have been written correctly. We may also mention that the patriotic and thoroughly French "Marseillaise," does not fitly express the words "Hurrah for England."

Duff and Stewart.

The Raft. Descriptive Song. Words by Charles J. Rowe. Composed by Ciro Pinsuti.

All who are condemned, like ourselves, to turn over

parcels of music in the hope of finding one piece which shall betray a ray of original thought, cannot but feel a relief when the name of so accomplished a writer as Signor Pinsuti appears upon a title-page. A "descriptive song," like a "Sonata, quasi Fantasia," is very often used as a safe method of escaping from form by the mere tyro; but a mature artist rarely writes a composition of this class unless he has something to say. "The Raft" is unquestionably one of the best dramatic vocal pieces we have seen for some time; and if singers sufficiently understand their own interest, they will (always supposing that an efficient accompanist is procurable) at once introduce this song into the concert-room. The dreamy opening, on the dominant of E minor, well prepares the listener for the commencement of the voice-part, which describes with thrilling interest the situation of the crew on the raft, watching the angry setting of the "blood-red sun" on the waves. Full of effect, too, is the Recitative, which ends on a major chord, as if a gleam of hope had suddenly dawned upon the crew. The prayer of the child in its sleep is a beautiful idea, appropriately expressed by a truly religious melody. After a short recitative, a prolonged dominant harmony in the tonic major leads to a joyous burst—a sail is seen, and mother and child are saved. The change at the conclusion of the song from $\frac{6}{8}$ to $\frac{12}{8}$ rhythm, with an agitated triplet accompaniment, is extremely happy; and the broad, solid harmonies which are used are an ample proof that the composer fully understands how to produce good effects by simple means. Signor Pinsuti has materially added to his fame by this song, which we doubt not will speedily obtain the popularity it deserves.

Biondina. Canzonetta. Parole di Giuseppe Zaffira; Musica di Charles Gounod.

This little Canzonett is so full of character that we particularly caution accompanists not to destroy that character by touching the notes in either hand a hair's breadth out of their place. The melody flows on most melodiously against the pointed pianoforte part. Amongst the many interesting phrases in this song, we must especially mention the B flat in the second page, the words "Biondina bella," being quaintly expressed by the ascent of an augmented fourth, the accompaniment to which is exceedingly effective. The composition is dedicated to Madame Pauline Lucca; but the title-page does not tell us whether it has ever been sung by her.

H. White and Son.

La Fille du Régiment. Fantasie de Salon, for the Piano.
Etude de Concert. Grand Galop for the Pianoforte.
Composed by Edward Lawrance.

"Fantasie de Salon, for the Piano," reminds us of the Dancing-master's advertisement that he taught "Quadrilles, Polkas *et* Waltzes." We despair, however, of prevailing upon English composers to write English title-pages to their works, and therefore Mr. Lawrance will no doubt thank us for telling him that there is no such word in the French language as "Fantasie." Although the first piece is professedly on the Opera "La Fille du Régiment," it proves to be merely three variations on the air "Ciascun lo dice," with a short introduction. These variations show no novelty in form, the first having the theme in the bass, with a running accompaniment of semiquavers in the right hand, the second consisting of a series of *arpeggios*, with the air divided according to the approved pattern, between the two hands, and the third, written in $\frac{6}{8}$ rhythm, being chiefly remarkable for some simple imitative passages. We like the second piece better, because its merits belong exclusively to the composer. It is a "good," but not a "grand" Galop, in D flat major, with episodes in somewhat extraneous keys. There is some brilliant writing for the right hand, but as usual, the left hand is a mere accompaniment; indeed the design of the composition scarcely justifies its title, "Etude de Concert."

Duncan Davison and Co.

A Whirligig. Bagatelle, for the Pianoforte. By Mrs. Mounsey Bartholomew.

Pianists with a nimble finger will be delighted with this spirited little piece. It has a whirling subject in $\frac{6}{8}$ rhythm, a peculiar effect being gained by the occasional sudden halt on the third division of the bar. The harmonies are simple and in accordance with the nature of the composition. The series of *arpeggios* on the third page lead well to the return of the theme; and the restless character of the piece is carefully kept up to the conclusion. The Bagatelle is dedicated to Mr. Walter Macfarren, who may be well entrusted to display its attractive qualities to an audience.

William Morley.

Silent Footsteps. Ballad. Written by J. S. Lyons. Composed by Louis Pereira.

The publisher of this ballad advertises three others by the same composer; and we may say without hesitation that if they are all as good as "Silent Footsteps," vocalists who desire simple and healthy songs should at once procure them. Mr. Pereira seeks his effect by legitimate means; the words are free from maudlin sentiment, the music is tuneful and expressive, as a ballad should be, and the harmonies throughout are unexceptionable.

J. McDowell and Co.

L'Amazone. Morceau caractéristique, pour le Piano.
Fête Villageoise. Ronde, pour Piano.
Par Michel Bergson.

We scarcely see why the first of these compositions should be called "L'Amazone." In the olden times "Gavotte," "Sarabande," or "Gigue," sufficiently described the nature of the piece; and there can be no reason therefore, for dignifying a Polka, Waltz, or Mazurka, in the present day with some fantastic title, save that the author hopes by this device to hide the fact (which former composers boldly announced) that he has written a dance-tune. "L'Amazone," however, contains some effective passages, and the various themes are well contrasted. The principal subject is bold, and the second melody, in the dominant, with a quaint five-bar rhythm, has much grace and elegance. The piece is brilliant, and will be found useful as practice for the fingers. There is little novelty in the "Fête Villageoise," but its pastoral character and melodiousness may ensure it a welcome amongst pianists of moderate attainments. The continental fingering is used in both these pieces, but so sparingly that it could be easily altered.

Cramer, Wood and Co.

Why ask me to repeat my love? Duettino. Words by Mrs. M. A. Baines. Music by Jane Schenley.

There is musical feeling in this composition, but the melody is better than the harmony. It requires a knowledge of counterpoint to write even a simple duet, and that the composer of the one before us has not acquired this knowledge is evident in many places. It is, however, simple and easy to sing, and may please listeners who are not over critical.

Henry Stead and Co.

Trois Morceaux, brillants et caractéristiques, pour le Piano. Par Walter H. Sangster.
1. Arachne. Grande Valse.
2. Psyche. Mélodie.
3. Iris. Mazurka.

Brilliant music, like brilliant novels, are scarcely intended to last; and reviewers must therefore, perhaps, be not too severe upon them; but we think it only fair that they should justify their description. Now in the three pieces by Mr. Sangster, which are termed by him both brilliant and characteristic (although of course the words are translated into French); we confess not to have been able to discover either brilliancy or character, and therefore we think it would have been much better had they been left to tell their own tale. The "Grande Valse" has a very commonplace and quiet subject, with a number of episodes equally unsuggestive of grandeur; but the piece is well written, and the passages are graceful and melodious. The second piece is decidedly the best of the three. It commences with a flowing theme, accompanied in the style of some of Mendelssohn's "Songs without words," the melody in the subdominant, where the hands cross, being exceedingly effective. The Mazurka, like many other Mazurkas we could mention, rushes up the arpeggio of the chord on the first of the bar, in that "Pearl and Diamond" school of writing which strikes the parents and guardians of young pianists with such wonder. The most effective part is that in the tonic minor, on the fourth page; but there are many passages which will no doubt please the many who delight in the very "light" music of the day.

Original Correspondence.

ORGANISTS' STIPENDS, GRIEVANCES, AND APPOINTMENTS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—May I crave space for a few words on these subjects? "Clericus" says—1st, "When an organist is paid at the same rate for church duty as for secular work, he has no ground for complaint. 2nd, My observation leads me to believe that the majority of organists do receive such a salary. 3rd, In very many instances organists do not discharge their duties in such a manner as to induce their clergy to interest themselves in procuring for them higher stipends." I would add as a rider to Clericus's first statement, and as a query for those who dissent from his views—When an organist takes the same payment for Church duty as for secular work, and neither pays tithe of his stipend, nor devotes any portion of his time and talent as an offering to Almighty God, does he deserve more consideration from the clergy than is "so nominated in the bond?" My own practice has been to pay tithe of my stipend (which payment is now devoted, by the permission of the vicar, to the purpose of forming a fund for the enlargement and improvement of the organ), and to spend an hour or two weekly during four or five months of the year in training choristers and probationers in sight singing, or in giving them instruction in matters connected with the Church service. I mention these facts, not for the sake of boasting (as, after saying so much about my own doings, I feel it necessary to withhold my name), but as a hint to organists who may have reason to complain of their instruments, or who may be anxious to keep up a good *esprit de corps*, and increase a feeling of attachment between choirmaster and choristers. But do organists receive the same sum for church as for secular work? The duties and stipend of my own appointment are probably about the average, at any rate in provincial towns, viz., three services on Sunday and one rehearsal, with one week-day evening service and rehearsals for a stipend of £40 a year. Terms for private teaching in the neighbourhood are variable, some professors charging the old guinea a quarter, others two or three; an average charge would probably be 31s. 6d. We will suppose it to be so in this case. Now I would estimate the first evensong on Sundays, the week-night service, and the two rehearsals, with half-an-hour added for time occupied in walking to and from church on the week-day at the same rate as for private lessons; but the Sunday morning and night services at only half-rate, because every Christian man ought, if possible, to attend church once, if not twice, on a Sunday, and also because even in a choral service, the organist, as a rule, has only to play about half the time. The result should be in money 18s. 8d. per week, £48 10s. 8d., or say £50 a year (I have for the sake of convenience disregarded fractions). The actual difference in this case between private-lesson pay and church pay is 3s. 4d. a week, little more than the cost of a lesson, and I suppose that most professional men who might be engaged to give seven or eight hours' instruction to any one family in each week would be required to make some such deduction from their ordinary charges. I have taken no account of services on Christmas Day, Ash Wednesday, Good Friday, or Ascension Day, because, as I stated with regard to the Sunday service, it is the duty of men as churchmen to attend them, and the work done on those days as well as at Confirmations, Dedication Festivals, Harvest Festivals, and the like, would, I venture to think, be amply paid for, and perhaps the loss of 3s. 4d. weekly compensated for by the use of the organ for lessons and pupils' practice, and the use of gas free of charge. Choral or musical weddings and funerals also bring, or ought to bring, special fees. It does happen, however, that a church engagement will sometimes prevent a professor undertaking work that would increase his reputation, or make him better known to the public, and, if he is particularly conscientious as to the style of music that he plays in church, his prospect of obtaining pianoforte or organ pupils may not be so bright as it would if he delighted itching ears with operatic selections, and the light French stuff that is so popular at the present time. The conclusion I arrived at is that £50 per annum is a fair and full stipend for work such as that enumerated above, *when the charge for private teaching does not exceed 31s. 6d. a quarter for hour lessons*, and that £40 a year cannot be called a miserable stipend, although it is the lowest that I should be disposed to consider reasonable. Hence by process of arithmetic we should obtain something like this result:—Private lessons 42s. per quarter, church stipend £53 to £66 a year. Private lessons, 52s. 6d. a quarter, church stipend £66 to £83 a year; and lastly, professors charging 63s. a quarter, should receive for church engagement £80 to £100 a year. I do not think that "Clericus" will consider my mode of computing the monetary value of the work done as an unreasonable one. Will he still believe that the majority of organists receive a salary for church at the same rate as for secular work?

I am always sorry to hear of organists railing against and sneering at the clergy, or the clergy snubbing or speaking contemptuously of organists. As for the clergy, there are some few among them, principally men who believe in the three orders of bishops, rectors, and curates, who treat their organists badly, but then they treat their curates worse, so that the organists suffer in good company; but as a class, I do not know a more courteous, considerate, hospitable body of men than the clergy of the English Church. I have had four vicars to work under in my time, and I am now in the course of each year brought into official connection with some 20 or 30 clergy, yet I have never found occasion to alter my opinion, but abundant cause to confirm it. If organists would consider well what a great number of our clergy do, viz., live on their private incomes, and take of the Church's wealth a miserable stipend that a warehouse clerk would grumble at, spending it and more upon their poor and their parish work, I think they would soon begin to understand why, in some instances, there is so little sympathy between the clergy and their musical helpers. The root lies deeper than questions of stipend or worldly position—it lies at the want of a common affection for their holy work. Some among us prove this very plainly by not settling down to some form of faith, but instead thereof chopping about from Church at £25 to Unitarianism at £30, to Roman Catholicism at £35, to the Anabaptists at £40, and back again to the Church, when they can find any clergy so oblivious to all sense of ecclesiastical propriety as to give them £5 more for their new belief. Verily, familiarity with holy things oft breeds contempt; for one would scarcely believe that some organists, organ blowers, beadles, or bell-ringers had souls to be saved. If I were a beneficed clergyman, I would as readily take a non-communicating curate as a non-communicating organist. To engage a man to whom all religions are alike to occupy a prominent place in the services of the Church seems to me like mocking God to His face.

Now with regard to appointments. Let an organist when treating for a vacant post have a thorough understanding with the Incumbent as to the style of service to be adopted, and the extent of control to be allowed him over the choristers or the musical part of the service; he can then accept the post or not at his pleasure; but, having accepted it, let him be careful to uphold the Incumbent in his proper position as the responsible director of the service, being ready to advise on all musical matters whenever he is required to do so, but never overstepping of his own accord the bounds set to his authority either by the terms of his agreement or by ecclesiastical law. It must be remembered that the Church is a divine institution, and that, consequently, its services must be conducted according to the directions of its divinely appointed pastors, and not as the taste of lay musicians may dictate. I think the organist would have to stipulate that the Incumbent alone should give him his orders. Raw deacons and priests of four or five and twenty years of age often fancy that the grace of ordination enables them to solve in a moment difficult questions that have been subjects of thought to musicians for years; and what is worse, they often act, unless they are prevented, according to their belief, and frequently cause either the breaking up of the choir or the unpopularity of a musical service. Beadledom, in the shape of vestry interference, should be resisted. If any layman is to have control over the music it should be the organist himself, as he must necessarily have some knowledge of the matter. I never knew any instance of extraneous lay interference that did not have for its end, either by design or by accident, the degradation of the service. Squires and Squiresses, Parsonesses, Wardens, Wardenesses, Sidesmen, and Sideswomen should seek another field for their valuable exertions. I do not wish to ignore the hearty and painstaking labours of the Rector's wife or the Squire's lady in many of our country parishes, where no music could be had, were it not for their zeal and devotion, but to deprecate female interference in towns where professional aid renders it unnecessary. The result of female control is usually to make a service a thing of shreds and patches, a Joseph's coat in bad condition; a bit of Cathedral service, a bit of pure Gregorian, a bit of hybrid ditto, a bit of mawkishness in the shape of a hymn-

tune, and probably some other trash that has been heard at a "correct" church. This may seem severe on ladies' services, but so far as my observation has extended it is true, and it is very reasonable that it should be; for, as a rule, these would-be-directresses of choirs have never undertaken any course of musical study calculated to form a pure taste, but are necessarily thrown back upon their own prejudices, for which they can seldom give a reason, or upon the doings of some famous church or other, where a high degree of ritualism is supposed also to indicate a sound ecclesiastical style of music. Truly ritualism, like pedal notes, will cover a multitude of sins. The habit of lay interference, male and female, is a greater grievance to the organist than any action of the clergy. Lastly, as to competitions. I know for a fact that in some cases where the umpire's decision is accepted by the clergy as final, the appointment is jobbed; and that in other instances where a professional opinion only is obtained, the candidate is sat upon by ladies whose musical ability just extends to the performance of a pyrotechnic display, and a few crash bangs on the pianoforte, and whose taste is indicated by their neglect or ignorance of all music of a better class. "We and our wives," say the lay magnates, "will attend, and they will help us to decide." Would it not be better for organists to decline these humiliating exhibitions, and to say let me take a service or so for you, and have a rehearsal or two with your choir? Such a test as this would be a fair one. Above all things let the organist *in every case* hold his appointment from the Incumbent alone. The organist must have one master; let him be content with the one that the law provides him, and not submit to the dictation of the Vestry, or the whims of Vestrymen's wives.

I am, Sir, faithfully yours,

SCRUTATOR.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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P.—*We do not see that our Correspondent proposes anything new. Let him study Lunn's "Sequential System of Notation" and Curwen's "Tonic Sol-fa" system, where he will find nearly all his ideas anticipated. The last sentence in his letter—"Extreme and diminished intervals not being real, should also be swept away"—shows how little he has considered the matter.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AIRDRIE.—The Choral Union, under the able leadership of Mr. Dixon, of Garturk, has commenced practising for the season, with the view of giving a concert of sacred music, consisting of Mozart's Twelfth Service, and selections from the *Messiah* and other Oratorios. The first meeting was held on Wednesday, the 11th ult., in the Town Hall, and from the number presenting themselves for enrolment, together with the creditable rehearsal of a few choruses, the season promises to be one of unprecedented success. For many years Airdrie has been in possession of one of the best musical Associations that could be found in any country town in Scotland, and it is to be hoped that there will be a large addition to the members this year.

BURSLEM.—The Potteries Tonic Sol-fa Choristers commenced their season on Tuesday evening, the 17th ult., with a miscellaneous concert in the Town Hall, before a large audience. The principal artists were Madame Lemmens-Sherrington, Madlle. José Sherrington, Madame Poole, Mr. Nelson Varley, and M. Jules Lefort, vocalists; with Signor Albert, solo violoncello, and Chevalier Lemmens, solo organ and Mustel-organ. Their execution of a varied and interesting selection gave the highest satisfaction, and elicited numerous encores. The choristers, under the direction of Mr. Powell, contributed, with much success, the following pieces:—"O wake, love, wake," serenade by Henry Smart; Mendelssohn's "Hunter's farewell," re-arranged for a mixed choir by Jansen; "The healthful chase," a part-song for male voices, by Astholtz, in which the boy altos sang with the first tenors with excellent effect; and Dr. Callcott's glee, "Peace to the souls of the heroes," arranged for a mixed choir.

CHATHAM.—Miss Florence Ashton's Evening Concert took place at the Lecture Hall, on Wednesday, the 11th ult., before a large and enthusiastic audience. The vocal department was represented by Madlle. Anita Leoni (soprano), Miss Ashton (contralto), Mr. W. Coates (tenor), Mr. Higgins, of Canterbury Cathedral (baritone), and Signor Rocca. Miss Florence Saunders (the juvenile pianist) was the only solo instrumentalist, and Mr. Wilkinson did double duty in the respective capacities of accompanist and conductor. Miss Ashton's contributions included Rossini's Cavatina "Una voce poco fa" (encored) and "The beating of my own heart," which was most favourably received. Signor Rocca's performances were highly appreciated, and all the vocalists elicited much applause.

CLIFTON.—A ballad concert, the first of Mr. J. C. Daniel's Clifton winter entertainments for the season, was given on Thursday evening, the 5th ult., at the Victoria Rooms. The artists were Madame Bodda-Pyne, Miss Emmeline Martin, Miss Emily Dones, Mr. Henry Gordon, (tenor), Signor Montelli (bass). Mr. Frank Bodda, as pianist, accompanied the vocalists. Madame Bodda-Pyne sang "The harp that once through Tara's Halls" with marked effect, and being encored gave "Home, sweet home." Miss Martin, in "She wore a wreath of roses," Miss Emily Dones, in "Kathleen Mavourneen," Mr. Henry Gordon, in "Tom Bowling," and Signor Montelli, in "The Mountebank," were heartily applauded. The programme included duets, as well as several glees, in which all the artists, with the exception of Madame Bodda-Pyne, took part.

DUBLIN.—At the inaugural meeting of the Dublin Literary and Musical Association, which took place on the 5th ult., a well-selected programme of vocal and instrumental music was performed by Miss Edmunds (whose name was inadvertently omitted from the programme), who gave a careful and artistic rendering of "The Lover and the Bird," which was warmly encored, and Miss Mahon sang the "Murmur of the Shell" with excellent effect. The programme also included quartetts, glees, and trios, all of which were well performed. Another concert by this Association is announced for an early date, at which several well-chosen choruses will be given under the direction of Mr. M. A. Browne, who will conduct for the first time on that occasion.

DURHAM.—On Saturday, the 7th ult., the Primitive Methodist Choirs of Durham and neighbouring circuits held a service of sacred song in the Wharton Park, kindly lent by J. L. Wharton, Esq., M.P. The band and chorus numbered nearly 500 performers, and was led by Mr. John Wood. The programme consisted of some choice psalm tunes, two anthems, and Handel's "Hallelujah Chorus," all of which were rendered in a highly praiseworthy manner. John Bramwell, Esq., Recorder of Durham, presided; and Mr. James Hall, Principal of the Old Elvet Schools, Durham, conducted.

FALMOUTH.—A pianoforte recital was given at the exhibition of the Royal Cornwall Polytechnic Society, on Friday, the 23rd August, by Mr. Edwin Bending, a talented young pianist, of London. The programme included Weber's Rondo Brillante (Op. 62); Pauer's "La Chasse;" Thalberg's "Home, sweet home;" and Sydney Smith's arrangement of "Com' è gentil," for the left hand, all of which were given with excellent executive power. The performer's delicacy of touch was well displayed in two of Mendelssohn's "Lieder ohne Worte," Nos. 1 in E and 4 in A, and Dupont's "Toccatella." The instrument used was one exhibited by Messrs. Parker and Smith, of Plymouth, constructed with their new patent sounding-board; to which the first-class prize medal of the Society has been awarded. Previous to the recital a lecture was delivered by Mr. Robert Smith, the inventor of this sounding-board, on "The History and Construction of the Pianoforte," in which he showed by what means his patent rendered the pianoforte more capable of sustaining its tone or of "singing" a *legato* melody.

GUISBOROUGH.—An open-air concert was given on the 16th ult., in the Priory Gardens, kindly lent for the occasion by Admiral Chaloner. The singers consisted of the Wesleyan choirs of Guisborough, Marske, Redcar, Saltburn-by-the-Sea, and Shiltern, comprising upwards of 70 performers. The proceedings commenced with the "Gloria," from Mozart's Twelfth Mass, which, on the whole, was very creditably sung. Mason's "Jerusalem, my glorious home" was rendered with great taste, as was also the "Hallelujah Chorus," from the *Messiah*, Mr. Thomas Clarke, organist of the Parish Church, conducted with much judgment.

HULL.—Mr. J. H. Wood gave a grand musical festival at the Mechanics' Hall, on the evenings of Thursday and Friday, the 19th and 20th ult., which proved a great success. Amongst other attractions, Mr. Bishenden sang a selection of old English ballads in excellent style, and was well received.

LEEDS.—On the occasion of the late visit of Prince Arthur, the Ode, "God Bless the Prince," the words of which were written for the occasion by Mr. Walter Maynard, and set to music by Dr. Spark, was sung at the Town Hall. The solo part was taken by Mr. Archibald Ramsden. The chorus was rendered by the Leeds Madrigal and Motet Society, and Dr. Spark played the accompaniment on the organ. The success of the composition was unquestionable. His Royal Highness expressed to the Mayor the pleasure which the music had given him, and subsequently, at the request of the Prince, the Mayor presented to him Dr. Spark. His Royal Highness shook the borough organist by the hand, and congratulated him on the very beautiful composition which had been sung in his honour.

LEICESTER.—The annual Harvest Thanksgiving Service was held in St. John's Church on the 19th ult., and was attended by a crowded congregation. The church was, as usual on these occasions, very prettily and appropriately decorated. The choir was strengthened by the addition of the choirs of St. Matthew's, St. Andrew's, and St. Paul's, and part of St. Margaret's, and the musical portion of the service was well performed. The clergy and choir entered the church in procession, singing Hymn 223, "Hymns Ancient and Modern." The proper Psalms for the occasion, the 65th and 147th, were given to the chants "Felton" and "Monk," the "Magnificat" to "Ouseley," and the "Deus Miseretur" to "Lee." The anthem after the 3rd Collect was

"O taste and see" (Goss), which was carefully sung; the hymn before sermon 360, and after sermon 325, and the recessional hymn the "Nunc dimittis" (Russell). The first part of the service was intoned by the Vicar, and that following the anthem by the Rev. J. Mason. The first lesson was read by the Rev. G. Laugley, and the second by the Rev. G. Packer. The sermon was preached by the Rev. Canon Yard, rector of Ashwell, from Ecclesiastes xi. 6, "In the morning sow thy seed," &c., from which the preacher enforced perseverance in charity, and especially in connection with education. The offertory amounted to nearly £14, which is to be devoted to St. John's Sunday Schools. The concluding voluntary, finely played by the organist, Mr. E. J. Crow, Mus. Bac., was Mozart's "Splendente te Deus."

Penzance.—On Wednesday, the 18th ult., a Matinée Musicale was given in St. John's Hall by Mr. and Mrs. J. H. Nunn, when an excellent selection of music was most creditably performed by several of their pupils before a large and fashionable audience. The instrumental part of the programme included Beethoven's Serenade Trio for Strings, a pianoforte Trio of Haydn's, a Quintett of Reissiger's, and Mendelssohn's Variations for Violoncello and Piano; and amongst the vocal pieces were songs by Smart, Hatton, Benedict, and other modern composers. The execution of the several pieces was of a high order, and spoke well for the concert-givers' power of training both juvenile and advanced students.

Port Elizabeth, Cape of Good Hope.—On the 12th July Mr. Fred. Griffiths gave a concert in the Town Hall for the benefit of Captain le Gallais, whose vessel was wrecked a short time ago on this coast. Notwithstanding the continuous downpour of rain on the occasion, there was, to the honour of Port Elizabeth be it said, a very good attendance, as the receipts plainly proved. The programme was almost entirely new to the audience, a great feature being the introduction of the English concertina, which was in the highest degree successful. Amongst the most effective pieces in the programme were the songs "Clochette," "The Surprise," and "Rock'd in the cradle of the deep," and the duet "O may'st thou dream of me?" Mr. Griffiths's left-hand solo on the pianoforte was much admired and deservedly encored. The part-songs for male voices also elicited the warmest applause. It may be mentioned, in conclusion, that out of twenty one pieces no less than twelve were re-demanded.

Skelmorlie.—A concert was given in the Parish Church on Tuesday evening, the 27th August, by the members of the choir. Several choral pieces were executed with commendable care and precision. Mr. Wallace sang with much taste "Pour out thy heart," *Abraham* (Molique). Mr. McHutcheon was successful in a Recit. and Aria from *Naomi* (Dr. Chipp), and Miss Margaretta Smyth (of Glasgow) was well received in the solos "Panis Vivus" (Mozart's Litany), "With verdure clad," and "Ave Maria" (Cherubini). A Pastorale by Best and an Andante by E. Silas were well played by Mr. J. E. Senior on the organ.

Wellington, New Zealand.—The Wellington Choral Society gave its first concert of the tenth season on Thursday, the 4th July. Mozart's Twelfth Mass was wisely chosen, for this work is a great favourite here, and in this instance was successful in attracting many new subscribers. The hall was filled, many persons being compelled to stand during the performance. The solos in the Mass were rendered by Mrs. Parsons, Mrs. Warren, Miss Hickson, and Messrs. Carver, Pilcher, and Widdop. The "Kyrie" went well, due attention being given to its solemn expression. The same may be said of the "Gloria," and in the "Qui tollis," the "Quoniam," the *adagio* and *allegro* were well defined. The conductor, Mr. Mowbray, with discretion, omitted "Cum sancto Spiritu," as requiring more practice and care than the time for preparation would allow. The "Et incarnatus est" was one of the gems of the piece, the solo for tenor being most effectively given, and in the solemn quartett "Crucifixus," the fixed attention of the audience, and the general applause at its finish were highly encouraging to the executants. The choir was hardly strong enough nor so fairly balanced as to render the "Et resurrexit" with that energy it requires, but it was fairly sung. The "Sanctus" was better rendered, and in the "Benedictus" the difficult and florid solos were most efficiently sung. The "Agnus Dei" was marred by the omission of the bass accompaniment. The lead in "Dona nobis" was well taken up by the alto, the chorus coming in with spirit, both band and choir giving much attention to the varied effects in this grand chorus, the *piano* passage before the final *forte* in the "Amen" being especially effective. In the second part, amongst other pieces, a violin solo from *Traviata* was well played by Mr. Otto Schwartz (a recent and valuable addition to the staff), and was deservedly encored. The President of the Society, Judge Johnston, made a few remarks complimenting Mr. Mowbray the conductor, Mr. Raymond, the pianist, and performers, for the successful manner in which the programme had been rendered, and congratulating the subscribers on the high position the Society had attained, as giving an earnest of future enjoyment. The audience warmly seconded his words by loud applause, and the National Anthem brought a very pleasant evening to a close.

Organ Appointments.—Mr. Edward John Sturges, Organist and Choirmaster to Holy Trinity Church, Cliftonville.——Miss Annie Hobdell (late of St. Thomas', Newton Road), to St. Clements, Nottingham Hill, W.——Mr. William C. Dyer, to the Parish Church of All Saints, Long Ashton, near Bristol.——Mr. Albert S. Norfolk, to St. George's Hospital Chapel.——Mr. Nicholas Heins (late of London), Organist and Choirmaster to the Parish Church of St. Nicholas, Hereford.——Mr. W. W. Meadows (of St. Mary's Church, Winkfield, Windsor), Organist and Director of the Choir to the Parish Church, Sunbury, S.W.——Mr. A. Rhodes, R.A.M., to Brixton Independent Church.——Mr. A. Joll (late Choirmaster and Organist of Upton Old Church, Slough), to St. John's Church, Eton.——Mr. Jacob Bradford (of St. James's, Hatcham), Organist and Choirmaster to St. Peter's, Eltham Road, Blackheath.——Mr. J. T. Field (of Christ Church, Southport), to St. German's Church, Blackheath, S.E.

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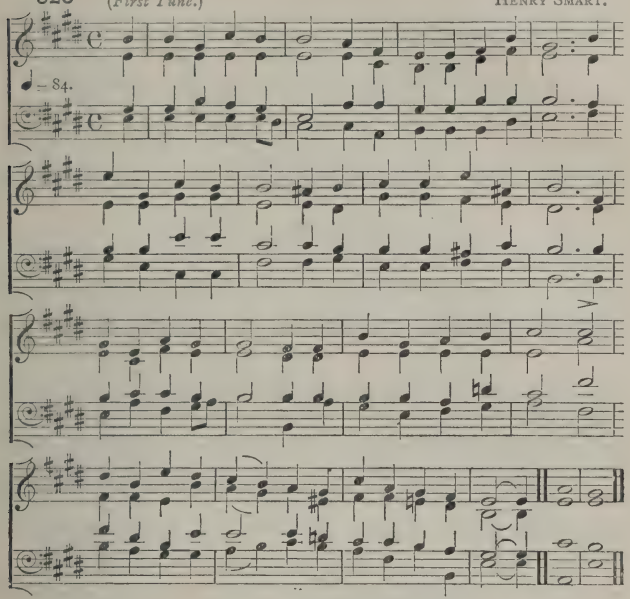

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mf THE Church's one foundation
Is JESUS CHRIST her LORD;
She is His new creation
By water and the Word:
From heaven He came and sought her
To be His holy Bride;
With His own Blood He bought her,
And for her life He died.

Elect from every nation,
Yet one o'er all the earth,
Her charter of salvation
One LORD, one Faith, one Birth:
One Holy Name she blesses,
Partakes one Holy Food,
And to one hope she presses
With every grace endued.

Though with a scornful wonder
Men see her sore opprest,
By schisms rent asunder,
By heresies distrest:
Yet saints their watch are keeping,
Their cry goes up, "How long?
And soon the night of weeping
Shall be the morn of song.

Mid toil and tribulation
And tumult of her war,
She waits the consummation
Of peace for evermore;
Till with the vision glorious
Her longing eyes are blest,
And the great Church victorious
Shall be the Church at rest.

Yet she on earth hath union
With GOD the THREE in ONE;
And mystic sweet communion
With those whose rest is won.
Oh, happy saints and holy!
LORD, give us grace that we
Like them, the meek and lowly,
On high may dwell with Thee! Amen.

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6. CAEN.—Fantasia, on subjects from Rossini's Stabat Mater	3	0
7. MAYENCE.—Fantasia, on subjects from Haydn's 1st Mass, B flat	3	0
8. COLOGNE.—Fantasia, on subjects from Mozart's 1st Mass, in C	3	0
9. PARIS.—Fantasia, on subjects from Mendelssohn's Hymn of Praise	3	0
10. LONDON.—Fantasia, on subjects from Handel's Messiah ...	3	0
11. NORWICH.—Fantasia, on subjects from Haydn's Creation	3	0
12. CANTERBURY.—Fantasia, on Spohr's As pants the Hart ...	3	0
13. YORK.—Fantasia, on Handel's Judas Maccabæus ...	3	0
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ST. PAUL'S CATHEDRAL, London.—The Dean and Chapter will be prepared, before Christmas next, to appoint eight additional Singers in the Choir, viz., Three ALTO, Two TENOR, and Three BASS Voices. Candidates must not be more than thirty years of age. Application to be made to the Rev. W. C. F. Webber, Chapterhouse, St. Paul's, not later than Nov. 9, 1872. If any testimonials are sent, it is requested that they be copies, as they will not be returned.

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By order of the Dean and Chapter,
26th October, 1872. George Whitcombe, Chapter Clerk.

WANTED, for the Parish Church of Folkestone, a LEADING TREBLE Voice. Boy not under 12; must read music at sight. Remuneration—Board, lodging, and education. Apply to Rev. M. Woodward, Vicar.

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ALTOS, TENORS, and BASSES WANTED for the Voluntary Choir of St. Mary's Church, Seymour-street, Euston-square. Also a TREBLE (Boy); good voice and fair knowledge of music indispensable. Salary £5 per annum. Apply to the Organist, Mr. Thomas Biddlecome, at the Church, on Friday evenings, between 7 and 8 o'clock.

TENOR and ALTO WANTED, immediately, for Christ Church, Mayfair. Two Services on Sunday and practice on Friday evenings. Salary, £10. Also, BOYS with good voices. Salary £3 to £4. Apply to Mr. R. Stokoe, 1s, Frankfort-terrace, St. Peter's-park; or, at the Church on Friday evenings.

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TENOR.—A Professional Gentleman WANTED for a Wesleyan Church, where Services are performed. Sundays, morning and evening, Good Friday, and Christmas Day. Stipend £10. G. D., Novello, Ewer and Co., 35, Poultry, E.C.

BASS.—WANTED, a RE-ENGAGEMENT in good Church Choir, S.E. district preferred. Address H. J. D., 1, Portland-place, New Kent-road, S.E.

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AN ORGANIST and CHOIRMASTER, at present holding an important post, is desirous of CHANGING, where there is a wider field for teaching, &c. Testimonials, professional and otherwise. Salary not less than £50. Good organ indispensable. Address M. A. H., 35, James's-street, Burnley.

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TO CHOIRMASTERS, &c.—A Quantity of Unsold Books, containing Tours in F (Magnificat and Nunc Dimittis); "O give thanks," Barnby; "We march, we march to victory," Barnby; and other Hymns; Ely Confession; Tallis's Responses, &c.—to be DISPOSED OF. Price 6d. Address J. Matthias Field, Lyme-grove, Bowdon, Cheshire.

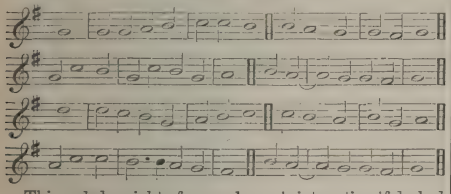
THE MUSICAL TIMES,

And Singing-Class Circular.

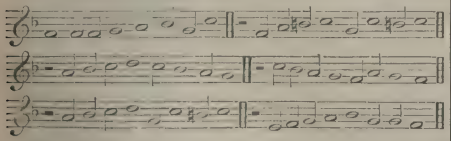
NOVEMBER 1, 1872.

"THE HYMNARY."

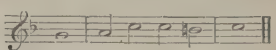
It is most interesting to observe how the character and style of Hymns has from time to time varied. That their character should thus perpetually vary is inevitable, since they are in a certain sense the reflex of those phases of religious thought which at intervals sweep over the human mind, and seem to carry in one direction all the emotions, the morality, and the intellect of each particular period. Hymn Tunes are, as might be expected, constantly changing in their style, as do the words. A cold, lifeless version of a Psalm, mercilessly deprived of all that makes it beautiful by the efforts made to force it into a rigid metre, will as inevitably in time produce a heartless Tune, as the too sentimental Hymn will lead to the growth of a pretty but unreal, if not mawkish, musical setting. Between these two extremes it is no easy matter to walk. Religious thought is nothing without enthusiasm, and enthusiasts do not always pause to consider the real merits of that which echoes their sentiments or is useful in propagating them. If our forefathers were foolish enough to drive Churchmen, by their weekly doses of Sternhold and Hopkins, and later, of Tate and Brady, into the conventicle where flowery melodies abounded, we on the other hand, may not be wise in giving our congregations Hymns which in no way can be distinguished in form and style from secular Part-Songs. We find it difficult to believe, when looking over the "apt notes to sing them withall," which Day wedded to Sternhold and Hopkins's version, how worshippers of that time (1562) ever dragged their voices through the long tame tunes. Here is one, from many such—



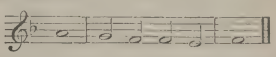
This melody might of course be made interesting if decked out in modern harmonies and modulations, but it would not then be fair to say that the Tune, as such, is of the sixteenth century. The syncopations in it will have no doubt been remarked, and it certainly would be difficult to get a congregation at the present time to sing them correctly. But they are of such common occurrence in old Tunes that we must take it for granted that our ancestors *did* sing them. The following is one of the two forms of the "Angels' Hymn," as printed in the now rare book, "Hymns and Songs of the Church," translated and composed by G. W. (G. Withor), in which the syncopations almost render it difficult to trace the construction of the melody—



Those who consider it their duty to use Tunes in their oldest known, or original form, will find this principle very difficult to carry out, even with many melodies which are of a simple character. The fact is, it is no crime to so far alter such a melody as to render it useful to the present generation, if care be taken that only conventional mannerisms are pared away. This will apply to a large number of Tunes in such collections as those of Est (1594), Allison (about 1600), Day (1562) and others. But although some of the tunes of this period are very fine, they are, as a rule, exceedingly dull, and moreover have such constant uniformity of cadences, that after playing or singing a large number of them, it is impossible to distinguish between them in the memory. The number of tunes is so great having for their dominant half-close—

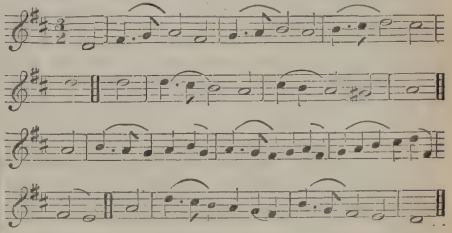


and for their final close—



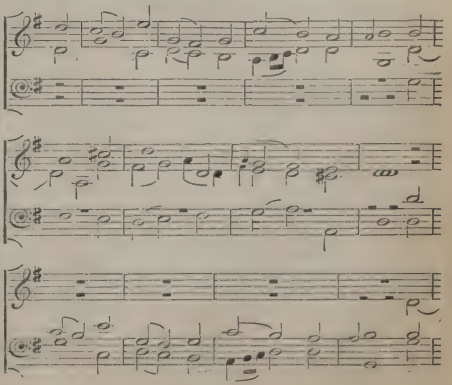
that a catalogue of no small length might be made of them.

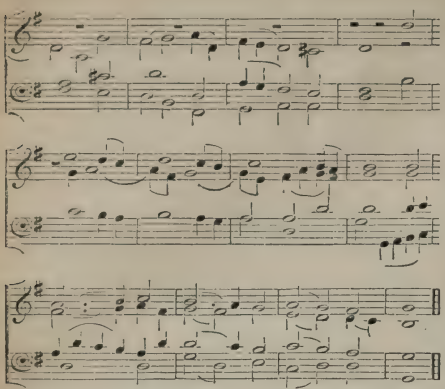
It was only natural that a reaction should take place, and that melodies of a more striking character should come into popular favour; and, unfortunately, it was also only natural that the reaction should go too far in this direction, just as all reactionary movements overshoot the mark. Not only did secular graces and ornaments of all descriptions find their way into Sacred Tunes, but it became fashionable to have solos, duets, trios, etc., made part of them, and an unnecessary multiplication of notes became almost the smallest evil to which they were subjected. Everybody knows the Common Metre Tune "Sheffield," composed by Whitton, but how truly absurd does it now appear to us.—(Dr. Miller's Psalms, p. 80.)



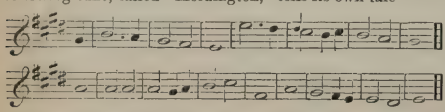
This contains no less than twenty-nine notes, which have no separate syllable in the words! The graces that were added to old tunes at this period entirely concealed their original shape, as a well-known example of which may be cited the tune beginning

which may be described as Tallis's Canon, in disguise. But this is not all; some Tunes were newly arranged so that they had all the appearance and effect of a Glee. For instance Carey's "Surrey" thus appears in Webbe's collection—





But, having made Tunes as much as possible similar to Glees, it was easy to take one step farther, and have *real* glees. We find therefore in the same collection, adaptations or rather simple transcriptions of "Amidst the myrtles," "You gave me your heart t'other day," "A generous friendship," "Ye spotted snakes," this last named being adapted to the words, "Warrior! to thy duty stand; Faithful to thy Saviour's call." Having once begun to use adaptations, melodies of all sorts quickly found their way into various collections—operatic, national, and from instrumental solos, etc. Many of those having composer's names, such as Mozart, Beethoven, etc., will be found on examination to consist of a very small quantity of the great master, combined with a very large proportion of editor. But the mania for transcriptions and adaptations must have reached its utmost height when even good chants were converted into bad hymn-tunes. The following tune, called "Mornington," tells its own tale—



It was impossible that much of such music could be heard without an uncomfortable feeling of satiety. The recoil from these flowery adaptations received a strong impulse when the English Church became, by the Oxford movement (as it is called), alive to the fact of its being Catholic. Then, all old Catholic melodies were eagerly sought out, and while Gregorian Tones summarily ejected elaborated Double Chants, unbarred melodies took the place of ornate Hymn-Tunes. But, of course, after a time it was found that the people *could* join devoutly in other melodies than those unbarred, and also that there was after all a certain gravity and catholicity about some of the old English Tunes. This more temperate view of the case led to a revival of many fine melodies of the sixteenth and seventeenth centuries, and an admirable collection made its appearance under the editorship of Havergal. But tunes of this stamp could never be fitly joined to words full of fervour, and rich in poetic expression. And as such hymns are now far more common than any others, a new musical setting has become a necessity. It will be easy to prognosticate before opening "The Hymnary," that some tunes will be found to have gone too far in the direction in which all modern tunes are hurrying, namely, into the semi-dramatic part-song. But this is not a drawback to the general value of the book, because the collection is so large, that only part of it can possibly be used. The various and somewhat secular metres into which many modern hymns are moulded, offer great temptation to the tune-writer to secularize his style of music also. But after all, it is no easy matter to draw a hard and fast line between sacred and secular music. If it be true that much which is called sacred were better called secular, it is equally true that much which is called secular stimulates the religious sentiment of its hearers, and might well be called sacred. The hymn-tune writer is greatly and rightly influenced by the nature of the words, and any blame which attaches to impropriety of style ought to be divided equally between author and composer. In criticising Hymnals it must always be borne in mind that the one latest issued has the enormous advantage of being able to profit not only by the contents of its predecessors, so far as they are good, but by the example of their shortcomings. "The Hymnary" therefore must be judged by a high standard, as it follows closely on several very meritorious works of its kind. In our next we shall commence a review of its contents in detail.

PAPER REPUTATION.

By Henry C. Lunn.

We have heard it remarked by a person thoroughly competent to pronounce an opinion on the subject, that if you can afford to pay for calling yourself a clever fellow in print every day for a twelvemonth, at the end of that time the public will believe you. This assertion, although true in the main, needs, perhaps, some qualification; for it requires talent as well as capital to advertise with success. The wording of this kind of self-laudation, for instance, must be well studied; for any attempt to express your estimate of yourself with timidity will inevitably fail. Many people desirous of pursuing this system will perhaps refer to those who know them, in testimony of their talent, or indirectly "solicit a trial" of their powers. This is a mistake; for the very admission of the possibility of a doubt on the matter weakens your cause. The statement must be given boldly and confidently, as a fact which it would be a crime to hide; and, although absolutely intended to benefit yourself, it must appear as if it were intended to benefit the public. Thus, a doctor who has for many years cured everybody, apparently for his own amusement, feels that he can no longer deprive the world of the benefit of his talent, and generously, therefore, enters the profession and advertises for patients. A gentleman, having for many years deeply studied the subject, offers to invest money to any amount in such a manner as to realise a fortune. It never occurs to those who reply to these advertisements that a guarantee of the doctor's qualifications would be desirable; nor does it appear strange to them that a person who can so easily make a fortune for other people should not have made one for himself. Provided the names are sufficiently kept before the public eye, a belief in the honesty of the advertisers gradually strengthens, and patients and speculators drop in by the hundred.

All who peruse the advertisement pages of newspapers and journals devoted to music must be aware how numerous are the professors who periodically announce themselves as, not only equal, but far superior to, those unassuming individuals who prefer to build up their fame by gradually winning the estimation of the public. No undue modesty prevents them from elevating themselves to so exalted a position upon paper; for, considering that they pay for their place, there is no reason why they should not have a good one. They offer no test of their efficiency; for, as they grant themselves their own diploma, they rely only upon the patronage of that portion of the public which will accept them at their own valuation. They desire not to compete with their brother professors, for there is so much favouritism shown that they never receive fair play, and "paper reputation" is gained without the necessity of undergoing the inconvenient ceremonials of examinations and other inventions of the enemy. It is true that out of the newspapers they hold no rank, but in it they are great men; and it is better, they think, to be great in a small world than small in a great one. The number of those who place implicit faith in what they see in print is tolerably numerous; and the manufacturers of "paper reputation" can always, therefore, calculate upon a good return for the capital they invest.

Has not every musical reader constantly met with the advertisement of the anonymous "Signor," who heads his announcement "To vocalists and pianists," and guarantees to "finish above, if competent to assist at his soirées and con-

certs?" How many aspirants for fame, we wonder, has he "finished" since his "paper reputation" was established; and do any of those who are pronounced sufficiently competent to receive his valuable instruction ever inquire whether he is "competent" to teach them? Then have we not often read the startling intimation that a professor, whose name is strange to us, has thoroughly proved that the system of teaching singing is radically wrong? That he has discovered some extraordinary facts connected with the "glottis" and the "larynx" which will enable him to produce such singers as have never yet been known? Why it is that the vocalists who place themselves under his care are not afterwards heard of we cannot say; but certain it is that he makes it answer, or his advertisement would not be continued. But, of all the extraordinary announcements ever issued to the public, we cannot remember one to match the following, which we reprint, merely suppressing the name of the advertiser:—

"£50 offered to any one who will prove, which is better than to resort as of old, to crotchety twaddles, from vulgar prejudices, and to as ridiculous excuses for not accepting improvements, viz., that in any one single case the most gifted child has, or can, realize, either as much, so well or approaching to it, on the antiquated rubbish of the present instruction books for the piano, what on Mr. ——'s Improved Art learners, even under the average of talent have, as may be witnessed this afternoon, as on the last Friday of every month, at his Academy. Full particulars for one stamp from the Author." Casual readers of this advertisement who have succeeded in putting this curious jumble of words into some kind of shape, might still be puzzled by the punctuation, and wonder, for instance, what the writer could mean by his "Improved Art learners;" but we have patiently solved the mystery, and find that this professor has not only steadily adhered to the advice we have given as to styling himself unreservedly a "clever fellow," but that he has actually gone beyond it, and called everybody else a fool. Whether this is judicious we can scarcely, perhaps, determine; but cannot help thinking that it would be politic to be somewhat more lenient towards those who have not been gifted by nature with the exceptional intellect of the advertiser. It is good, of course, to be blessed with such a power, but it is the duty, as it should be the pleasure, of the possessor of it to look down with gentle tolerance upon those whom the world has been hitherto accustomed to regard as great artists, and who have all been trained upon the very "antiquated rubbish" which is, in the advertisement we have quoted, so sweepingly condemned.

Those persons unacquainted with the prevalent system of building up a reputation upon paper might reasonably imagine that they could know but little of the musical world when they find vocalists whose names never appear at the concerts which they attend, advertised as "celebrated" and "eminent;" but the real fact is that, as advertisements are paid for by the word, the cost of such a prefix to the name is but small, and the result, as soon as the public begins to believe in the truth of it, is often very large; for, as a young doctor, with but few patients, takes a house in a fashionable neighbourhood, keeps his carriage and makes a show of being very busy, in order to gain business, so a young singer, with but few engagements, writes himself down as "celebrated," with a latent hope that, by constantly asserting the fact, he may eventually become so.

The physical peculiarities of lady advertisers are sometimes as carefully paraded as the statement of their mental powers; but this may perhaps scarcely be wondered at when we find that advertisements from those by whom they are employed require that a *carte* shall be enclosed by every applicant. Thus, a lady "of prepossessing appearance," and a "brilliant pianist" (the personal attractions being placed first), is desirous of an engagement as superintendent in a fashionable music warehouse; and we have lately seen an advertisement from one who, in stating her qualifications for a similar situation, mentions that she is "tall" and can "play at sight." The "prepossessing" lady may, of course, heighten the effect of the music which she interprets to her customers by the fascination of her manner; but how the fact of being "tall" can be any recommendation we are at a loss to understand, save that, by thus being enabled to play, not only "at sight," but at a "very long sight," she would be invariably independent of the height of the music desk.

Before the rise of "paper reputation" an "Academy of Music" was understood to be a national institution, presided over by a professor selected from the most eminent artists of the day, and filled in every department by those whose competence to teach had been tested by years of experience. Now, of course, the case is different; for, as the public will generally accept any man as a musician of the first class who sufficiently advertises that he *is* so, "Academies" arise in every part of the metropolis and its suburbs, and with such high-sounding titles as to deceive most persons into the belief that they are something very different from mere individual speculations. Mr. A., who lives, we will say, in the district of Tyburnia, receives pupils at his residence, and is known but little of; let him, however, transform his house into the "Tyburnian Academy of Music, Principal, Mr. A., Lady Superintendent, Mrs. A.," and students flock to him in large numbers, under the supposition that they are entering an "institution" instead of a private house; and so firmly is the public convinced of this that we have often heard great surprise expressed when we have confessed our ignorance of the acquirements of one of these "Principals," whose name, we are assured, is "so constantly in the papers."

It is unnecessary to multiply instances, for we have said enough to prove our position that "paper reputation"—being manufactured by systematically taking advantage of the fact that nine-tenths of the public will not take the trouble to assure themselves of the truth of an advertised assertion—is not only successful, but is likely to continue so. Must it not, then, be a comforting reflection to many that newspapers should be ever ready, for a consideration, to confer a degree upon a professor without the slightest enquiry as to his fitness for it; and on the other hand, ought not the confiding readers to feel grateful for the information thus conveyed; for, were it not for such mediums of communication, how could they ever become acquainted with the large amount of talent existing around them?

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE—Midsummer 1873.

Mr. Willert Beale's plan of competitive performances is being developed by the Directors of the Crystal Palace, with commendable earnestness and activity. The first meetings in June last were of necessity tentative in character. They served to prove the practicability of the scheme in every detail, and convinced all those who gave any attention to the project, that it will ultimately serve the cause of art materially, by elevating the standard of musical taste both among executants and their audience.

The arrangements for the second series of meetings to be held next Midsummer have been published since our last issue.

The music to be prepared for competition has been selected, and being made known so soon, ample time for study is given to intending competitors. The list is a test-list in every sense of the word. The pieces are few, but they are of the very best. Six in each class have been considered sufficient for Choral and Instrumental Societies to prepare, while eight is the maximum number for Soloists. The selection is in all respects judicious. Even to unsuccessful competitors it will be useful to acquire a knowledge of such music as has been chosen.

The prize list for the next meetings is considerably increased. A purse of £100 is added to the Challenge Prize in Class I. This sum of money, in addition to the Champion Cup, formed, we believe, part of the original scheme, and has been reverted to in order to induce large bodies of vocalists to come forward, as they undoubtedly will, now that there is a chance of winning something that will go towards defraying the expenses they must necessarily incur.

A Special Class has also been formed for Church, Chapel, and Village Choirs. A prize of £30 is given in this class, which of course is open to choirs of every denomination. An extra Class is established for Brass Bands and also for Instrumental Solo playing. It is intended to offer a prize of £25 for some Instrument each successive year, with a view to improving orchestral playing—a wise step certainly. This prize next year will be given for the best performance upon a slide or valve trumpet. The other prizes for

Choral Societies and Solo Vocalists remain as heretofore, with the exception of that for Glee Singing which has been withdrawn. Glee singers can, however, enter for a certificate of merit, as can indeed any and every musician, or bodies of musicians, an important feature of Mr. Beale's plan being that of granting certificates to those who are willing to undergo examination by any of the juries elected to award prizes. In this respect, the National Music Meetings are academic in their bearing, and have a most advantageous tendency. In the Rules and Regulations, a stipulation has been introduced which prevents the possibility hereafter of a "walk-over." Should there be but one entry for competition in any class, information will be given by the 8th March 1873, that competition in that class is impossible. This is but right, although we doubt much if the stipulation be necessary, the entries for next year promising to be more numerous than it will be possible to entertain. The directors will probably find the rule which limits the number of competitors in each class more useful. The experiment having been tried and found successful, all are now anxious to support the movement, which at first was looked upon with some hesitation.

Added to the money prizes we have enumerated, competitors will find the attractions of the forthcoming meetings increased by second prizes being given in several classes. These second prizes have been offered by different eminent firms.

Messrs. Alexandre, for instance, give one of their best fifty guinea harmoniums as a second prize in Class 1; Messrs. Besson offer valuable brass instruments, and other firms contribute collections of music as second prizes in other classes. Thus the judges will have it in their power to award prizes amounting in value to £1,575, music, musical instruments, and certificates of merit to those who may deserve them.

The National Music Meetings are already assuming very large proportions; and they will in due time unquestionably constitute an institution which must have a favourable influence upon the progress of good music in this country.

CRYSTAL PALACE.

The Saturday afternoon concerts at this establishment commenced on the 5th ult., before a large audience. Amongst the orchestral pieces, Spontini's Overture "Olympie," and Mr. F. H. Cowen's "Festival Overture" excited much interest, the former as being an excellent specimen of the dramatic power of a composer who once held a high place, and the latter as being the promising work of a young writer, who, if he be not spoiled by the applause with which his Overture was greeted at the Norwich Festival, may yet do better things. A word of praise is due to Madame Mangold Diehl (formerly known as Miss Alice Mangold) for her very refined performance of Chopin's Romance and Rondo, from his pianoforte concerto in E minor. Although perhaps slightly wanting in physical power, Madame Mangold has thoroughly caught the spirit of Chopin's music, and the warm demonstrations of approval which she elicited were fairly and most legitimately earned. At the second concert, Spohr's "Die Weihe der Töne" (which is still translated "The Power of Sound") had as fine a rendering as we have ever heard in this country, and was received with such evident delight by the audience as to make us believe that the performance of a trivial French Gavotte (notwithstanding that it may have been written by Louis the Thirteenth) at the same concert, is an artistic mistake; for although it was encored, such a demand could hardly have come from the most enlightened portion of the listeners, and it is precisely to this portion that the Crystal Palace music should appeal.

Wagner's "Rienzi" Overture is scarcely a fair sample of its composer's style, and it made but a feeble impression upon the audience. Mr. Frout's Organ concerto, excellently played by Dr. Stainer at the third concert, fully merits the applause it received. All the movements are written with a masterly hand, the subjects are fresh and vigorously treated, and the combination of the instrument with the orchestra shows a thorough knowledge of effect. The "Andante" has an exceedingly winning theme, and the movement was listened to with that marked attention which is the surest sign of success. At the conclusion of the concerto Mr. Prout was called forward and vigorously applauded. The strong portion of the Saturday concerts, the instrumental, has this season become, if possible, stronger; but the weak portion, the vocal, has become, if possible, weaker. Signor Gustav Garcia, who was to have sung at the opening concert, was indisposed, and the omission was supplied by Madame Sinico's kindly volunteering one of Haydn's Canzonets. At the following concert a second-rate Italian baritone, Signor Mottino, proved his inefficiency, and a Mr. J. W. Turner, at the third concert, gave a mild version of Donizetti's "Angiol d'amor," and a ballad by Mr. F. Clay. All these shortcomings cannot be compensated for by the excellent vocalisation of Madame Lemmens-Sherrington, and Madame Sinico, especially when they are allowed to choose such well-worn songs as Gounod's "Air des bijoux" and Handel's "Sweet bird."

An evening concert, under the direction of Mr. Edward Coles, was given on the 11th ult., at the Vestry Hall, on the occasion of the opening of the winter session of the Chelsea Literary and Scientific Institution. Miss Julia Augarde was highly successful in two pianoforte solos, as were also Miss Clara Buley and Mr. E. Paine in a Duet for Two pianos by Thalberg. Mr. Chaplin Henry sang "In sheltered vale," and "Homeward Bound," with much effect, and Miss Clara Buley admirably acquitted herself of a very trying task in the rendering of the "Air Rossignol" (Massé). Two glees, "Come, Boys, drink," and "The Tar's Song," were capitally given by Messrs. Smith, Coles, Simmons and Odell, the latter gentleman also gaining applause for "The Yeoman's Wedding Song." The same may be said of Miss Matilda Scott in the "Ash Grove," and Miss Beryl in "Forget me not" (Ganz). The part-song, "In this hour of softened splendour," Pinsuti (in which Miss Jessie Jones Miss Clara Buley, Miss Beryl, Mr. Gifford, and Mr. Chaplin Henry took part), was warmly received. The concert was a decided success, and reflected credit on Mr. Coles's direction.

The October Monthly Concert of the St. George's Glee Unicn, given at the Pimlico Rooms on the 4th ult. was chiefly noticeable for the singing of Mr. Thurley Beale in "The Wanderer" (Schubert), "The Village Blacksmith," and "The Yeoman's Wedding Song." The pianoforte playing of Miss Julie Augarde was thoroughly successful, and in a vocal solo Miss Florence Wydford elicited well-deserved applause. A quaint old English air, of date 1650, "Once I loved a maiden fair" (by Miss Horder and Messrs. Garside, Coles and Odell), two quartetts, "Absence," Hatton (by Messrs. Garside, Coles, Livingstone and Thurley Beale), and "Good morrow to my lady bright" (Macirone), and a trio, "Fair Flora decks" (Danby), were excellently rendered, and amply testified to the skill of Mr. Garside, the conductor, no less than to the talent of the choir. Miss Augarde and Miss C. Buley were effective accompanists.

Miss Mary Fisher (daughter of Mr. David Fisher, the comedian) gave her first "Soirée Musicale" at the Athenæum, Camden Road, on the 10th ult. The principal feature of the programme was the pianoforte performance of the concert-giver, which elicited the warmest and most encouraging marks of approbation from the audience. Beethoven's "Sonata Appassionata," the same composer's Duet in G, for violin and pianoforte, and several lighter pieces exhibited with much success the varied styles of the young pianist, and her playing was also highly effective in a Trio by Haydn, and a Quartett by Mozart. She was ably assisted by her father, who is an excellent violinist, Messrs. Zerbini and G. H. Girtin, and in the vocal department by Miss Julian and Miss Violetta Zerbini.

A successful concert, under the direction of Mr. John Stedman, was given at the Birkbeck Institution on the 16th ult., the principal vocalists being Miss Emily Spiller, Miss Helen Standish, Mr. Stedman, Mr. Thurley Beale, and Mr. R. Limpus. There were several encores during the evening, Messrs. Stedman and Thurley Beale receiving this compliment for all their songs. The concerted music went exceedingly well, and the programme was agreeably varied by the performance of Messrs. Henry Parker (pianoforte) and Otto Booth (violin). The room was crowded in every part, and the music appeared to give the utmost satisfaction to the audience.

A Portfolio for carrying music, manufactured by the inventor, Mr. E. J. Willson, is unquestionably the very best we have yet seen. Its appearance is extremely elegant, being covered with morocco, ornamented tastefully with designs in gilt, the names of several of the most distinguished composers forming a border, and a wreath of flowers appearing in the centre, especially dedicated to Mendelssohn. A great advantage in this invention is that the music will be thoroughly protected, the back being formed of moulded metal, and the ends, also of metal, being completely closed. We can strongly recommend this handsome music-case as a most appropriate and useful little present for Christmas.

We understand that the Railway Clearing House Musical Society is rapidly progressing, under the able direction of Mr. William Lemare, and that the first performance for the present season was given at the General Meeting Room, Euston Station, on the 31st ult., with much success. At the second concert, in December, Mr. Joseph Barnby's Cantata "Rebekah," and Mendelssohn's finale to "Loreley," will be given.

We have received admissions for some "National Ballad Concerts," to be given at St. George's Hall, with the following notice printed on each ticket:—"Every person *must* obtain a Book of Words at the doors." The good old custom of presenting programmes to the audience has, we know, long since departed; but the purchase of any list of the pieces to be performed has at least been hitherto considered optional. As we have no intention of noticing any musical entertainments conducted on such a principle as the Director of these "Ballad Concerts" has initiated, we shall of course not subject ourselves to this novel tax; but as the preliminary announcement of the concerts, which is now before us, does not contain any such stipulation as we have mentioned, we should like to be informed whether purchasers are made aware for the first time of this addition to the cost of admission *after* they have obtained their tickets at the advertised prices.

We are requested by Mr. C. J. Bishenden to state that the Promenade Concerts, announced to take place early in the last month, under his direction, could not be given, in consequence of the lessee of the theatre which he had engaged informing him that, owing to an oversight as to dates, the establishment would be required for dramatic purposes. It is still, however, his intention to commence the concerts as soon as a suitable building can be obtained.

On Michaelmas Day, after the Evening Service, a handsome inkstand, accompanied by an address, was presented by the choir-boys of St. Saviour's, Pimlico, to Mr G. R. Egerton, on his leaving St. Saviour's to take the post of organist at St. Michael's, Chester Square. The address was read by the vicar, the Rev. J. Walker, in the vestry, in the presence of the choir. Mr. V. Egerton was a pupil of Mr. Coward of the Crystal Palace, by whose son he is succeeded at St. Saviour's. He bears with him to his new post the best wishes of every one at St. Saviour's, where, by thorough devotion to his work as Choirmaster and Organist, he had greatly improved the services of the Church.

Important Sale of Music Copyrights.—The sale of the Music Plates and Copyrights of Messrs. Lamborn Cock and Co. (in consequence of dissolution of partnership), has recently been concluded by Messrs. Puttick and Simpson of Leicester Square. The prices obtained throughout were very high, and in some cases extraordinary. We subjoin a list of the more important lots. Lot 124, "My Queen," song by Blumenthal, £153 (Cramer). 159 to 167, A series of Songs by Miss Davis, £636 6s. (ditto). 194, Hatton's "Voices of the Western Wind," song, £117 10s. (J. Williams). 234, Chamber Trios by English and Foreign Composers, forming 4 vols. £1,001 (Cramer). 405, Sir M. Costa's "Naaman," £463 12s. 10d. (L. Cock). 449, Six two-part songs by Pinsuti, £93 2s. (ditto). 466 to 499, Pianoforte solos and duets by Sir Sterndale Bennett, £541 18s. 11d. 595 Sir Sterndale Bennett's "May Queen," £1,837 10s. (a member of Sir Sterndale Bennett's family). 604, Cooper's Introduction to the Organ, £167 10s. (Cramer). 608, Henry Smart, "King Réné's Daughter," cantata, £166 13s. (Hutchings and Romer). 616, Pinsuti, "I heard a voice," song, £131 15s. (Metzler). 618, "Maiden's Flower Song," by ditto, £96 (J. Williams). 623, "The Swallow," by ditto, £76 10s. (Metzler). 625, A series of six songs by ditto, £129 (L. Cock). 655, "West Wind," song by Alice M. Smith, £70 16s. (ditto). 716, Sir J. Benedict's "Legend of St. Cecilia," £202 15s. 2d. (Hutchings and Romer). 717, Callcott's "Sacred Half-hours," £408 (ditto). 718 to 740, Various Arrangements for the Pianoforte, &c., by W. H. Callcott, £651 3s. 743, John Thomas's Welsh Melodies, £1,537 16s. (B. Williams). Pinsuti, "The sea hath its pearls," part song, £192 10s. (Hutchings and Romer). 781, Six songs, with English and German words, by Sir W. S. Bennett, £255 (L. Cock). 782, Another series of six songs, £103 19s (ditto). 834, Sir W. S. Bennett's "Woman of Samaria," £590 2s. (a member of Sir Sterndale Bennett's family). 850, Lillo (G.), "La Desolazione," song, £126 (Cramer). 855, Marras (G.), "S'io fossi un' angelo del l'aradiso," song, £134 8s. (Cramer). 864, Meyerbeer's "Gli Ugonotti," £185 7s. 6d. (Ashdown and Parry). 914, John Thomas's "Llewelyn," £210 (L. Cock). The three days' sale produced nearly £15,000.

Mr. J. Baucutt's Musical and Literary Entertainments commenced for the season in the Pimlico Rooms on Thursday evening the 10th ult. Miss Agnes L. Fielding and Mrs. Rolfe were highly successful in their vocal solos; and a duet sung by Miss A. L. Fielding and Mr. L. Wells, was received with warm applause. Mr. F. Matthews played some brilliant solos on the pianoforte, and also accompanied the songs and duets. Prior to the commencement of the concert, a smartly written Prologue was well spoken by Mr. J. Baucutt, who also informed the audience that for the future his Entertainments would take place every Thursday evening, instead of Mondays as heretofore.

A musical performance was given by the blind pupils of the London Society for Teaching the Blind to Read, at the Institution, Avenue Road, Regent's Park, on Friday the 18th ult. The first part of the programme consisted of sacred, and the second part of secular, music, all of which was executed in a highly praiseworthy style. Mendelssohn's Organ Sonata, No. 2, was played with much effect, and elicited warm and well-deserved applause. The concert was under the able direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools.

The first Harvest Festival was held in the Church of St. Botolph, Aldersgate, on Thursday evening the 10th ult., and also on the following Sunday. The Church was beautifully decorated with fruit, flowers and corn, by the ladies of the parish. The choir on Thursday evening was considerably strengthened by members of the London Church Choir Association, numbering in all over 60 voices. The Preces, &c., by Tallis, were intoned by the Rev. the Sub-Dean of St. Paul's Cathedral. The "Magnificat" and "Nunc dimittis," Garrett in F. The Anthem, "Ascribe unto the Lord" (S. S. Wesley), was finely rendered by the choir. Greene's "Thou visitest the earth," was sung before the sermon. The Service on Sunday was Garrett in F throughout. Morning Anthem, "O Lord how manifold" (Barnby), Evening Anthem "The Wilderness" (Goss). Mr. J. R. Murray presided at the organ. The church was crowded at all the services.

British Orchestral Association.—This is the name of a new Society, whose operations will excite much interest. Its constitution is somewhat unusual, and its object is more so. It is composed, not of professional, but of amateur musicians, men of means, who guarantee the expenses of a series of concerts they are about to give, and, in being thus independent of public favour, employ the likeliest of all plans for securing it. Their purpose is to prove the ability of Englishmen to discharge the duties of orchestral players, whose test is to be the performance of works of the highest class wholly without the co-operation of artists born out of this country. The purpose is a bold one, for prejudice and influence are against it, but it is not unprecedented. Thirty-eight years ago, the Society of British Musicians began its valuable career with a band of exclusively native players, and that band was eminently efficient, and was acknowledged so to be. The institution, however, paid no fees, and, with all possible zeal for what folks were then wont to call "the cause," the best patriots soon wearied of working for a principle, though it involved a general interest, since it did not particularly affect their own, and the splendid band of the Society's first concert was rarely equalled in the after performances. The new establishment starts on a different basis, and it should take a firmer and more permanent footing. The members of the orchestra are to number seventy-five. Like them, the solo singers and players are all to be natural, not naturalised, subjects of the realm. So, too, is to be the conductor, Mr. George Mount, who has learned the discipline of the orchestra by working in it, and has run so long effectively in harness that he may now be safely trusted to take the reins. The concerts are to be at a season when nothing else of the kind is going on in London. They are to be given on Thursday evenings in St. James's Hall. They are to comprise a Symphony, a Concerto, and two Overtures, which, for the most part, are to be chosen from the classics; but the English element is not to be omitted from the compound, for two of the concertos of Sterndale Bennett and W. G. Cusins are selected for performance, and four of our countrymen have been invited to write works expressly for the series. All who love music must wish well to the undertaking.—*Communicated.*

Reviews.

Novello, Ewer and Co.

The Bride of Dunkerron: a Dramatic Cantata. The Verse by Frederick Enoch. The Music by Henry Smart.

Now that Mr. Henry Smart's beautiful Cantata is published in the octavo edition, there may be some hope of its being appreciated at its real worth; for, whatever may be the merit of a work, its appearance only in an expensive form effectually prevents its diffusion amongst the general public. Originally produced at the Birmingham Festival of 1864, where its success was most decisive, it has, from the cause we have stated, been but rarely heard since, although the music is well known to the artistic minority, and one at least of its choruses, "Hail to thee, hail to thee, child of the earth," has made its way with vocal amateurs, apart from the Cantata. The many who will now examine this composition for the first time, cannot fail to be struck with the excellence of several of the pieces, amongst which may be especially mentioned the chorus of Storm-spirits, "Down thro' the deep," the duet for Dunkerron and the Sea-maiden, "I heard thy voice," the trio, "Where art thou, son of a mortal race?" and the the Sea-maiden's air, "Our home shall be on this bright isle," all of which are really charming specimens of Mr. Smart's graceful and melodious style. Much of the effect of the score is reflected in the pianoforte part, which is most carefully arranged throughout, the "Intermezzo" being also published for four hands. The Cantata is in every respect admirably adapted for drawing-room performance, for there is a refinement about both the story and the music which must recommend it to every listener; and amateur singers will be delighted with the purity of the vocal writing. The work has evidently been excellently revised, and is presented to the public in its new shape without a fault.

Processional Hymn, "The Sword of the Lord." The words by Mrs. John Turner; the Music composed by C. Warwick Jordan, Mus. Bac., Oxon.

The verses before us recount in brief the story of Gideon, and apply in metaphor to the Christian Church. They are spirited, and as clear as their symbolical nature would allow them to be. They have also the merit (rare in poems which are used for hymns) of symmetrical rhythm, ht is, the syllables and their accentuation fit the music equally well in every stanza. They are set to a racy tune, somewhat inclined to vulgarity perhaps, but full of animation. There is a prelude for the organ; the tune is for voices in unison throughout, and the alternate stanzas are accompanied, the one, note against note, with the tune, the other with an entirely free organ part, which sometimes leaves the voices alone, and, against a firm and numerous choir, will have a capital effect. The composer apparently has no prejudice against false relation, and in this respect resembles rather the musicians of the 17th century than of the 19th; but, like the duelling habits of our forefathers, a musical practice of an older time has grown to be highly objectionable in our own, and there is more temerity than taste in its present use. Words and notes both savour of the parade more than of the cloister; and if they suit the name of the Church Militant, it is doubtful if they inculcate the Gospel of Peace. The hymn was written for the celebration of the annual festival of the English Church Union held in the churches of St. Stephen, Lewisham, and St. Lawrence, Jewry, in June 1869; and its sale has reached the second thousand.

Processional Hymn, for Feasts of Apostles, "The King of Saints;" and Offertory Sentence, "He that Soweth." By C. Warwick Jordan, Mus. Bac., Oxon.

The verses of this hymn are from the same hand as the foregoing; but, with the same metrical fluency, they have a higher and purer poetical character. So, too, the music is in a more religious vein, and if less stirring, it is more devotional. The piece was written for the dedication festival of St. Michael's Church at Hulme, near Manchester, where its annual performance—it was given there on the 29th of September and at the preparatory festival on the 26th, this year—shows it to be an established favourite.

The Offertory Sentence is an allowable application of the text to the occasion of harvest, the temporal allusion illustrating, and so strengthening, the spiritual metaphor. The music is smooth, and appropriate, in its simplicity, to the season and circumstances for which it was designed. The composer has a feeling for harmony and a melodious fluency.

Benedictus founded on the Eighth Tone. Arranged by C. Warwick Jordan, Mus. Bac., Oxon.

This setting of the canticle was designed specially for use at the churches of St. Stephen, Lewisham, and St. Lawrence, Jewry; of the former of which, the arranger (as he diffidently styles himself, rather than composer) is the organist and choir-master. Arrangement here involves a far larger responsibility than mostly is implied by the term, namely,—the fitting of the notes of the chant to the words, and the addition of the organ (which in one sense comprises the entire music) to the voice part. The variation of harmony for each repetition of the eighth tone displays much ingenuity, and if the progressions are not always immaculate, the organ accompaniment goes a long way toward making the plain-song interesting. It seems at first anomalous to apply in some cases the extremest modern harmonies to so ancient a melody; but when it is remembered that the very earliest style of harmony is new in comparison with the real, much more with the assumed date of the tone; when it is consequently evident that all harmony whatever upon such a theme is an anachronism, a hundred years or two can be of little moment as to the school or style or age to which the accompaniment may belong. The "tones" are falsely called in common Church parlance, "Gregorian," and so are falsely named the scales or modes in which they are cast. Falsely, because, although a man may have full right to call his son Thomas or Peter or anything else comprehended in the wide range of the "N. or M." of the Church Catechism, the clergy should have no right to give a name to a system of music, which misleads, as to the historical origin of this system, the thousands who are ignorant in a branch of knowledge that is most difficult of access. People are tempted to believe, from the term "Gregorian," that the music with which the clergy associate it is to be traced to the period of Pope Gregory the Great, if not to himself; and hence they are wont to ascribe to it the sanctity of primitive use and long standing. The fact is little known, that Gregory, great as he was, knew nothing of what men are pleased to call his musical system, nor that the system was not devised till several centuries after the decease of the illustrious prelate. The so-called "Gregorian Tones" are doubtless old, but not so old, by ages, as is generally supposed. Thus, they have no true association, as is sometimes imagined, with the use of the early Church. They were composed when harmony was unknown in the south, consequently without reference to any harmonic principles, and further, consequently, without intention that they should ever be harmonised. Gloomy, nay solemn, may certainly be the effect of some of these crude melodies, especially when sung, as was originally intended, without harmony; but it is a perversion of their use to modernize their character with the softening and variable qualification of added harmony. This may render them acceptable to hearers in our times, who are accustomed to music with all its latest developed resources; the "Gregorian tones," however, if they can only thus be acceptable, are accepted under false pretences, since themselves are misrepresented, and in their disguises they fail to represent the church of any other period than the present day. Whatever then the merit of Mr. Jordan's composition upon the eighth tone—and it is fully entitled to be so classed, so judged, and so applauded—we must regret that his talent and acquirements should have been spent upon a task, the success of which may tend to promote the use of this system of music, that is at variance with modern use and modern feeling. The English people have a right to demand for the music of the Church what the law commands for the words of the prayers, namely,—that it be in the language "understanded of the people;" whereas, neither the people, nor the clergy, nor the majority of musicians, understand the system of music which a mistaken zeal has of late endeavoured to resuscitate, and to insinuate under false colours into the service. We deplore the object of Mr. Jordan's task, but consider the task efficiently discharged.

The Nicene Creed, set to Music by William Blakeley.

We cannot give unqualified praise to this piece. There are some peccadilloes in the part writing that might pass notice were they surrounded by such beauties as would draw attention from them; and there is blameable disregard of orthoepy in the setting the last syllable of "invisible" to the first note of a bar whose position in the phrase commands a strong accent. This last is a matter to which some good musicians give too little attention, and which was all but wholly overlooked by the church writers of the last century; but, if we are to have any concern for the union of sound and sense, it requires most careful consideration.

Mr. Blakeley's piece is, however, not without merit, and, performed under his direction in Thorne's Church, Wakefield, of which he is organist, it doubtless makes a fair effect.

Preludes and other Short Pieces for the Organ. Composed by Francis Edward Gladstone.

The successor to Mr. E. H. Thorne in the office of organist at Chichester Cathedral, has something considerable to do to make up for the loss of a remarkably clever musician; and we may regard this work as a token of his skill both as a player and a composer. In the former capacity he must, to do justice to his own music, have such smoothness and distinctness as insure other valuable executive qualities, and it is fair to believe, too, that he has such intimacy with the peculiarities of the several stops as enables him effectively to combine and contrast them. In the character of producer, he must rather be praised for carefulness than invention. From this general verdict on the pieces before us we except No. 10, *Andante Lamentivole* in B minor, No. 11, *Andante Affettuoso* in F sharp minor (in which we admire the cessation of harmony in the bars preceding the resumption of the opening phrase, as giving extra charm both to the theme and its accompaniment when the harmony begins again, a device that might have been more frequently employed throughout the series with good effect), and No. 13, *Andante* in G, in which the rhythm and phrasing are more obvious than in some of its fellows. In this piece and in No. 6 the bars are wrongly divided; both movements should begin on the third instead of the first crotchet, and so secure the closing of the chief phrases on the first of the bar, which is now on the third. Some greater, and many inferior composers have committed this same error, but the rare instance of an inaccuracy in a master, any more than its too frequent appearance in a writer of small esteem, cannot furnish authority for an evident impropriety; and this particular subject demands attention, because of the liability of some good musicians to fall into the same incorrectness which here we lament. The present author is not more to be blamed than many of his companions and some of his betters for this matter of barring, but we enjoin him to look at all the Gavottes of Bach (which are distinguished from the Bourrées of the same master, by beginning on the third of the bar), at "Where the bee sucks," by Arne, at "Batti, batti," and the duet of Famina and Papageno in the *Zauberflöte*, by Mozart, at the melody to the words "Dite voi" in the great *Scena*, "Ah perfido," and at the principal theme in the Choral Fantasia by Beethoven, at the Andante in the Pianoforte Trio in D minor by Mendelssohn, and at many another example for the quotation of which there is no space, where he will find distinct illustration of our meaning. In No. 12 he gives a singular prominence to that beautiful chord of the minor second of the key, F flat in the key of E flat, which moves the hearer with pleasure wherever it occurs, but which has seldom been used, as in the case before us, for the penultimate harmony of a piece; in the part-song, "Shortest and longest," of Walter Macfarren, recently reviewed in these columns, the same exceptional use of the chord occurs, but with better effect, for, being there in the first inversion, it proceeds to the tonic harmony without the progression by an augmented second, which takes from its beauty in the present instance. The work is comprised in two books, that contain in all eighteen movements, few of which exceed, and some are within, a page in length. They are, all but one, in a slow tempo, mostly some modification of Andante; and they are, generally speaking, such as, if an organist cannot extemporise something to the same purport, he may be glad to play for the opening of a Service.

Tarantelle, pour Piano.
Chanson du Savoyard, pour Piano.
Par E. Pauer.

Whatever life there is in many of the Tarantellas which come before us may be traced solely to the fact of their running forward at a rapid rate, in triplets; but Herr Pauer's dance has the genuine Neapolitan flavour, and is moreover so truly melodious, that we can conscientiously recommend it to pianists who are attracted by mere *tune*, as well as to those who desire that even their lightest pieces shall bear the unmistakable stamp of artistic workmanship. The theme, commencing in E minor, is extremely animated, and the change into the tonic major is bright and effective, some judicious modulations giving as much variety as the ear requires in so simple a composition. The return to the minor, with a brilliant *coda*, brings the piece to an effective termination. The "Chanson du Savoyard," beginning with a characteristic pedal bass, in G minor, has a most attractive theme, the second subject in the major, being well contrasted with it. Both these pieces are thoroughly within the reach of moderate players, and will be found useful for practice and effective for performance.

Ave Maria d'Arcadelt, pour Piano; par François Liszt.

Pianists will thank us for calling their attention to a comparatively easy piece by Liszt; for his name is so associated with difficulties that many amateurs, without such intimation, might be frightened before they got beyond the title-page. Arcadelt's placid and melodious "Ave Maria" has been most tenderly treated by the arranger, being first given out with the left hand in single notes, then in thirds, and afterwards with full harmony for both hands. No attempt is made to ornament the theme, which flows on throughout with that repose which the subject demands, a rare merit in modern times, which cannot be too highly appreciated. As practice for the pure *legato* style of playing, apart from its intrinsic attraction, this arrangement of a melody but little known to the majority of listeners, will prove most valuable.

Husarenritt, für Pianoforte, von Fritz Spindler.

This spirited and sparkling Galop is one of the very best of Herr Spindler's light pieces, and that is saying much for a composer who has written so many admirable trifles for drawing-room performance, nearly all of which have won their way, not only to public, but to artistic, favour. The theme of this Galop is full of life; and an excellent effect is gained by the triplet in the bass on the second of the bar, a character which is preserved wherever the first part of the subject is repeated. The piece is full of variety, the *staccato* passage, in the dominant, followed by the phrase in the original key, accented in *twos*, against the rhythm, being points especially worthy of notice. An arrangement of this composition for four hands is also published, in which we need scarcely say many effects are gained which are unattainable in the solo form.

Eleänore. Song.
Be strong to hope, oh heart. Trio for Female Voices.
Words by Adelaide A. Procter.
Composed by Edward Hecht.

We have already reviewed most favourably some highly attractive vocal pieces by this composer, and have much pleasure in again meeting with so accomplished a writer. Both the compositions before us are entitled to much praise, but we prefer the song, as being the more spontaneous of the two. The melody is extremely vocal; the accompaniment flows gracefully in triplets; and the modulations, although frequent, are never obtrusive. A good effect is obtained, on the recurrence of the original theme, by altering the rhythm from twelve-eight to C, the voice-part thus singing two even quavers against the three in the accompaniment; but we cannot understand why the C is marked again, where the phrase commences tranquilly in crotchets. The vocalist who studies this song must remember that the name "Eleänore" is three distinct syllables, and that any attempt to slide it into two will destroy the character of the music. This is especially observable in the last few bars, which, if sung as the composer has expressly indicated, are full of beauty. The Trio for female voices is replete with excellent points; but it is somewhat patchy as a whole, and the accompaniment wants smoothness in parts. The modulations, too, are overdone, and interrupt the flow of the melody. The part-writing, however, is unexceptionable throughout, and although scarcely to our mind, the composition bears ample proof of being the production of a thoroughly trained artist.

☞ *Orpheus with his Lute.* Song. Words by Shakspeare. Music by Edwin Aspa.

In setting Shakspeare's well-known verses, Mr. Aspa challenges comparison with many eminent composers; but he has done well in entirely throwing all previous attempts aside, and thinking only from himself. We like his song extremely; it is graceful, melodious, and thoroughly in sympathy with the poetry. Commencing, "Vivace assai," with a light passage of semiquavers, for the symphony, the voice breaks in on the tenth bar with an attractive theme, the semiquavers being continued as an accompaniment. On the words "To his music, plants and flowers," the character of the voice part changes to a placid subject, accompanied with quavers, and here some appropriate modulations give much freshness to the melody, and contrast well with the simple nature of the opening phrases. The *coda*, too, is extremely effective, some good conversa-

tional bits occurring between the voice and pianoforte. Amongst the numerous musical illustrations of Shakspeare's words, this song is fairly entitled to take a place; and vocalists will, we think, find pleasure both in singing and teaching it.

Metzler and Co.

The Harmony of Sounds. By Henry Hiles, Mus. Doc., Oxon.

This is a thoughtful and clever book, as might be expected from the reputation of its author; but it is scarcely a work for students, and riper theorists will not agree with it. What, for instance, will be thought by the many accomplished authors of the Systems of Harmony recently reviewed in this journal, by the assertion at page 19? Selecting C as the central, or key sound, and giving the various notes which are consonant with it, Dr. Hiles says "a melody containing these sounds distinctly points to C as the only note with which they are all consonant. G and F do not agree with each other. They are imperfectly consonant with several other sounds in the above series, but entirely so with C alone, and afford the most perfect gauge of its perfect attunement. They are therefore termed the governing sounds—technically the 'Dominant' (G), and the 'Subdominant,' or under-dominant (F) of its scale; and form, with the tonic, the 'fundamental basses,' or roots of principal chords in the key." Disciples of Dr. Crotch will perhaps be glad to find that their firm belief in the subdominant as a root is supported by the testimony of Dr. Hiles; but Dr. Day—who was quite as ready to prove the soundness of his assertions by figures as Dr. Hiles—has gained many proselytes on a totally different system, and who shall decide when doctors disagree? In truth, our own experience proves that mathematical musicians somehow manage to arrive at very different conclusions, for we recollect a calculation by an eminent theorist which proved as he said, "indisputably," that D sharp was sharper than E flat, and this was triumphantly answered, by one equally profound, who demonstrated beyond doubt that E flat was sharper than D sharp. Numbers frighten pupils who merely wish to be told how to write grammatically; and some day it may be found that this can be done by a less pedantic process than has yet been attempted. Meanwhile, it is good that such a treatise on the subject as Dr. Hiles has given to the world should receive that attention which its merits undoubtedly entitle it to. The excellent examples, selected from various writers, scattered throughout the volume, strengthen our belief that any theory can be proved by extracts from the works of accredited composers; for we have often seen the same passages quoted to confirm the truth of two opposing systems. Dr. Hiles, however, is clear in his reasoning and logical in his deductions; and his book will well repay perusal, even by those who are inclined to dissent from some of his opinions.

Edith. Song. Written by R. R. Bealey. Composed by Mirana.

Mirana appears to have a decided talent for melody, but her phrases do not bear the stamp of originality. The song before us is vocal, and well accompanied. The change from C to six-eight rhythm is effective, and aptly expresses the words. We have reviewed some songs by this composer on a former occasion, and although "Edith" is no worse than its predecessors, we cannot say that it is better. An author with so much feeling for music, should devote some time to solid study and then aim at something higher.

The Opal Ring. Ballad. The words by G. T. Metzler; the Music by Virginia Gabriel.

Like all the ballads by this composer, the theme of the "Opal Ring" has the merit of sympathising with the verses; and although the effect is somewhat patchy, more lenient critics than ourselves will listen with pleasure to any contralto vocalist who can sing this somewhat lugubrious effusion with the requisite amount of expression. The melody, commencing in G minor, contains a good modulation into the relative major, and the song is well accompanied, if we except a slight clashing of the C sharp in the voice-part against a D in the accompanying *arpeggio*, at the 9th bar of page 3.

Cramer, Wood and Co.

The New and Original Manual of Instruction for the Pianoforte, containing a more fully developed course of the Science of Music than any other elementary work extant. By Henri Cardini Cole.

We know nothing of the author of this "new and original Manual;" but seeing that at the end of his preface he subscribes himself "your favoured writer and composer," we presume that his reputation is already assured. That he has an excellent opinion of his own work may be gathered not only from the title of, and introductory remarks to, the book before us, but from his highly favourable criticisms upon his musical compositions, which are advertised on the first page of the Manual. One we are told is "a stirring Martial Song;" another is described as "a lovely Sacred Song, simple and elegant;" a pianoforte piece is said to be "sparkling and pretty;" and some Waltzes are recommended as being "full of melody and grace." In the preface to Mr. Cole's Instruction Book, we are informed that "the work is in every respect novel." Having pledged himself to this, we are not astonished to find some eccentricities; for to teach the rudiments of music on a system "in every respect novel" is a task of no ordinary difficulty. So the notes in the staff, instead of being placed first on the lines and then in the spaces, run up from the first to the fifth lines in unbroken order, and the *leger* line notes are given in the same manner. A crotchet rest is formed as no student will ever see it in music, and a double sharp is indicated by two sharps, instead of by a cross. To facilitate the acquisition of the relative value of notes it is stated that the semibreve may be imagined as equal to a sovereign; then "the minim is equal to the half-sovereign; the crotchet is equal to a crown; the quaver is equal to the half crown; the semiquaver is equal to fifteenpence; the demisemiquaver is equal to sevenpence halfpenny; the semidemisemiquaver is equal to threepence halfpenny farthing." After the time-table has been given, commencing with the semibreve, the breve is written, accompanied with the extraordinary statement that it is "generally used in orchestral music, occasionally in pianoforte music." In the explanation of the scales, we have a list of "sharp keys in their dominant order," and "flat keys in their subdominant order," without the slightest information as to what the words dominant or subdominant mean. "Counting aloud" is positively insisted upon; but how a pupil is to feel the four divisions of the bar in twelve-eight rhythm by counting "1 and 2 and 3 and 4, &c.," we are at at a loss to understand, especially as he is told to count precisely in the same manner a bar containing eight even quavers in simple common rhythm. Passing over the "Easy Tunes," which are not only "novel" in melody but in harmony, we come to what our author calls the "Chromatic Resolving Scale," written for the two hands, in contrary motion. This is followed by "major preludes" and "relative minor preludes." Nearly all these examples in the minor mode commence with the *arpeggio* of the chord of the diminished 7th in another key—for instance E♯, G♯, B, D, in A minor—resolving to the dominant 7th, and afterwards to the key-note. We might imagine that this method of noting the sounds which he requires forms a portion of Mr. Cole's theory, but the same chord being written correctly in D minor, at page 48, proves that he has no theory at all, an opinion which is confirmed by a glance at the "chromatic cadences," at page 56, where we have an *arpeggio* founded on E, G, A♯, D♮, a chord which we should like to condemn the author to figure and reduce to its root. One recommendation in most of the tunes given is their extreme brevity, as an example of which we may mention that the "Fisherman's Toil" (marked "Sacred") contains only four bars; and "Apollyon's Fall" (also "Sacred") if we except the introductory chords, is of no greater length. We have occupied more than our usual space in noticing this Manual, not on account of its value, but on account of its pretension; for when we are told by the author that the work is presented "to the consideration of the British people *solely* in obedience to not a few expressions of urgent solicitation that it *should* be done, and that, too, on the part of competent judges," we have a right to imagine that some definite system of musical education is here developed which it would be almost criminal to keep from the world. The "novelty" promised in the preface we have shown has been steadily kept in view, but the benefit to be derived from it is by no means so obvious. It is certainly not good that students should play harmonies falsely noted; and we can scarcely believe that a clear idea can be gained of the value of notes by calculating that the demisemiquaver is equal to sevenpence halfpenny and the semidemisemiquaver to three-pence halfpenny farthing.

Duncan Davison and Co.

There's Sunshine in the Sky. (The Little Moles.) Written by Charles Mackay, D.C.L. Composed by George Tolhurst.

There is an Irish character in the melody of this song

Give ear, O Lord.

(AVE MARIA.)

MOTETT FOR FOUR VOICES.

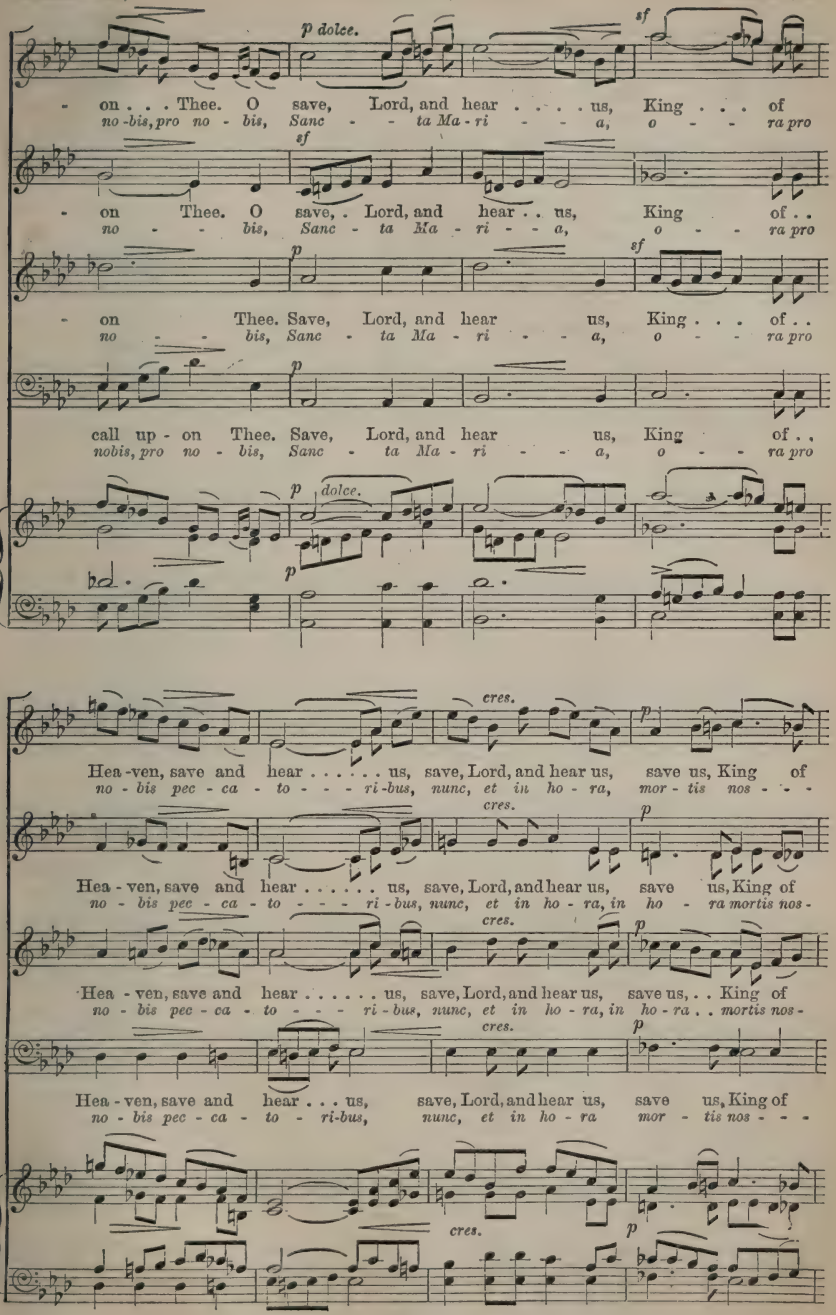
Composed by CHARLES OBERTHÜR.

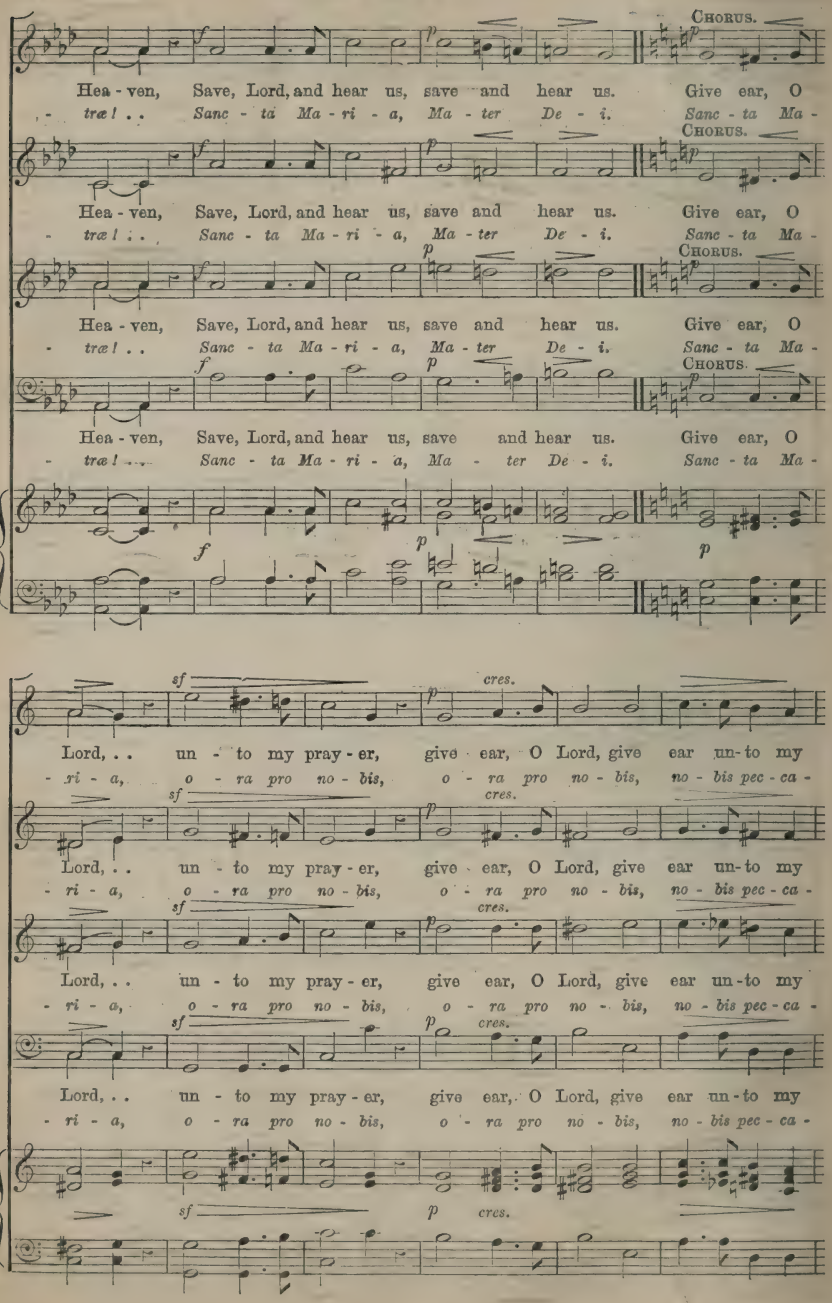
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

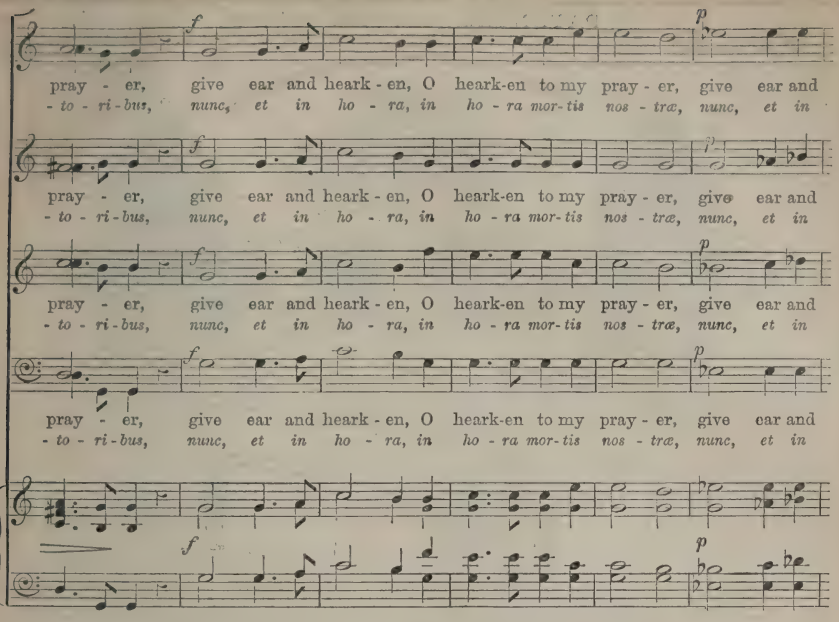
Andante sostenuto.
CHORUS.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
ACCOMP. ad libitum.
Give ear, O Lord, un - to my pray - er, give ear, O
A - ve Ma - ri - a! gra - ti - â ple - na, Do - mi - nus
Lord, give ear un - to my pray'r, give ear and heark - en un - to my pray - er,
te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus; et be - ne - dic - tus,

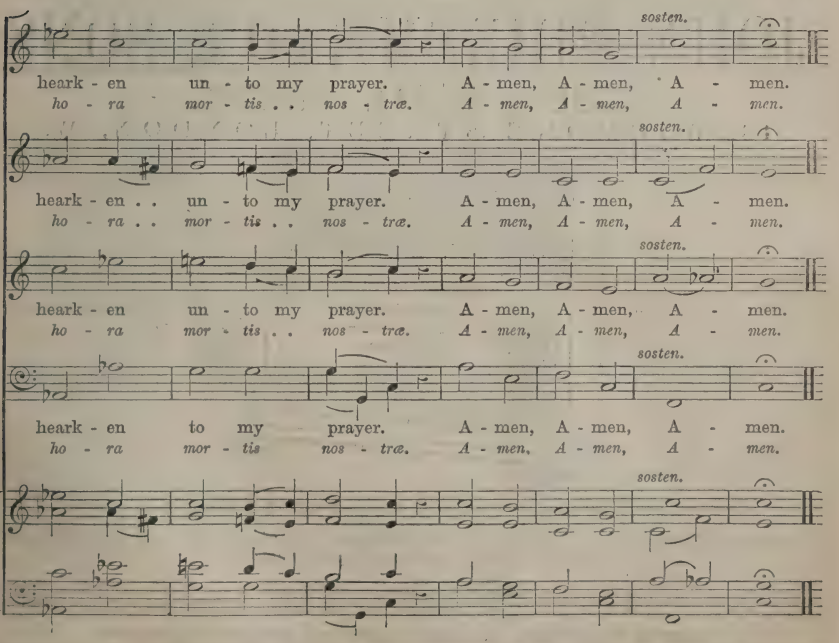
Solo. p dolce.
Lord, give ear and hearken, hearken to my pray - er.
be - ne - dic - tus fruc - tus ven - tris tu - i, Je - sus.
Save, Lord, and hear us, save, Lord, and
Sanc - ta Ma - ri - a, Ma - ter
Solo. p dolce.
Lord, give ear and hearken, hearken to my pray - er.
be - ne - dic - tus fruc - tus ven - tris tu - i, Je - sus.
Save, Lord, and hear us, save and
Sanc - ta Ma - ri - a, Ma - ter
Solo. p dolce.
Lord, give ear and hearken, hearken to my pray - er.
be - ne - dic - tus fruc - tus ven - tris tu - i, Je - sus.
Save, Lord, and hear us, save and
Sanc - ta Ma - ri - a, Ma - ter
Solo. p dolce.
Lord, give ear and hearken, hearken to my pray - er.
be - ne - dic - tus fruc - tus ven - tris tu - i, Je - sus.
Save, Lord, and hear us, save and
Sanc - ta Ma - ri - a, Ma - ter

espress.
hear us, hear us, King of Hea-ven, when . . . we call, ... we call . . . . up -
De - i, o - ra pro no - bis, Sanc - - ta Ma - ri - - a, o - - ra pro
hear us, King . . . of Hea-ven, when we call, . . we call up -
De - i, o - ra pro no - bis, Sanc - ta Ma - ri - - a, o - - ra pro
hear us, hear us, King of Hea-ven, when . . we call, we call . . . up -
De - i, o - ra pro no - bis, Sanc - ta Ma - ri - - a, o - - ra pro
hear us, King . . of Hea-ven, when . . we call, we call up -
De - i, o - ra pro no - bis, Sanc - ta Ma - ri - - a, o - - ra pro


p dolce.
sf
- on . . . Thee. O save, Lord, and hear . . . . us, King . . . of
no-bis, pro no - bis, Sanc - - - ta Ma - ri - - - a, o - - - ra pro
sf
- on Thee. O save, Lord, and hear . . us, King of . .
no - - - bis, Sanc - ta Ma - ri - - a, o - - - ra pro
p
sf
- on Thee. Save, Lord, and hear us, King . . . of . .
no - - - bis, Sanc - ta Ma - ri - - - a, o - - - ra pro
p
call up - on Thee. Save, Lord, and hear us, King of . .
nobis, pro no - bis, Sanc - ta Ma - ri - - - a, o - - - ra pro
p dolce.
p
cres.
p
Hea - ven, save and hear . . . . . us, save, Lord, and hear us, save us, King of
no - bis pec - ca - to - - - - ri - bus, nunc, et in ho - ra, mor - tis nos - - -
cres.
p
Hea - ven, save and hear . . . . . us, save, Lord, and hear us, save us, King of
no - bis pec - ca - to - - - - ri - bus, nunc, et in ho - ra, in ho - ra mortis nos -
cres.
p
Hea - ven, save and hear . . . . . us, save, Lord, and hear us, save us, . . King of
no - bis pec - ca - to - - - - ri - bus, nunc, et in ho - ra, in ho - ra . . mortis nos -
cres.
p
Hea - ven, save and hear . . . us, save, Lord, and hear us, save us, King of
no - bis pec - ca - to - ri - bus, nunc, et in ho - ra mor - tis nos - - -
cres.
p


CHORUS.
Hea - ven, Save, Lord, and hear us, save and hear us. Give ear, O
træ! . . Sanc - ta Ma - ri - a, Ma - ter De - i. Sanc - ta Ma -
CHORUS.
Hea - ven, Save, Lord, and hear us, save and hear us. Give ear, O
træ! . . Sanc - ta Ma - ri - a, Ma - ter De - i. Sanc - ta Ma -
CHORUS.
Hea - ven, Save, Lord, and hear us, save and hear us. Give ear, O
træ! . . Sanc - ta Ma - ri - a, Ma - ter De - i. Sanc - ta Ma -
CHORUS.
Hea - ven, Save, Lord, and hear us, save and hear us. Give ear, O
træ! . . Sanc - ta Ma - ri - a, Ma - ter De - i. Sanc - ta Ma -
Lord, . . un - to my pray - er, give ear, O Lord, give ear un - to my
- ri - a, o - ra pro no - bis, o - ra pro no - bis, no - bis pec - ca -
Lord, . . un - to my pray - er, give ear, O Lord, give ear un - to my
- ri - a, o - ra pro no - bis, o - ra pro no - bis, no - bis pec - ca -
Lord, . . un - to my pray - er, give ear, O Lord, give ear un - to my
- ri - a, o - ra pro no - bis, o - ra pro no - bis, no - bis pec - ca -
Lord, . . un - to my pray - er, give ear, O Lord, give ear un - to my
- ri - a, o - ra pro no - bis, o - ra pro no - bis, no - bis pec - ca -


pray - er, give ear and heark - en, O heark-en to my pray - er, give ear and
- to - ri - bus, nunc, et in ho - ra, in ho - ra mor - tis nos - træ, nunc, et in
pray - er, give ear and heark - en, O heark-en to my pray - er, give ear and
- to - ri - bus, nunc, et in ho - ra, in ho - ra mor - tis nos - træ, nunc, et in
pray - er, give ear and heark - en, O heark-en to my pray - er, give ear and
- to - ri - bus, nunc, et in ho - ra, in ho - ra mor - tis nos - træ, nunc, et in
pray - er, give ear and heark - en, O heark-en to my pray - er, give ear and
- to - ri - bus, nunc, et in ho - ra, in ho - ra mor - tis nos - træ, nunc, et in


sosten.
heark - en un - to my prayer. A - men, A - men, A - men.
ho - ra mor - tis . . nos - træ. A - men, A - men, A - men.
sosten.
heark - en . . un - to my prayer. A - men, A - men, A - men.
ho - ra . . mor - tis . . nos - træ. A - men, A - men, A - men.
sosten.
heark - en un - to my prayer. A - men, A - men, A - men.
ho - ra mor - tis . . nos - træ. A - men, A - men, A - men.
sosten.
heark - en to my prayer. A - men, A - men, A - men.
ho - ra mor - tis nos - træ. A - men, A - men, A - men.
sosten.

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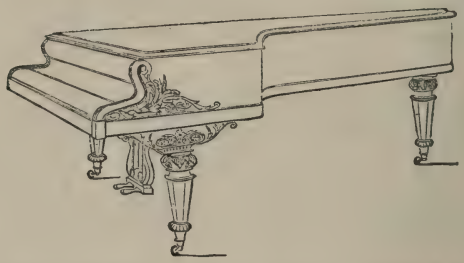

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AGENTS FOR GILBERT L. BAUER'S IMPROVED ENGLISH HARMONIUMS.

which is by no means in sympathy with Dr. Mackay's capital verses. The harmony, too, is so thin as to leave an unsatisfactory impression upon the ear, the opening symphony, eight bars in length, being written entirely in octaves, a system which is also constantly employed in the accompaniment to the voice-part. The air, however is pleasing, and, to other words, might flow with much effect.

LIMPUS.

Prize Anthem, "Thou shalt shew us wonderful things." By Charles Joseph Frost, Fellow of the Royal College of Organists.

THIS Anthem is intended for special use at a Harvest Festival, and it gained an extra prize offered by the College of Organists in the present year. Hence it claims two-fold attention. The text to which it is set well associates it with the occasion for which it is designed; but the earlier portion of the music seems wanting in the characteristic animation that particularly betokens festivity, and the prevalence of the same measure and tempo throughout, a little wearies the hearer's attention, and so lessens the good effect the latter part would certainly make if it came alone or if otherwise preceded. As to the award of the College of Organists, there is much in the composition to justify it, whatever may have been the merit of the competing works. The composer evinces little mastery in the valuable art of continuity; phrase after phrase closes on its fourth bar, as if the piece were a prolonged hymn-tune, and although this proves a valuable command of rhythm, it equally evinces the author's unconsciousness of when he has had enough of that very good thing, and suggests his inability to break the rhythm or prolong a phrase. The latter portion decidedly rises in this respect, has much more variety of accent, and becomes vigorous and brilliant. In the latter portion, also, the four-part harmony sometimes ceases, the several voices occasionally entering on successive imitative points, a device that much increases the interest to singers and hearers; for, beautiful as is full harmony, its uninterrupted continuance for a long period cannot but grow tiresome. It was injudicious to write the soprano part so low as it stands in many places, particularly on the repetitions of the word "multitude," since this voice has either the minimum of power or a disagreeable coarseness of tone on notes below the staff. Matters are doubtfully improved where the notes, to which the soprano leaps downwards, are given also to the alto in unison, because, in some cases, this induces the duplication of a sensitive note which ought not to be doubled in part-writing. The author is defective in constructive power; the Anthem abounds in closes in D, digressions into A, and returns to the original key, but has no important tonal relief, and is otherwise wanting in design. For instance, it has no theme which may be distinguished as second subject or episode, nor indeed can the termination be defined of any principal idea. One of the best points in the work occurs on the last page, where all the voices iterate first B and then D, against the changeful harmonies of the organ, and afterwards separate into harmony upon the word "praise" with an effect of great brightness. There is ample matter in this work to warrant the expectation of still better things from the same hand; and we urge the author to seek the experience which practice only can yield, and which is indispensable to the conquest of those shortcomings we have reluctantly adduced.

GODDARD AND CO.

Country Strains. A Series of Original Pieces for Young Players. By Joseph Goddard.

1. On the Water. 2. In the Woods. 3. Among the Hills.

THIS is a commendable attempt to improve the taste of juvenile pupils by providing them with something better than mere arrangements of operatic airs, or vapid "transcriptions" of the fashionable ballads of the day. It must be remembered that the Sonatinas and smaller works of the standard composers are now placed within the reach of all teachers; and those who desire that the young pianists entrusted to their care shall have their attention directed towards original compositions cannot do better than select some of the best of these for their daily practice; but we know how the very word "classical" frightens many children, and music like that which Mr. Goddard has written may therefore be found useful as shadowing forth some of the forms adopted by the authors of the past. All the pieces are extremely melodious, and the harmonies throughout are unexceptionable. No. 1 is a graceful little trifle, in C major, the changes of key being limited to the attendants of the original tonic. No. 2 commences with a pleasing theme, in six-eight rhythm, with an episode, called "The Chase," in the subdominant; the return of the subjects, in other keys, being effectively managed. No. 3 is styled a "Sonatina:" but the introduction of a "March" and "Peasant Dance" scarcely perhaps justifies this title. It is, however, an attractive piece, and will, we doubt not, become a favourite. The fingering is extremely good, and is marked, as it should be, only where it is really necessary.

SWAN AND PENTLAND, Glasgow.

Lays and Lyrics of Scotland. Arranged with new Symphonies and Accompaniments for the Pianoforte, by John Fulcher.

IN the interesting "Historical Epitome of Scottish Song," by Mr. James Ballantine, which prefaces the contents of this volume, we are told that although we are accustomed to consider many of those lyrics which we have heard in our infancy as of remote antiquity, the most industrious of our antiquarians have been unable to trace their history beyond the fourteenth century. This is indeed true, and there can be little doubt that, as our author observes, several of the most thoroughly Scottish of these songs were sung by the poet minstrels to tunes of their own; "Blind Harry," who lived in the fifteenth century, being perhaps a fair example of the wandering bards who inculcated a love both of poetry and music amongst the various classes of society by which they were welcomed. The beauty of these airs, and the artless eloquence of the verses to which they are wedded, will always make them favourites both with vocalists and listeners, whilst the musician recognises with interest their undoubted nationality, by the melodies being written in the "Pentatonic Scale" (in which the fourth and seventh degrees are omitted), a characteristic which is often destroyed in modern times by the insertion of these intervals as notes of ornament. The volume before us is certainly one of the finest collections of Scottish Song ever published, for although there may be some unknown to the general public, all which have obtained popularity are included. In a preface the publishers tell us that "with a few exceptions, all the Songs have been re-arranged, principally by Mr. John Fulcher (a musician of acknowledged ability), in accordance with the modern style of harmonisation." This perhaps is hardly a recommendation, for the "modern style of harmonization" scarcely fits these old national melodies, but we are bound to say that Mr. Fulcher has generally exercised a wise reticence both in harmonising and accompanying the songs, although he appears to have been seized with a twinge of conscience after his elaborate treatment of an air which perhaps will least bear it—"Auld Robin Gray"—for he gives it immediately afterwards with "simplified accompaniments." The work is elegantly got up, and its value is materially heightened by an appendix of notes, historical, biographical, and critical, relating to the principal songs contained in the volume.

MUSICAL STANDARD OFFICE.

Sanctus, Kyrie, and Gloria. Composed by Charles Joseph Frost.

THIS is an unpretending but truly charming setting of the three pieces of the Communion Service, which, until of late years, were the only portions of this office that were usually sung in churches. We commend it to the use of all choirs of moderate ability, while its simplicity of structure need not exclude it from performance in establishments where best singers have the best of training. There is intention in the repetition of the same phrase to the words "Glory, etc.," which is set to the "Holy," at the beginning of the *Sanctus*, it being given softly where it is first heard, and loudly where it recurs; the glory of the Lord is an acknowledgment of his holiness—hence the pertinence of the allusion—and though we whisper the first occurring word in the awe with which it inspires us, we may well proclaim the glory of the Holy One with fullest heart and voice—hence the propriety of the piano and forte in the two renderings of the musical idea. The inversion of the parts for the alternate repetitions of the *Kyrie*, evinces the technical skill of the writer, and constantly renews the interest of singers and hearers in a passage which must come nine times over; and the further modification and the extension of the same phrase for the last Response, is also clever and well-timed. There is much to admire also in the *Gloria*. We far prefer this series of pieces to the longer

Anthem by the same author, noticed in our present number; and while we perceive much merit in that, we think the work now before us escapes the weakness with which the Anthem begins and equals the strength with which it closes.

Original Correspondence.

ORGANISTS' STIPENDS, &c.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I had thought that this subject had fallen to the ground until I read the letter of "Scrutator" in your number for October; but as he has, through your kindness, again opened the discussion, will you allow me to reply. I would not ask this favour did I not think his letter misleading. The issue is—Is or is not the Organist well paid for the services he performs? "Scrutator" introduces a lot of matter which tends to hide this issue. No one I think has said that if an organist has undertaken certain duties for a certain sum, he ought to grumble at fulfilling those duties for that sum. What is said, is in effect this—If you want the Church Services properly performed, you must have properly educated and trained gentlemen for the purpose, and to insure the services of such gentlemen a higher stipend ought to be paid than is paid, because the money and time spent in training and educating men for the duties of an organist do not at the present rate of remuneration realise so much as if the same money and time had been expended in preparing the same man for any other profession or trade, or for any other branch of the musical profession; and therefore, musicians will seek other employers than the Church. "Clericus," in effect, denies that the Organist, in the provinces at least, is a properly trained and educated man. If "Clericus" be correct, he is but repeating the affirmative of the issue. I maintain that as a rule, he is; and further, that he is better trained for his vocation than the clergyman, and therefore ought, as *he stands*, to be better paid than he at present is paid. I showed in my former letter by figures, which "Clericus" did not disprove, that the Organist was not paid for his church work at the same rate he was paid for his secular work; and I say if "Scrutator" receives £40 for his services, he is paid above the average. I also in the same letter endeavoured to show that the fee paid for teaching is not the proper basis on which to found the payment for public playing. It is very frequently the case that the best manipulator of the keys is not a good teacher, and *vice versâ*. "Clericus" replied, but did not answer my assertion.

And now, Sir, "Scrutator" comes upon us with an assertion that Organists do not pay tithe; and, therefore, they are not deserving the consideration of the Clergy.

What has the non-payment of tithe to do with the issue? If the Organist neglect his private moral obligations, is that a reason why he should not be properly paid for his public duties, publicly performed; or, is it a reason why the vicar and churchwardens should get him to use his talents for the benefit of the congregation—every member of which pays tithe of course—at a less remuneration than the grocer churchwarden pays his accountant for coming so many hours in the week to keep his books. Because it is the duty of every Christian to attend church, is that a reason why the Organist should be paid less than he would receive for his professional talent out of the church? Sir, the clergyman is a Christian, and as such it is his duty to attend church; but is that a reason why he is not to be *fully* paid for his public ministrations. An organist, as a Christian, ought to attend church, but directly you put him in the position of an officer of the church, second only to the clergyman, you make him sacrifice the quiet praise he would offer as a private member of a congregation, and bring a strain upon his whole nervous system that is wearing and trying to a degree, especially if he have to accompany an average amateur choir. But admitting that an organist ought to pay tithe, how dare "Scrutator" assert that his fellows do not? Who made "Scrutator" a judge and accuser of his fellows? Many organists, I believe, are earnest Churchmen. The day of the scandal of the red curtain, and the abominations committed behind it, has gone by. Organists are not the debased, drunken class of men, they are represented as being forty years since; the revival in the Church has reached to them, though "Scrutator" may not think so. Very many organists are men with families, who attend the churches at which they play, and, I think, it will be found that their shares get into the offertory. I think the charities receive some of the organist's earnings, and I think the clergy would find the organist, if they would but try him and not snub him, ready and willing to help in any parish work that was within his power of doing; nevertheless, I maintain, that it is bad policy for an organist to pay to the vicar direct tithe on his stipend. One example: an organist received £30 stipend; out of this he gave in the offertory for organ and choir fund £1 5s. quarterly (and extra of his usual offertory); on his resigning for another appointment, the stipend was reduced to £25, and has never been raised from that day to this. But all this has nothing to do with the issue. An organist must live; to live he must earn money; if he work for the Church he is worthy of his hire ("muzzle not the mouth of the ox," &c.)—and I venture to think in too many cases the hire is not worthy of him.

It is not every clergyman who will allow the Organist to give lessons on the organ, or even to practise thereon; and as "Scrutator" seems to be tender on Church matters, I dare say he already sees that it is turning the Church into a kind of workshop where he is earning his daily bread.

As to weddings—are they not, when they do occur, so much extra work for which other work has to be neglected, and for which the organist ought to be paid? and, being so paid, how can that be a set-off for work done, but for which he is either not fully paid, or not paid at all.

With the remarks of "Scrutator" as to not submitting to the dictation of any one but the clergy, I quite agree, but, unfortunately, the clergyman in many instances is made the means of expressing the various wishes or suggestions of as many different members of his congregation. I am afraid nothing satisfactory can be done to stop the annoyance and mischief of interference, direct or indirect, until the appointment is made a permanent one—like the appointments on the old foundations of our Cathedrals.

I am, Sir, yours obediently,

A Sometime Country Organist.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As a constant subscriber to the *Musical Times*, I have read with considerable interest the various views so ably expressed by your correspondents, "Clericus," Rev. H. Greeves, "Scrutator," and others, and after the masterly manner they have discussed the question, I feel great diffidence in laying my little grievances before you. I have been organist at a country parish church for the past three years, and although I have no pupils at *less* than one guinea per quarter, I am in receipt of the munificent *gratuity* (I won't say salary, as that would be assuming that I am *paid* for the duty done) of £12 per annum. The vicar is in enjoyment of not less than £600 per annum from tithes and glebe land, and so far from being willing to increase my *gratuity*, I have to wait some two months after each quarter before the paltry sum due is handed over to me.

Now as to the duty done for this *large reward*. The church is about 2½ miles distant; I walk to and fro twice on Sundays, which would be 10 miles (except it should fortunately happen to be inclement weather, when I am invited to dine with the vicar, which has happened about four times a year), one practice in the week, another five miles' walk, making fifteen miles weekly, which, including the time the services and practice occupy, would require in all ten hours weekly, at a remuneration of about 5½d. per hour, or 4s. 7½d. per week; whilst I receive for pupils not *less* than 2s. per hour. I need not say how gladly I would accept an appointment at the sums which some of your correspondents consider insufficient, or on the very fair rule laid down by "Clericus," viz.:—payment for Church duty at the same rate as secular work, which in my case would amount to £52 per annum; but I should be thankful to have an appointment at £30 a year. Your readers will say, why does he retain so unremunerative an appointment?—my answer is, that it gives a man *position*, and certainly a better chance of pupils.

Now as to competitions for appointments, I must say that I believe them to be in too many instances a sham, as some one is a favourite and gets the appointment in opposition to merit. I could cite an instance to prove this, but refrain for obvious reasons. Then again, putting aside any favouritism, how is the umpire to know and judge of any candidate's ability to *accompany* the choir, by simply hearing him play some selections which are placed before him? I say, let one or two who can be recommended be invited to practise with the choir, and accustom themselves to the organ (as we know they differ very much as to arrangement of pedals, stops, &c.), and give them the

opportunity of playing the whole of the services on the Sunday; then you may judge with something approaching justice of the candidate's ability to do the duty required.

Much as I love music, I have never had the means to go into the whole theory, having taught myself the whole of what I know, with the exception of one quarter's tuition on the organ from a talented Fellow of the College of Organists, for which I paid him the sum of three guineas for less than five hours' instruction in all.

I should even now (I am 29 years of age) be glad, had I the means at my disposal, to pass the examinations of the Royal Academy of Music.

Hoping that I have not trespassed too much on your valuable space,

I am, yours, &c.,
A Parish Organist.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I think the best answer to Mr. Archer's extraordinary letter, which appeared in your August number, is a simple reference to the previous correspondence, so far as it concerns the incidental question which formed the subject of my own communication. The facts are these:—1. Dr. Stainer (p. 445) denies the *necessity* of writing "arsis" and "thesis" in Greek letters. 2. Mr. Archer (p. 477) defends the practice on the ground that "if anglicised, Θέσις might easily be mistaken for Θῆσις." 3. Then I write to say that any such fear is needless, *because the latter word does not exist in Greek* (p. 511). 4. To which Mr. A. replies that he is "perfectly aware of that fact, but that he coined the word to illustrate a *principle* (p. 576)." What he means by this last remark I am quite at a loss to imagine; but surely every one must see that the whole question depends upon the *actual existence or non-existence* of the word in Greek, for how could one word be possibly "mistaken" for another, if the latter had no reality? Of course Mr. Archer is *now* aware of the fact, since I have given him the required information, which he has doubtless verified by a reference to his Greek Lexicon, but will any unprejudiced person read the sentence I have quoted from his letter (p. 477), and believe that he knew the fact at the time when he wrote that letter? If he did, he ought at the same time to know that his remark was quite unnecessary.

I may have gone a little too far in saying that the words in question are "never printed in Greek characters," and I am quite ready to withdraw this part of my statement; all I insist upon is that such a mode of writing or printing them is quite uncalled for, and that no possible mistake or confusion could arise from their being given in English letters.

I am, Sir, yours faithfully,
C. S. Jerram.

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—Some time since there appeared in the Musical Newspapers a discussion upon the signature of the Minor Scales. It then occurred to me that the writers on both sides had overlooked one great point; and since then the matter has so frequently turned up in the course of my teaching, that I feel persuaded that a large number of musicians must have the same ideas on the subject as I have.

A key is known by two notes of the scale—viz., the seventh and the fourth. The seventh must be a semitone below, and the fourth two and a half tones above the key-note. Does not this rule apply as well to a minor as to a major scale? The minor scale, being secondary to its relative major, ought certainly to show what that major is by the signature. But this would be done by letting the distinguishing notes of both modes appear. I do not consider the fifth a distinguishing note of the scale. As I have said before, the seventh and fourth are the important notes.

Kalkbrenner says, in his Piano Method, that the signature of C minor should show B♭, in consequence of its being the relative of E♭ major. But I think that the B does not, by any means, decidedly indicate the key of E♭ major. Neither would B♮ show, unless with other accidentals, that the key of E♭ major had been left for any other key than C minor. The B♭ does certainly occur sometimes in descending passages in the key of C minor. But does not the lowered seventh frequently occur in the major mode; and, being then treated as an accidental, might it not be treated in the same way in the minor mode? In nearly every case it will be found to be used only as a passing note or appogiatura to the minor sixth, which naturally belongs to the mode. The major sixth which is sometimes used in the minor mode, also appears to me to be an accidental. I believe musicians are agreed on this point.

To conclude, I think a minor scale ought to contain a minor third, minor sixth and major seventh; and that the fourths and sevenths of both modes ought to appear in the signature. The scale would not be diatonic, and there would be a queer-looking mixture of signs in the signature. The latter would, however, soon cease to look strange with use; and, with regard to the former, why should a minor scale be diatonic?

I must apologize for the length of this letter, but shall thank you very much if you will help me to a right settlement of the point. I enclose my card.

Yours obediently,
Mode.

MENDELSSOHN'S "ELIJAH."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In Mr. H. C. Lunn's review of the Worcester and Norwich Musical Festivals he says:—"We are glad to record that at this performance" (speaking of the "Elijah" performed at Norwich on Wednesday morning), "the experiment of having the part of the 'Youth' sung by a boy from the choir was at last tried, and, we need scarcely say, with the success which we have always predicted." From the context it is evident that the reviewer does not, in using the word "experiment" refer only to these Festivals at Worcester and Norwich, but to the manner in which the Recitative "There is nothing" is, as a rule, taken by a woman who may have, as at Worcester, identified herself with some other part. During the past two years I have twice heard Mendelssohn's "Elijah" performed at Penzance by the Choral Classes conducted by Mr. J. H. Nunn of that place, and on both occasions the part of the "Youth" was taken with great success by a boy, a member of the St. Mary's Choir, where Mr. Nunn is the organist. From this you will see that Master Self cannot "congratulate himself upon initiating the custom."

You will, I hope, in justice to Mr. J. H. Nunn, who has done so much for music in these Western parts, insert the above correction in your November number.

Yours,
A Cornish Parson.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Shou Brwynog.—*Only nine parts of "Logier's System" were issued, at 2s. 6d. each. These parts were afterwards published in one volume at 10s. 6d., by Messrs. Boosey and Co., Holles-street.*

Alfred B. Allen.—*In reply to our correspondent (and for the information of the many who address us on the same subject), we beg to say that we cannot undertake to inform composers whether we have received their works forwarded to us for review.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Aberystwyth.—The "University College of Wales," on the model of the Queen's Colleges in Ireland, was opened on the 15th ult., a breakfast being given on the occasion by the Executive Committee in the Common Hall of the College. Colonel Pryse, Lord-Lieutenant of Cardiganshire, presided; the vice-presidents being the Mayor of Aberystwyth and Mr. Thomas, town-clerk. Several gentlemen addressed the meeting, setting forth the objects of the institution and its claim to public support; and Mr. Brinley Richards, at the request of the president, made an excellent speech, advocating the cultivation of music in the College, especially that for public worship, and dwelling with much earnestness upon the desirability of introducing congregational singing into all the churches and chapels in Wales. The building has already cost £80,000, and more has yet to be spent upon it; but there can be little doubt that funds for the purpose will be forthcoming, in proof of which it may be mentioned that one gentleman who was present at the meeting, announced his intention of adding to his original subscription of £300 a second donation of £3,000.

Ashmore, Dorset.—An excellent concert took place in this parish on Friday, the 27th September. The programme consisted of part-songs by the choir, and vocal and instrumental solos by kind friends who lent their services on the occasion. The choir and those who train it deserve much praise, for such precision and finished vocalisation have been rarely heard in a village choir. The choruses were conducted by Miss Rossiter. Mr. Dodd in Gounod's song "Nazareth," was highly successful; and Miss Fletcher displayed a good, but as yet uncultivated, contralto voice. Miss Rossiter performed a brilliant *morceau* on the concertina with much effect, and was greatly applauded. The Rev. T. and Mrs. Davidson are to be congratulated on the success of the entertainment they so kindly provided for their parishioners.

Bedford.—The Amateur Musical Society gave the third concert of the present season at the Assembly Rooms on Tuesday evening, the 15th ult. The first part consisted of an excellent performance of J. F. Barnett's Cantata, *The Ancient Mariner*, which was much applauded, especially the arias "The fair breeze blew" (well sung by Miss Sophie Ferrari), and "O! sleep, it is a lovely thing" (given with much expression by Miss Crofts). The second part, which was miscellaneous, opened with Beethoven's *Men of Promethus* Overture, which was finely performed. Miss Ferrari was enthusiastically encored in "Par Dicesti" (Lotti), and Mr. Folkes delighted the audience with his fine rendering of Beethoven's Romance in G, for the violin. A word of praise must also be given to the members of the choir for their excellent singing in H. Smart's song, "Good night, thou glorious sun." Mr. Diemer conducted with his well-known ability.

Berkeley.—Special Thanksgiving Services for the late abundant harvest, were held in the Parish Church on the 26th September. The music in the early celebration of the Holy Communion was the setting in C, by the Rev. Sir F. A. G. Ouseley, with the Hymn 207 from "Hymns Ancient and Modern." At Matins, the responses were Tallis's; the proper Psalms 65 and 81 were sung to Felton and Savage, the *Venite* to Hayes, the *Te Deum* to a setting by Mr. Moffatt, the organist, the *Benedictus* to No. 49 in Ouseley and Monk's Psalter. The anthem was "The Lord is my shepherd" (Macfarren), which was given in a very creditable manner. In the evening the Psalms 103 and 147 were given to Ouseley and Battishill. The Processional Hymn in the morning was "Come, ye thankful;" that in the evening "Onward, Christian soldiers." Mr. Moffatt, who presided, played as voluntaries Postlude, in F (Guilmant), March, in B minor (Schubert), Offertoire, in G (Kühmstedt), Allegro con fuoco, in C minor (Philip Tietz), and No. 6 of Wely's Grand Offertoires.

Berkhampstead.—On the 10th ult. was held the fourth annual concert provided at this season of the year by Mr. Macrone, the organist of the parish church. The boys of the choir sang well, and reflected great credit on the training of Mr. Macrone. A duet, brilliantly played by the Misses Collins, received an encore, and Mr. Ellis Roberts's harp performance was warmly received. Miss Cook, Miss Emily Darvell, Mrs. Barnes, Miss Painter, Mr. Crew, and Mr. Tolley were the principal vocalists, and their solos were highly successful. The performance passed off well, and was in advance of previous entertainments.

Birmingham.—The first concert of Messrs. Harrison's popular series was given on the 26th September, at the Town Hall, before a large audience. Signor Campanini was received in all his vocal pieces with the utmost enthusiasm, and Madame Trebelli-Bettini's artistic singing of Mr. F. H. Cowen's "Marguerite," and the well-known "Il Segreto" was thoroughly appreciated, and elicited an irresistible recall. Madlle. Ilma di Murska's brilliant rendering of "O luce di quest' anima," and some variations by Proch, was also rewarded by repeated bursts of applause. As a vocal concert, the entertainment was a genuine success. ——On Monday, the 7th ult., an evening concert was given in St. Joseph's School-room, Nechell's Green, which attracted a large and appreciative audience. The programme was principally carried out by the members of St. Joseph's choir, who fully sustained their well-earned reputation. The chief items were Mendelssohn's "The Open Air," "When time hath bereft thee" (Auber), "Sweet and low" (Barnby), flute solo, Fantasia on Scotch airs (Briccialdi), "The Diver" (Loder), "Kitty Tyrell" (Glover), &c. &c. The vocalists were Mrs. Campbell, Mrs. Hickling, Messrs. Stratford, Hill, Ford, and Beard, all of whom were highly successful. The feature of the evening was undoubtedly Barnby's "Sweet and low," which was given by the choir with remarkable precision and expression. Mr. J. Rigby conducted throughout with tact and judgment, and was also a judicious accompanist.

Blackburn.—On Saturday, the 28th September, the anniversary tea-meeting of the Bank Top Congregational School was held in the School-room. About 400 persons were present, the president being the Rev. J. McEwan Stott, M.A. The most attractive feature of the meeting was the musical performance, which consisted of selections from Handel's *Messiah* and Haydn's *Creation*, the principal vocalists being Miss Shaw, Miss A. Haworth, Mrs. Ainsworth, Mr. Birrell, and Mr. Porteous, all of whom were highly effective. The band and chorus consisted of 50 performers. Great credit is due to Mr. Mossop, the conductor of the vocalists, and Mr. Halstead, the leader of the instrumentalists, for the efficient manner in which the whole of the music was rendered.

Brompton, Kent.—Concerts on, for this locality, an unusually large scale were given in the Military Gymnasium, on the 2nd, 3rd, and 4th ult. There was a chorus of 200 voices, and three bands, namely, those of the Royal Engineers, Royal Marines L. S., and that of the 82nd Regiment, under the respective batons of Herr Sawerthal, Herr Kappey, and Herr Hecker. On Wednesday evening a Cantata, composed by Mr. Mandel, was most successfully performed; and on Thursday afternoon a similar production from the pen of Herr Kappey, was given with the same satisfactory result. The choir, conducted by Mr. Makepeace, of Rochester, was extremely good. On the miscellaneous night, the soloists were Madame Clara Suter, soprano, Miss Florence Ashton, contralto, Miss Kappey, a brilliant pianist, Captain Germon, 9th Regiment, and Mr. Herbert, of Rochester (tenors), with the chorus and three bands above mentioned. The building was crowded on each occasion.——A chamber concert was given by Herr Sawerthal, and the band of the Royal Engineers, in the lecture theatre of that corps, on Monday, the 7th ult., on which occasion the co-operation of the contralto, Miss Florence Ashton, had been secured. The applause with which her various contributions were received was warm and well deserved. Miss Kappey, whose pianoforte playing, with orchestral accompaniment, was highly effective, Mr. Herbert, Sergeant Cottrell, R.E., a buffo singer, with an excellent baritone voice, and Sergeant Cochrane, R.E., also appeared. The instrumental department was thoroughly efficient. Herr Sawerthal conducted. There was a large and fashionable attendance.

Bromsgrove.—On Thursday, the 3rd ult., a concert was given in the Corn Exchange, by Mr. Rowland Taylor, in aid of the funds for building the new church at Bromsgrove, the sum realised being about £30. The artists engaged were Miss M. A. Woolley, (soprano), Miss Bossward (mezzo soprano), Mr. Rae (tenor), and Mr. Randell (bass). The following lady and gentlemen amateurs kindly gave their services:—Miss E. Taylor, Mr. G. W. Gibson, Mr. J. Mathews, and Mr. R. Taylor. Mr. J. B. Tirbutt officiating as accompanist with his usual ability. The concert opened with Sir S. Bennett's quartett "God is a Spirit," in which Miss Woolley's voice told with much effect. Amongst the solos may be mentioned "O fair dove" (Sullivan), by Miss Bossward, the same composer's "Once again," by Mr. Rae, and Wallace's "Bell Ringer," by Mr. Randell. Bishop's glee "The chough and crow," was so well sung as to be unanimously encored, and Mr. Mathews's flute solos were highly successful. The Corn Exchange was very tastefully decorated for the occasion, and great praise is due to those ladies under whose superintendence the work was so skilfully carried out.

Camborne.—A miscellaneous concert was given in the Assembly Rooms on the 15th ult., by the members of the Choral Society, under the conduct of Mr. J. H. Nunn, A.R.A. The programme comprised "Spring," from Haydn's *Seasons*. of which a very satisfactory performance was given. Benedict's "Hunting Song," was quite a feature in the performance, owing to the spirited manner in which it was rendered by the choir. Miss Mitchell in "I dreamt I was in heaven" (from *Naaman*) and "Angry words" (a song by Mr. Nunn, with viola *obbligato*), was highly successful, as was also Miss A. Mitchell in all her soprano music. The tenor and bass solo parts were effectively taken by Messrs. Treleaven and Smith. The programme was varied by the following instrumental performances:—Beethoven's Serenade Trio, in D (Op. 8), and Haydn's "Emperor" Quartett (Op. 77), both of which were excellently interpreted, the executants being Messrs. J. H. Nunn (1st violin), Wright (2nd violin), H. A. Smith (tenor), and Marrack (cello).

Cape of Good Hope.—The first concert of the Capetown and Rondebosch United Choral Societies took place on the 8th August, in the Mutual Hall, Capetown, before the Governor, the Lieutenant-Governor, and the principal residents of the neighbourhood. The first part of the programme consisted of Lahee's Cantata, *The Building of the Ship*, which was admirably rendered by a choir of about 120 voices, and received with the utmost enthusiasm. The second part was mainly composed of part-songs, of which Leslie's "Pilgrims" was the most liked by the audience. The whole was under the able direction of Mr. Bucke.

Chatham.—An excellent entertainment was given at the Lecture Hall on Tuesday, the 15th ult., under the direction of Mr. F. A. Bridge. The programme included Sullivan's Operetta *Cox and Box*, with the following cast: Box, Mr. Arthur Thomas; Cox, Mr. F. A. Bridge; Bouncer, Mr. T. C. Travers. The singing and acting were all that could be desired, and the accompaniments were admirably played by Mrs. Elizabeth Stirling. Miss Pattie Laverne (of the Opera Comique) contributed two songs, obtaining for the last a well-merited encore. The entertainment concluded with a laughable operatic sketch, entitled *After me*; characters by Messrs. Arthur Thomas and F. A. Bridge. The whole performance passed off well, and appeared to give great satisfaction to the large audience assembled.

Clifton.—The second of two grand concerts, given under the auspices of Mr. J. C. Daniel, took place at the Victoria Rooms on Saturday, the 12th ult., and was very numerously and fashionably attended. The leading artists were Madame Demeric-Lablache, Madame Pauline Rita (who supplied the place of Madame Cora de Wilhorst, unable to appear), Mr. Vernon Rigby, and Mr. Brandon. The first part of the programme consisted of selections from the Oratorios, which were effectively given. Mr. Daniell's solo on the flute was a clever performance, and well deserved the applause it received. The concert altogether was a most enjoyable one, and fully maintained the reputation which the winter entertainments promoted by Mr. Daniel have obtained.

Colnbrook (near Windsor).—The Harvest Thanksgiving was celebrated on Thursday, September 26th. There was divine service in the parish church; which was beautifully decorated by Mrs. Grieve for the occasion) at 8 a.m., 11 a.m., and 4 p.m. Evening service was intoned by the Rev. W. T. Grieve, M.A. The anthem was Dr. Green's "Thou visitest the earth and blessest it:" the solo being taken by Mr. R. Ratcliff, the choirmaster; Miss M. Ratcliff at the organ. An admirable sermon was preached by the Rev. N. G. Pilkington, M.A., Vicar of Bedfont. The evening service was followed by a social gathering in the Town-hall, where upwards of 200 sat down to tea. The Vicar introduced Mr. Pilkington as a kind friend who had come to help him, and Mr. Pilkington addressed the parishioners in a speech appropriate to the occasion. A selection of vocal and instrumental music was then given, in which Mrs. Sydney Smith, Miss Dyson, Miss Large, Miss Everest, Miss M. Ratcliff, Mr. Hopkins, Mr. James Large, Mr. Dyson, jun., and Mr. Seymour, took part.

Dudley.—The new iron church, erected in the Wellington-road, was opened for divine service on Wednesday, the 16th ult., the Right Rev. Bishop Claughton, Archdeacon of London, officiating in the morning, and the Rev. W. Reyner Cosens, D.D., Vicar of Dudley, in the evening. The choir of the parish church sang the service, which was full choral. The anthems were, "I have surely built Thee a house" (Boyce), and "Who is this that cometh from Edom?" (Dr. Arnold), both of which were admirably rendered. The musical portion of the services was

under the direction of Mr. G. H. Mainwaring, choirmaster of the parish church. Mr. H. J. Blunden, organist, presided at the harmonium.

Eccles.—The ninth annual festival of the choirs forming the Eccles Choral Union was held in the Eccles Parish Church on Saturday, the 12th ult. The Union consists of the church choirs of Eccles, Weaste, Hope, Brindle Heath, Barton, Patricroft, St. Thomas's and St. George's, (Pendleton,) Walkden Moor, Irlams-o'-th'-Height, St. Paul's, Paddington, and Clifton. The total number of voices was 390. Mr. Meadowcroft, of Manchester, was the leader, and Mr. J. F. Bridge, of Manchester Cathedral, presided at the organ. The Rev. Clement Smith, also of the Cathedral, intoned, and Canon How preached from Matthew xxvii. 17: "They worshipped Him."

Gosport.—The twenty-third Lecture Session was opened on Thursday, the 3rd ult., at the Literary and Scientific Institution, with a musical entertainment given by Mr. Ellis Roberts, the harpist, assisted by Miss Ellen Glanville. The performance gave much satisfaction to all present, Miss Glanville being encored in several of her songs.

Hastings.—Master Harry Walker, a highly promising pupil of the Royal Academy of Music, gave a morning and evening concert (by permission of Sir Sterndale Bennett), in the spacious Pavilion of the new Pier, on the 23rd September. There was an orchestra of 25 performers, led by Mr. Weist Hill, of the Royal Academy of Music, and the following artists, also from that Institution, lent their valuable assistance: Miss Sophie Ferrari, Miss Jessie Jones, and Mr. Wadmore, vocalists, and Mr. Eaton Faning, conductor. Master Walker's performance, both at the morning and evening concerts, was characterised by a firmness of touch, a fluency of execution, and a command over the varied shades of expression rarely attained by so youthful a pianist, and the applause with which he was greeted was due alike to his own precocious talent and the excellent teaching of his instructor in the Academy, Mr. F. B. Jewson. His solo pieces were Sir Sterndale Bennett's "Caprice" (with orchestra), a "Valse de Concert," called "Alexandra," the composition of his master, Mr. Jewson, Mendelssohn's "Serenade," and Weber's variations on "Vien qua Dorina Bella;" and he also took part with Mr. Weist Hill in De Beriot and Osborne's duet from *Guillaume Tell*, and Beethoven's "Kreutzer" Sonata, in all of which he amply justified his right to the medal which was bestowed upon him at the last examination of the Royal Academy of Music. Miss Sophie Ferrari and Miss Jessie Jones were warmly received in their vocal solos, and Mr. Wadmore elicited deserved applause by his rendering of Mendelssohn's "I'm a roamer." Mr. Weist Hill was highly successful in a violin Fantasia, and the Adagio from Spohr's Ninth Concerto; and amongst the orchestral works, favourable mention must be made of a new Overture by Mr. F. B. Jewson, and the first movement from Mr. Eaton Faning's Symphony in C minor. The attendance was excellent at both concerts.

Hereford.—The Michaelmas concert of the Hereford Choral Society was given on Tuesday evening, the 8th ult., at the Shirehall, before a fashionable and appreciative audience. The principal vocalists were Miss Dalmaine, Miss Lydia Broad, Revs. A. Robinson and T. H. Belcher, and Mr. J. H. Lambert; Mr. G. Townshend Smith officiating as conductor. Miss D'Almaine's first song, Haydn's Canzonet, "Fidelity," entirely enlisted the sympathies of her audience, and the Scena "Softly sighs," was no less successful. In Sir Henry Bishop's song, "Should he upbraid," she obtained a well-deserved encore, and, responding to the call by singing "Home, sweet home," was again warmly applauded. Miss Lydia Broad's expressive rendering of "A Mother watched" (Leslie) was much admired. Pinsuti's four-part song, "The sea hath its pearls," given by Miss D'Almaine, Miss Broad, Rev. A. Robinson, and Mr. J. H. Lambert, was one of the genuine successes of the evening, and had to be repeated. The Rev. A. Robinson was encored for his rendering of Sullivan's "Once again," and Mr. J. H. Lambert received a similar compliment for "The Diver," which he selected in place of "The King and the Beggar Maid," allotted to him in the programme. The Rev. T. H. Belcher sang "Love sounds the alarm," with good effect. All the choruses and glees went particularly well, and afforded ample testimony of the care bestowed upon the Society by Mr. G. Townshend Smith, whose duties are not of a light character, the lack of an efficient pianist compelling him to play and conduct too. In conclusion, the Choral Society must be congratulated on a very successful concert, and it would be well if so excellent an Association were more generally supported. A town like Hereford ought, at any rate, to supply such a Society with a large number of performing members.

Knaresboro'.—The Parish Church was re-opened for divine service on Thursday, the 3rd ult., having occupied two and a half years in restoration. The morning prayers were given by the Vicar (Rev. J. Fawcett) and the Rev. J. G. S. Nichol, curate; the first lesson was read by the Rev. H. Fawcett, the second lesson by the Rev. J. Fowler, curate. The sermon was preached by the Lord Bishop of Ripon, who took for his text the 28th chapter of Isaiah, 16th ver.: "Therefore, thus saith the Lord God, Behold I lay in Zion for a foundation stone; a stone, a tried stone; a precious corner stone, a sure foundation;. he that believeth shall not make haste." The musical part of the Service consisted of a Processional Hymn, "Rejoice, ye pure in heart." Preces and Responses, Tallis in G; *Venite*, single chant, Tucker in A; Psalms, Tucker in A; *Te Deum*. Battishill in D; *Jubilate*, Battishill in D; Hymn, "We love the place, O God; *Kyrie*, Berkeley in D (Joules' Chant Book); Doxology, Tallis; the pointing of the Canticles being Monk and Ouseley (used for the first time). The greatest credit is due to the choir instructor, Mr. J. W. Oxley, for his indefatigable efforts in bringing the choir into such admirable training. Mr. J. W. Oxley, the organist, presided at the organ.

Liverpool.—The resumption of the Concerts of the Philharmonic Society after the summer recess, was most successfully inaugurated on the 8th ult., by the seventh concert of the year. Principal vocal artist, Madlle. Albani; solo pianoforte, Mr. F. H. Cowen. The instrumental portion of the programme was chiefly devoted to the performance of Mendelssohn's Overture, *The Calm Sea, and the Prosperous Voyage*, and the same composer's Concerto in D Minor, Op. 40, executed in a most musicianlike style by Mr. F. H. Cowen, who also played Chopin's "Berceuse," and a brilliant "Valse Caprice," of his own. The second part commenced with the Sinfonia, No. 2, in F (F. H. Cowen), conducted by the composer, a clever work, the Adagio and Scherzo and Trio, being especially worthy of praise. A warm greeting was given to the young composer, at the commencement and at the close of the Sinfonia. The orchestral pieces, concluding the first and second parts of the concert, were Rossini's Overture to *The Siege of Corinth*, and Berlioz's arrangement of Weber's "Invitation to the Waltz." Madlle. Albani's share in the concert was highly appreciated, her pure vocalization and artistic expression winning several encores. The part-songs, from the works of Henry Smart, Klicken and C. E. Horsley, went well, and gave great pleasure.——The eighth Subscription Concert which took place on the 22nd ult., was a very interesting one; the most important work of the evening being Gade's charming Cantata *The Erl King's Daughter*. The principal artists were Madame Florence Lancia, Madlle. Enriquez, Mr. Edward Lloyd and Mr. Santley; solo violin, M. Sainton. The principal orchestral compositions were Beethoven's Sinfonia, No. 1, in C, Mozart's Overture to *Don Giovanni*, Weber's to *Euryanthe*, and Auber's to *Zanetta*. The violin solo (Mendelssohn) was splendidly played by M. Sainton. Mr. Santley was highly effective in Hatton's song "The Wreck of the Hesperus," and, for his encore gave the popular "Gia la luna." The choral music went well and the various vocal miscellaneous pieces were much applauded.

Marlborough.—On Thursday, the 3rd ult., at St. Peter's Church, the choirs of the district, in union with the Salisbury Diocesan Choral Association, held a Festival, and the result was in every way most successful. The service was opened by the processional hymn 322, by the surpliced choirs and clergy, carrying representative banners. The several choirs having taken their places in the chancel, the prayers were intoned by the Rev. G. Stallard, Præcentor and Secretary of the District, the Rev. H. de St. Croix, Association Secretary, taking the second part of the service. With the Festival was blended a Harvest Thanksgiving for St. Peter's parish, and this, with the feast of St. Michael and All Angels, was made apparent by the Psalms and Lessons selected; the Psalms being cii, Tonus Regius; cxvii, Jone vii, 4; cxlviii, tone v, 2, taken from the "Ferial Psalter." The *Magnificat* and *Nunc Dimittis* were sung to a plain service by Boyton Smith, the Preces (perhaps the most impressive portion of a Choral Service), to Tallis in harmony. The Anthem. "O Lord how manifold" (Barnby), went with great spirit and effect. The 252nd hymn ("A. and M.") was sung before the sermon, delivered by the Rev. J. Parr (Vicar of St. Mary's) from the text "Speaking to yourselves in psalms and hymns and spiritual songs, and making merry in your hearts to the Lord." After the sermon the *Te Deum* was sung to Dr. Stainer's music, and during the collection of the alms, Hymn 305 was most carefully rendered, the recessional hymn being 318. The Lessons were read by the Rector of St. Peter's and the Rural Dean. After the service Mr. Walton, choirmaster, who ably presided at the organ, played the "March" from *Athalie* as a voluntary. The church was beautifully decorated for the occasion.

Melbourne.—The fine Organ, built by Messrs. Hill and Sons, of London, for this city, was opened in the Town Hall, on the 8th of August. Mendelssohn's Organ Sonata, No. 3, in A, Bach's Fugue, in G minor, and several other pieces, afforded Mr. Lee an excellent opportunity of displaying the admirable qualities of the instrument, which in every respect fully realised the high expectations which had been formed of it. The concert also included a selection of vocal solos by Mrs. Cutter, Miss Christian, and Signor Susini, all of which were most efficiently rendered, Mrs. Cutter receiving an encore for Beethoven's "Invocation" song, and Miss Christian's pure and musical voice telling with good effect in both her songs. The hall was tolerably well attended.

Port Elizabeth, Cape of Good Hope.—On the 22nd August, Mr. Fred. Griffiths gave a Pianoforte Recital in the Mechanics' Institute, which attracted a large audience. The programme comprised eight pianoforte pieces (including a duet), and four songs by Miss Esther Innes and Mr. Wroe, all of which were encored. Mr. Griffiths exhibited much skill and taste in all his pianoforte performances. The selections from Mendelssohn's *Lieder ohne Worte* were warmly applauded; and the solo, "Com' è gentil," for the left hand, and the duet "Golden Bells" (in which Mr. Griffith was assisted by Miss Innes), were much appreciated and enthusiastically re-demanded.

Portsmouth.—On Sunday, September 29th (S. Michael and All Angel's Day), a Choral Festival took place in the Royal Garrison Church, on the occasion of the opening of a new Organ, which has recently been erected by Messrs. Hunter, of London. The service commenced at 3 o'clock in the afternoon. Six choirs, representing 120 voices, and drawn from the principal churches of the surrounding neighbourhood, took part in the service. The choirs and clergy met and robed on the Governor's Green, from which they walked in procession, entering the church by the west doors. Owing to the great length of the procession, the singing of a processional hymn was not deemed advisable till the church was reached, when the organ and choirs pealed forth the Old Hundredth tune to hymn 136 ("A. and M.") as they proceeded up the nave to the stalls in the chancel. The Lessons were read by the Ven. Archdeacon Wright, Chaplain to the Forces; the Rev. R. A. Corbett intoned the service, and the sermon was preached by the Chaplain-General (the Rev. G. R. Gleig, M.A.). The proper Psalms were 96, 146, and 150 to Anglican single chants. The Anthem was Dr. Clarke Whitfeld's "Behold how good and joyful," which was well sung. "O rest in the Lord," from Mendelssohn's *Elijah*, was sung by a chorister boy with much feeling and taste. Mr. E. W. Saxey (the organist of the church) presided at the organ, and kept the choirs together remarkably well; and to the exertions of this gentleman the great success which attended the Festival must be chiefly attributed. The church was crowded to inconvenience.

Plymouth.—Mendelssohn's Oratorio. *St. Paul*, was given, for the first time in the Western Counties, by the Plymouth Vocal Association, on

the 9th ult. The Albert Hall was well filled, the seating arrangements, under the supervision of Messrs. Moon, being, as usual, excellent. The orchestra was occupied by about 160 vocalists and a large and efficient band, many of the performers being amateurs, but including such professionals as Mr. Henry Reed, who resumed his old place as first violin, Mr. M. Rice, of Torquay (viola), Mr. Reed's son (violoncello), Mr. Fly (trumpet), Mr. Kearns (oboe), and Mr. Radcliffe (flute). Mr. Vernon Rigby's voice has grown more mellow, and was used with his accustomed grace and skill. His chief song, "Be thou faithful unto death," was charmingly sung, and his duet with Mr. Brandon, "Now we are ambassadors," was encored so undeniably that it had to be repeated. Mr. Brandon was hardly effective in his first air, "Consume them all," but in subsequent songs he was thoroughly successful. Madame Demeric-Lablache had little scope for the display of her fine contralto voice, but in recitatives and quartetts she was heard to advantage. The conductor, Mr. Löhr, before the concert commenced, apologised for the possible shortcomings of Madame Cora de Willhorst, by mentioning that she was suffering from a cold, and Madame Willhorst refrained from attempting some of the songs placed to her on the programme. Under all the circumstances, the performance throughout was in every respect highly creditable (the choruses being especially well rendered), and the Vocal Association must be congratulated on an auspicious commencement of the season.

Quarry Bank Parish (Dio. Lichfield).—The Annual Harvest Thanksgiving Services, solemnised in this parish, commenced on the 3rd, and concluded on the 13th ult. The music on the 3rd was Goss's Evening Service in A; Anthem, "I will give thanks," (Barnby) and Beethoven's "Hallelujah Chorus;" the hymns selected from "Hymns A and M." The prayers were efficiently intoned by the Rev. W. H. Hopkins, B.A., Oxon, curate. On the following Sunday, the Morning Service was King, in F; Anthem, "The Lord is loving" (Garrett). In the evening the Canticles were sung to Arnold, in A; the Anthems were "Fear not, O Land" (Goss) and "Hallelujah Chorus" (Handel). On Sunday, the 13th, King's Morning Service was repeated; the Anthem was "I will magnify thee" (Goss). The Festival concluded in the evening, when Goss's beautiful Service in E was sung, and the Anthem "The Glory of the Lord," by the same composer. The chorus, "The Heavens are telling," was sung after the Sermon. The musical portion of the services was admirably rendered by the choir, which is both amateur and gratuitous, although reckoning amongst its members some of the best voices in the Midland Counties. The voluntaries and accompaniments were skilfully performed by Mr. Fitzvelle, choirmaster and organist, whose indefatigable zeal in training the treble voices of the choir, cannot be too highly commended.

Ramsgate.—Sunday, the 29th Sept., being the Festival of St. Michael and All Angels, the services at St. Mary's Church were of a more than usually impressive character. Hymn 325 "Hark! hark! my soul," was sung as a processional at each Service, and the anthems were "Therefore with Angels" (Novello) in the morning, and "To Thee all Angels" and "To Thee Cherubim" (Handel) in the evening. The congregations were unusually large. Those persons who are desirous of having the beautiful Services of our Church rendered as they should be are deeply indebted to Mr. Thorne, the talented organist of St. Mary's, for giving them an opportunity of hearing the various offices of our Church performed in a devotional and at the same time attractive manner, this being the only church in Ramsgate where full choral services are given. The following Sunday was observed as a day of thanksgiving for the harvest. The church was very tastefully decorated, the altar, altar rails, pulpit, lectern and font, being adorned with flowers, fruit, ferns, hops, &c. The font especially deserves mention, and at the top and foot were crosses which were very prettily arranged. The gas standards also were decorated. The Services, which were unusually attractive, were beautifully rendered. The processional at both the morning and evening Services was the 223rd hymn, "Come, ye thankful people, come;" the *Te Deum* (Sullivan in D), Anthem, "Praise the Lord, O Jerusalem" (Hayes); Kyrie (Mendelssohn); Creed, Gloria in excelsis, &c., (Marbeck). At Evensong the *Magnificat* and *Nunc Dimittis* were sung to Stainer in E flat. The Anthem was "Fear not, O Land" (Sir J. Goss). At the conclusion of the service, previous to the benediction being pronounced, the "Hallelujah Chorus" was sung. The offertories were in aid of the Ramsgate and St. Lawrence Dispensary, and amounted to the large sum of £27 14s. 10½d.

Ryde, Isle of Wight.—The first of the series of entertainments under the direction of the Rev. Dr. Noble, which were so popular last season, were resumed at the New Town Hall on the 30th September, with every prospect of success. The Readings by the Rev. Dr. Bartlett and Dr. Noble, were highly appreciated. The vocal performances of the Misses A. White and Liebe Konss, and Messrs. Redman and Sibly, were all that could be desired. Miss M. Fowles performed a selection on the harmonium with her usual effect, and accompanied the songs with taste. The second entertainment was held on the 14th ult., with equal success. Dr. Noble was assisted by the Misses Liebe Konss, Marian Wood, and others; all the vocal solos were highly appreciated, and a duet between Dr. Noble and Miss Konss, was warmly applauded.

Sheffield.—The completion of the enlargement of the Parish Church Organ was celebrated on the 7th ult., when a Recital was given by the organist in the presence of a large number of subscribers to the organ fund and their friends, admission being by ticket. The programme was of a character well calculated to show the capabilities of the instrument to the best advantage. The instrument, which was originally the work of England, a native builder, who attained considerable celebrity during the early part of the present century, has from time to time undergone alterations and enlargement, notably on one occasion by Jones, and afterwards in 1856 or '7 by Jardine, of Manchester, who added to it some capital free reed pedal pipes; more recently by Brindley, who effected considerable improvements; and now by Messrs. Brindley and Foster, the eminent organ builders, of Sheffield, who have made most extensive alterations and improvements. Much satisfaction has been given by the excellent manner in which they have carried out the work, which has been mainly confined to the Swell Organ, this having been almost entirely reconstructed. The rendering of the programme gave entire satisfaction to the numerous listeners, who testified their appreciation of the Recital by according at its close a vote of thanks to the organist, which was proposed by the Vicar. The cost of the alterations is about £320, towards which £300 had been subscribed.

South Norwood.—A series of weekly musical and literary entertainments commenced, in the Public Hall, on Tuesday evening, the 15th ult., under the direction of Messrs. J. Baucutt and W. Blount, of London. The spacious room was crowded to excess long before the entertainment began. The vocalists were Miss A. L. Fielding (who was in excellent voice), Messrs. A. D. Anderson, L. Wells, G. Linley, and F. Herbert, all of whom contributed some effective songs. The literary portion of the programme was ably sustained by Messrs. Walter Blount and J. Baucutt. Mr. F. Laughlin presided at the pianoforte.

Staveley, Derbyshire.—An evening concert, selected from the *Messiah* and *Creation*, was given in the Wesleyan Chapel, on Tuesday, the 15th ult., in aid of the new Wesleyan Chapel building fund, Whittington Moor. The principal vocalists were Miss Twigg (of the Yorkshire Concerts), Mr. T. Cooper (of the Chesterfield Parish Church Choir), Mr. Vincent Cooke, and Mr. M. Shepherd. Mr. T. Wallhead led the band, Mr. Cooke White presided at the organ, and Mr. William Walker conducted. The band and chorus consisted of 60 performers. There was an excellent attendance.

Sunderland.—On Sunday, the 13th ult., thanksgivings were offered in St. Mark's Church, both in the morning and evening, appropriate to the season of harvest, sermons being preached by the Rev. T. H. Chester, incumbent of St. Hilda's, South Shields, and by the Rev. Chas. Green, the vicar. In the arrangement of the floral decorations, exquisite taste and skill were displayed. They were chaste, and their number had been very happily chosen. The choir entered by the west door, and proceeded up the central aisle, singing a harvest processional. The service was full choral. Dykes's magnificent *Te Deum*, and Bridge's Anthem "Give unto the Lord," testified to the pains which had been taken both by the choir and choirmaster (Mr. Pearson). In the afternoon, the Sunday School Anniversary Service was celebrated before a large congregation, and at the evening service the church was crowded to excess. The total amount of the offertories was about £20. On the 14th ult., a musical entertainment, over which the vicar presided, was given in the School-room, by the church choir, under the direction of Mr. Pearson, and the St. Mark's Drum and Fife Band. The building was crowded to overflowing, principally by residents of the district. Several of the glees, sung by the really efficient choir, elicited tokens of appreciation. Mrs. Pearson presided with ability at the pianoforte, as accompanist, and, in conjunction with her little daughter, gave two duets. Mr. H. Ritson proposed a vote of thanks to the Rev. Mr. Crooke, who had originated and arranged the evening's entertainment, the proceeds of which will go towards the establishment of a Sunday School Library. The National Anthem terminated a most enjoyable entertainment.

Theale.—Mr. W. Hawley gave his annual concert on the 22nd ult., which was well attended; the artists were Miss Larkcom, Mrs. Rippon, Mr. Hawley, Mr. Mellor, and Mr. O. Christian; Mr. Cole, solo pianist, and Mr. Style, solo clarionet. "When winds breathe soft," and "When evening's twilight," were well rendered; Messrs. Mellor and Christian were encored in both their songs, as was also Mr. Styles, in Meyerbeer's Fantasia for the clarionet. The concert was a highly successful one.

Wellingboro'.—A musical festival took place in the large Hall of the Corn Exchange on the 30th September, being the first of a series to be given by Mr. A. Randall, choirmaster, who conducted on the occasion. There were more than 100 vocalists, the instrumental accompaniments being a pianoforte and harmonium. The solo vocalists were Miss Thomas, Miss Sanderson, Miss Sanders, Mr. Warren, and Mr. S. Randall, all of whom were highly successful, several encores being enthusiastically demanded. The choruses were well rendered, especially the "Hallelujah" from the *Messiah*. Miss Everitt accompanied several songs with much judgment on the pianoforte, and also played an effective duet with Miss Thomas. A solo on the pianoforte by Mr. Lamb, was also greatly admired. There was a good attendance.

Weybridge.—The Annual Thanksgiving Service was held in St. James's Church, on Wednesday the 16th ult. The decorations were very fine and chaste. The choir consists of 40 voices, and the musical portion of the service throughout was well performed. Processional hymn 360 ("A. and M."), "We plough the fields," &c.; proper Psalms 65, 147 and 148 (Monk and Ouseley's Psalter); chants, Bellamy and Sir G. Elvey; *Magnificat*, Parisian tone, arranged by Dr. J. Stainer; *Deus Misereatur* old Latin tone, arranged by H. P. G. Brooke; Anthem, "O taste and see" (Sir J. Goss), which was excellently sung and much admired; hymn 410 ("S.P.C.K.") Wimbledon; hymn after sermon 463, ("S.P.C.K."); Festival from "St. Alban's Tune Book," recessional, *Nunc Dimittis*, Gregorian tone. The service was intoned by the Rev. Philip Bartlett, M.A. The first lesson was read by the Rev. Meade, M.A., and the second by the Rev. Spicer, M.A. The sermon was preached by the Rev. W. J. Harrison, M.A., Rector of Thorpe, Suffolk, from Rev. xiv. 14. The offertory, about £14, was devoted to the Surrey Church Association. The concluding voluntaries, finely played by the organist, Mr. H. P. G. Brooke, were "Processional March" (W. Carter.) Hallelujah Chorus *Messiah*, (Handel), and Sir G. Elvey's Festal March.

Windsor.—Mr. Christian's annual concert took place at the Town Hall, on the 8th ult., before a numerous and fashionable audience. Mr. Christian was patronised by H.R.H. Princess Christian, and the principal residents of the town and neighbourhood, and the concert was of a very high character. The vocalists were Madme. Thaddeus Wells, Mr. Selwyn Graham, and Mr. Christian; and the instrumentalists were Mr. Nicholson (solo flautist); Mr. Lazarus (solo clarionet); Mr. S. Hughes (solo ophicleide); and Mr. S. Kemp, R.A.M. (pianoforte). Mr. Christian rendered "The wreck of the Hesperus," and also the song

from *La Sonnambula*, "As I view these scenes so charming" with much success. The programme was agreeably varied by several duets and trios.

Whittington Moor.—A successful concert was given in the new School-room on Monday the 21st ult., before a large audience, in aid of the school funds. Vocalists, Madame Bridge, Madame Williams, Mr. Williams and Mr. Thos. Cooper, all of whom were highly effective. The Chesterfield Quartett and Glee Society rendered several glees and part-songs in a most artistic manner. Mr. Staton presided at the pianoforte.

Yaxley, Suffolk.—A new Organ, built by Bevington and Sons, London, was opened by Mr. George Legge, organist and choirmaster of S. Thomas (Archbishop Tenison's Chapel), Regent Street, London, on the 26th Sept., who presided at two full services at the Harvest Festival. The organ was built under Mr. Legge's direction, and great pains were taken by him in drilling the village choir. The voluntaries were Hallelujah Choruses from the *Messiah* and Beethoven's *Mount of Olives*, an Adagio of Spohr's, and "Kyrie" from Haydn's Second Mass.

Organ Appointments.—Mr. F. A. Hall, of St. John the Baptist, Hoxton, to All Saints' Church, Belvedere, S.E.——Mr. Arthur S. Roofe, to St. John the Baptist, Hoxton.——Mr. J. Elliott Waugh, Organist and Choirmaster to St. Aidan's Church, Kirkdale, Liverpool, N.——Mr. Edwin M. Lott (of St. Helier's Parish Church, Jersey), Organist and Director of the Choir, to St. Peter's, Kensington Park, W.——Mr. T. Pulleyn (late Organist and Choirmaster of the Parish Church, Newport Pagnell), Organist and Director of the Choir to Christ Church, Folkestone.——Mr. R. Stokoe (late of St. Barnabas, Holloway), Organist and Choirmaster to Christ Church, May Fair.

Choir Appointments.—Mr. Percy Rivers (Tenor), to Christchurch, Lancaster Gate.——Mr. Joseph Hutchinson (late of St. Katherine's Collegiate Church, Gloucester Gate), Principal Bass to Bedford Episcopal Chapel.

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BELFAST MUSICAL SOCIETY.—WANTED, a CONDUCTOR, who must have a thorough knowledge of Orchestral Music, be accustomed to training choruses, and arranging scores for instruments. To a really competent musician a liberal salary will be given; besides which, a position as Organist can be readily obtained, and there is a large field for private tuition.

GEORGE BRETT, Hon. Sec.,
Nov. 7, 1872. Athenæum Rooms, Belfast.

WORCESTER CATHEDRAL.—There will shortly be a VACANCY for an ALTO in this Choir. Stipend £70 per annum. Applications, stating age of the Candidate, and enclosing testimonials as to character and musical efficiency, to be sent forthwith to the Præcentor, Bromwich House, Worcester. Second-class railway fare will be allowed to the selected candidates. The trial will take place on or about the 17th of December.

MR. WILLIAM CARTER'S CHOIR, Royal Albert Hall.—There are VACANCIES for ALTOS and TENORS. Address Mr. William Carter, 22, Colville-square, W.

CHURCH CHOIR.—Two BOY TREBLES, of fair knowledge and practice, are open to an ENGAGEMENT, in S.E. district, at a moderate remuneration. X. Y. Z., 15, Coventry-street, W.

AS LEADER of CHOIR in Church or Chapel. A young professional Lady wishes above position. Address S., Messrs. Novello, Ewer and Co., 1, Berners-street, W.

AS LEADER, in Church or Chapel Choir.—A Professional Lady seeks a RE-ENGAGEMENT. Best References. Stipend moderate. A. Z., Library, 221, Fulham-road, S.W.

ST. MARY'S, Aldermanbury.—Two TREBLES (boys) are REQUIRED. Services, Sunday Morning and Evening. Salary, £4 per annum. Apply to the Organist, at the Church, on Tuesday or Friday evenings, from 7 to 9 p.m.

CHORISTERS.—There are VACANCIES for TREBLE BOYS in the Choir, St. Mary's, Arley Hall. Address H. King, Organist, Arley, Northwich, Cheshire.

WANTED.—TREBLES and ALTOS (Boys). Salary £3 a year; also TENOR, salary £5. Two plain Services on Sunday, and weekly practice. Apply Wednesday evening, at eight, or Sunday after Evening Service, the Organist St. Mary's Chapel, Park-street, Grosvenor-square.

A LADY (Contralto) desires a SUNDAY ENGAGEMENT. Address F. S., Novello, Ewer and Co.

ALTO and TENOR WANTED, for St. Peter's, Eltham Road. Salary, £10; attendance twice on Sundays, and on Friday Evenings. Apply to Mr. Bradford, Fern Villa, St. James's, Hatcham; or at the Church, on Friday Evenings.

CHOIRMAN.—WANTED, for the Church of S. Thomas', Regent-street, W., ALTO, TENOR, and BASS. Apply personally to Mr. George Legge, Organist, &c., on Fridays, between 8 and 9.30 p.m.

ALTO and BASS WANTED for the Choir of a Church near Regent-street, W. Attendance—Sunday, morning and afternoon, with rehearsal in the week. There is also a VACANCY for a BOY with good voice, and some knowledge of music. Apply by letter, stating salary required, to Rev. M.A., 4, Earl's-court-road, Kensington, W.

WANTED, a MALE ALTO for St. George-the-Martyr Church, Southwark, S.E. Apply in first instance by letter to H. Wilson, 645, Old Kent-road, S.E. A small salary given.

WANTED, for a Choir in Norwood, ALTO, TENOR, and BOY TREBLE Voices; preference to those residing in vicinity. State qualifications, register of voice, and salary. Address, J. L. D., Ashlawn, Hamlet-road, Upper Norwood.

ST. BARNABAS, Guildford-road, South Lambeth.—WANTED, an ALTO and TENOR. Choral Service, Verse and Solo Anthems Morning and Evening. Good voice, and a knowledge of music indispensable. For particulars, apply to Mr. T. Baxter, 15, Guildford-road, South Lambeth, S.W.

WANTED, a TENOR, in a Surpliced Choir; must be able to read music at sight. Two Sunday services, and one weekly practice. Salary £10 per annum, to be increased to £12 at the end of six months. Apply to F. Everard W. Hulton, Mus. B., 48, Redcliffe-road, S.W.; or at the vestry of St. Luke's Church, Chelsea, after Sunday evening service.

WANTED, a TENOR and BARITONE, for a Catholic Choir. Duties—Sunday morning, and one weekly rehearsal. Good voice, and ability to read at sight indispensable. Apply by letter only to J. Hallett Sheppard, Esq., 9, Moore-park-road, West Brompton.

DURHAM COUNTY ASYLUM, Sedgefield, near Ferry-hill.—WANTED, NURSES for the above Asylum. To eligible persons a liberal stipend will be given, together with board, lodging, and washing in the institution, and two suits of uniform annually. Candidates under 30 years of age, and who have a knowledge of music, and so be able to materially assist in the Singing at Concerts and Services, in Chapel, &c., perferred. For further particulars apply to the Medical Superintendent.

November 25, 1872.

DURHAM COUNTY ASYLUM, Sedgefield, near Ferry-hill.—WANTED, a TENOR Singer for the above Asylum, who would also act as an Attendant in the wards. He must possess a good voice, and be able to read well at sight, and take Solos in the Concerts and Services in Chapel. To an eligible person a liberal stipend will be given, together with board, lodging, and washing in the institution, and a suit of uniform annually. For further particulars apply to the Medical Superintendent.

November 25, 1872.

TENOR WANTED; Christ Church, Lee.—Surpliced Choir. Sunday Morning and Evening; practice, Friday evening. £10 per annum. Address, Mr. Ridley Prentice, 30A, Wimpole-street, W.

ST. ANDREW'S CHURCH, Thornhill-square.—TENOR Voices WANTED for the Voluntary Choir of this Church. Apply by letter to D., 56, Amwell-street, E.C.

WANTED, TWO BASSES, for the Voluntary Choir of a City Church; Morning Service only. Full Choral, Anthems, &c. Wednesday, practice. Apply personally, Mr. Bicknell, 4, Primrose-street, Bishopsgate.

WANTED, a SITUATION as CHOIRMASTER, or BASS.—The Advertiser has a very good Bass voice, is accustomed to conduct a choir, to teach singing and the French language in schools, and in training boys for the choir. First-class references. Apply, by letters only, to Mr. F. B., 35, Hindon-street, Pimlico, London.

ST. PAUL'S CATHEDRAL.—The Organist will be glad to receive the names of Gentlemen who may be willing to become members of the Choir, at the Special Sunday Evening Services for 1873. The music will be of the most simple character, chiefly consisting of chants and hymn tunes.

ORGANIST REQUIRED for a Village Church in Surrey, and to Train the Choir, Sunday Services and Week-day Practice; not Gregorian. Salary £40; no field for tuition, &c. J. R. C., More-place, Betchworth, Surrey.

ORGANIST.—A Gentleman is willing to give his services at a Church in London, where there are merely Sunday and week-day Evening Services. Good organ required. Address, stating particulars, J. B. L., care of Messrs. Novello, Ewer and Co., 1, Berners-street, W.

ORGANIST and CHOIRMASTER WANTED for the Parish Church, Richmond, Yorks. To a competent man there is a good opening for a General Practice, to which may be added the Musical Teaching of a large Grammar School. Applications, with testimonials, before Monday the 16th of December, to the Churchwardens, from whom particulars may be had.

AN ORGANIST AND CHOIRMASTER of Six Years' experience requires a RE-ENGAGEMENT in London or few miles round. Disengaged January 1st, 1873. Good testimonials and references. Services, choral or plain. Address Y., Townly's Library, Surbiton, Surrey.

AN ORGANIST and CHOIRMASTER will be WANTED, at the beginning of the new year, for the Parish Church of Swindon, Wilts. Three Services on Sunday, one in the week. For an experienced man there is a large field for private tuition. Salary, £50 per annum. Unexceptionable references required. Apply to Rev. H. G. Baily, Swindon.

THE ORGANIST and CHOIRMASTER of St. Michael and All Angel's, Paddington, is open to ENGAGEMENT for training Choirs in or near London. Address, Mr. Walter H. Sangster, Mus. Bac., Oxon., 14, Westbourne villas, Paddington.

THE MUSICAL TIMES,

And Singing-Class Circular.

DECEMBER 1, 1872.

THE ACCOMPANIMENT OF RECITATIVE.

By G. A. Macfarren.

The broad distinction between ancient and modern in music dates from the invention of recitative in the last decade of the sixteenth century. Then, an association of Florentine nobles and gentlemen undertook the interesting experiment of restoring to the art of song the characteristics that had marked it in the Grecian age, as opposed to the qualities to which the music of the period was limited. These qualities were rhythmical tune, exemplified in the songs and dances of the people, and the imitations of these by schooled artists; and contrapuntal elaboration, exemplified in the motets or moving parts, and anthems or counter themes, constructed upon ecclesiastical or secular melodies for church use, and in the madrigals of the musicians. In neither of these was there scope for free declamation, nor for any but the most general expression of words, which, in classic times, had been the main if not the sole object of vocal music. The idea was then conceived of recitative. Rinuccini was the poet who first wrote verses to be set upon this novel system; and Caccini, Peri, Cavalieri, and Monteverde were the first musicians who illustrated its principles. The experiment was so entirely successful that the new style of declamatory music not only took a place beside the rigidly ruled art of the period, but has, to a great extent, superseded it, and importantly modified the materials and the structure of subsequent composition.

To secure the perfect freedom of the singer in his declamation, to hasten or retard the words as he might be impelled by the passion they embodied, it was essential that the accompaniment should be of such a nature as might in no respect restrict his performance in the matter of measure, while it might fully guide and support him in the matter of intonation. Accordingly, it was confined usually to a single instrument, in most cases the theorbo or large lute; and this, in the earliest instances, was played by the singer himself, whose fingers were moved by the same impulse that directed his vocal utterance.

It appears that Lully, when he established dramatic music in France, used very freely the recitative form; but it is not so sure that he imported to Paris his country's use of accompanying the colloquial singing with a single instrument, since, in some of his operas, the harmony is sustained by the band during the vocal declamation. The same was probably the case in the earlier court masques written by Lanière and some English musicians in the time of Charles I. On the other hand, it is evident that at the clubs and like places, where, for the first time in English history, the public paid for admission to musical, not dramatic, performances, it was common to accompany the recitative on some equivalent to the pianoforte—the harpsichord, or virginals, or what not—with also a bowed instrument,—the violoncello or double bass, or both,—to support the bass notes, because of the little resonance of the keyed string instruments of the time. Thus were the Cantatas of Purcell and other composers accompanied, and this was the standard method of playing to recitative for a long time to come.

Near the end of the seventeenth century, Vinci was the first to write what in England is called "Accompanied Recitative." This he reserved for the more dramatic passages in his operas, while he retained for ordinary colloquy and narration what the Italians name "Recitativo parlante." The distinction is, that in the latter the instruments just named were used, and in the former the full orchestra.

Let it not be supposed that the practice ever was, in colloquial recitative, to sustain the chords on any instrument from semibreve to semibreve, as they were habitually written in Italy and elsewhere; these extensive notes imply the prevalence but not the sustenance of the same harmony, which harmony was and is to be repeated according to the punctuation of the words, whenever their sense indicates a breathing place for the singer. Hence Mendelssohn was at variance with the usage of elder times, even down to the very period in which himself wrote, when, in his accompaniments to *Israel in Egypt*, he wrote sustained chords in four parts for two violoncellos with double stops, in the very few instances of colloquial recitative which occur in that work. In the old days, a skilful accompanist would, so to speak, feed the singer by dispersing the chords so as to have the vocal note at the top, and repeating them in changed positions whenever a different note of emphasis suggested such prompting, and seldom striking them in a mass, but sprinkling them in more or less extended arpeggio as the movement might admit. Here was then what may be termed an atmosphere of harmony, wherein the voice floated with buoyancy unfettered; and, if the analogy be accepted, the changes of chords may be likened to the variations of the wind, or the passing from one current of air into another; almost as imperceptible as the ether was the accompaniment, and yet of substance sufficient for the voice to rest upon it as the clouds repose upon the air.

Let it neither be supposed that it was ever the purpose of Vinci or his countless followers in the accompanied recitative to put upon the singer the limitations of metrical music. In this the voice is left for long periods entirely alone, or, less often, the harmony is either sustained or tremulously iterated with undefined accent; the occasional detached chords of a well-directed band little more restrict the voice than do the spread chords of the pianoforte, while they impart, perhaps, more vigour to the general effect; and the interposed interludes, of a bar or more in length, illustrate the sentiment or picture the circumstances the words describe.

The encomiasts of Rossini accredit him as the first to discard, throughout an opera, the colloquial in favour of the accompanied recitative, and they say that *Otello* (1817) was the first work thus constructed. Close investigation might trace that this, like other assumed innovations of the master, had precedent in the practice of another. The French operas of Gluck, for example, and not of Gluck only, have the orchestra throughout.

What was then exceptional has become usual now. Colloquial recitative is scarcely to be found but in works of fifty years old, the orchestra is employed with far greater prominence in music of our times than in the accompanied recitative of Handel, of Mozart, and of Rossini, and lyrical declamation has consequently acquired a widely different character from that which stamped it of yore.

As there are but few works at present in vogue which are constructed on the old principle, it is as little to be wondered, as it was to be helped, that the tradition of how to accompany recitative should be all but lost, especially as considerations of personal display have mainly induced the desuetude of that practice. To prevent this loss from becoming total, it is desirable to place on record one most valuable testimony on the subject while memory is still fresh to retain it, and while general respect is sufficiently vivid for the person from whom this account was received, to ensure its perfect credence.

The late Sir George Smart, when one of the young gentlemen of the Chapel Royal, was engaged with his co-choristers, from year to year, to sing at the Ancient Concerts. He was, however, excepted from the vocal duties of his fellows, to turn over the leaves for the conductor, Joah Bates. Already, in those early years, Smart entertained aspirations to the conductor's office, to which in due time he rose, and which he discharged, with honour to himself and advantage to music, for more years than would have made the entire lifetime of many another man. His young ambition was therefore highly gratified by his being selected for the post of turner, since this gave him special opportunity of observing all the conductor's ways and habits and rules of action, and he accordingly observed most keenly, and as carefully stored up his observations to become the groundwork of his own future practice.

Joah Bates was born about the year 1740; thus he had reached the age of 19 when Handel died, an age at which, with his fond love of music, he must have been fully capable of noting the manner of musical performances, the effect they produced, and the means whereby such effect was obtained. Here, then, we have a direct line of evidence

from Bates, who must have witnessed performances over which Handel himself presided, through Smart, whose habits of accuracy were most remarkable, and whose statements are implicitly reliable. Bates proposed, and organised, and directed the famous commemoration of Handel in Westminster Abbey, which was intended to celebrate the centenary of the composer's birth; but, from a misapprehension of dates, was held the year before, in 1784. He directed also the similar Abbey performances in the next following years; and, because of his success in this capacity, and of his thorough knowledge of the uses of the elder time, he was appointed conductor of His Majesty's Concerts of Ancient Music, which were instituted to preserve those uses to the world.

Chief among the few works in which the old original form of colloquial recitative is still kept in familiarity, are the oratorios of Handel, and, among operas, the *Figaro* and *Don Giovanni* of Mozart, and the *Barbiere* of Rossini. In these the old form is preserved to us, but very little of the substance. The intention was, as has been shown, that the accompaniment should be played on the harpsichord or its representative, the pianoforte, with the support of the principal violoncello and double bass, the players of which read from the same copy as the clavecinist or pianist. So late was the practice continued, that the first engagement of Sir Michael Costa at the opera was to preside at the pianoforte in the orchestra; and there accordingly he presided, until 1832, when, under Monck Mason's management, the first performances in this country of a German opera company were given in alternation with those of the Italians. The German operas were conducted by Chelard of Weimar, who presided not at the pianoforte, but at the conductor's desk raised above the rest of the orchestra, as is the present wont of opera conductors in England. On a certain Monday, *Der Freischütz* inaugurated the German season; on the following Tuesday evening, Sir Michael occupied the conductor's stool which Chelard had filled the night before; and from thenceforward, the pianoforte has never been used in the opera orchestra except to prompt the singers.

Before this time, the violoncello had for long assumed the conspicuous prominence in accompanying the recitative, which it has almost exclusively held for the forty years since. In the latter part of the last century, the celebrated Cervetto officiated as principal violoncellist at the King's Theatre. The rich tone, the beautiful execution, and the fine taste of this artist have better than legendary authority; many of us now living have heard others talk of these his qualities, who had witnessed and delighted in their display. An artist so gifted commanded more than sufferance, even to the extent of admiration and applause, for flights of finger and perhaps of fancy, that would not have been tolerated in a player of less distinction. Accordingly, when the stage waited for the entrance of a new personage, for any necessary business of the scene, or for the ingenious by-play of a popular actor, Cervetto would fill up such otherwise moments of silence with arpeggios or like passages upon his instrument, and the audience would be pleased with his feats of skill. The pianist always resumed his functions with the resumption of the singing, and the escapades upon the violoncello served but as interludes to accompany so much of the action, or to compensate for such casual want of action, as would else make a break in the musical continuity. In Handel's time similar figurations were wont to be set forth upon the harpsichord, and the great composer is reputed to have been so happy in his performance of these that to hear him formed no little part of the evening's attraction. We read of composers of long after Handel's time, even down to Rossini, presiding at the pianoforte on the first representation of their operas: which means plainly that they accompanied the colloquial recitative. Lindley succeeded Cervetto in his post, in his excellence, and in his privilege of flourishing in the casual pauses, and Lindley's successors have taken upon them the last heritage as an heir-loom of the instrument. It is in England only, however, that the violoncello's usurpation of supremacy in recitative has ever been exercised at the opera, and in England only that it has ever disfigured the performance of oratorios.

Cervetto was also principal violoncellist at the Ancient Concerts. There in the recitatives of Handel and his contemporaries he pursued his opera practice of passaging in all the breaks of the voice part. Then, with firm authority, Bates interrupted him, insisting that the single bass notes and nothing else, should be played by the bowed instruments. In vain Cervetto quoted his King's Theatre commendations. "It was otherwise at the opera in Handel's time," said Bates, "and we are here to perform Handel's music as it used to be performed under his direction." The young choir boy stood by the side and witnessed this altercation, treasured it as a valuable experience, and, towards the end of 1866, when he was some years beyond the age of ninety, and scarcely two years before his death, related to me the entire scene with the utmost minuteness. Handel did not, neither did Bates, neither did Sir George Smart until his long career was very far advanced, beat time for the band. This was, where necessary, the province of the leader; so that the power was lost to the orchestra of the strongest violinist in it, in every passage of more than usual difficulty or requiring exceptional energy. The conductor then sat at the organ, with a harpsichord, later a pianoforte, so placed that he could reach also its keyboard, and, according to the more or less gravity of the music, he played on one or the other throughout the recitative, and likewise in the rhythmical pieces, adding in these latter, independent counterpoint of such greater or less interest, as his own musicianship, aided by the inspiration of the moment, might prompt.

It is noteworthy that in 1753, when Handel's blindness prevented him from reading his own scores, he sent for John Christopher Smith, his pseudo pupil and the son of his staunch and unalienable friend, who was at the time in France, to whom he believed he might confide the serious responsibility of the unwritten organ or harpsichord part. It would seem that the composer was not content with Smith's performance; for in 1754, he discontinued the services of this really meritorious musician, and resumed his old post in the orchestra. This he must have done with very serious difficulty, since the works were changed from night to night during the Lenten series of oratorios, and, not seeing, he could only accompany if he had the music entirely by heart. His presidency was so important in the orchestra, indeed, so greatly enhanced the interest of the music, and added so much to the attraction of the performance, that he never again relinquished it, and accompanied the recitatives and filled up upon the organ the blanks in his score on the very sixth of April, 1759, which was the day week before his death, when he closed his public career by superintending the performance of his *Messiah*.

When Sir George Smart became a conductor, he, persevering in the principles of his model, required the supremacy of the organ or pianoforte over the violoncello in the oratorio recitatives. Lindley, however, had taken Cervetto's place, and, with his still higher excellence, he far more than filled it. Emulous of the same distinction in an oratorio that had obtained in an opera, the famous violoncellist would have interluded the recitatives, but was stopped by Sir George as Cervetto had been by Bates; and the veteran conductor assured me that the single professional quarrel in which he was ever a party, during the many years of his being at the head of musical affairs in England, was with the brave old Lindley on this very subject. The immediate consequence was that the violoncellist, who would not forego his flourishes, seceded from Sir George's band; but his pre-eminence as a player was too widely recognised for his presence to be dispensable in other quarters or, after a while, even there. It was he then who established the practice peculiar to this country alone, of accompanying recitative with chords on the violoncello, and consequently, unless the usage has been carried to the colonies, the inhabitants of our three kingdoms enjoy exclusively the privilege of hearing the most unmusical exhibitions and the least satisfactory that have ever been habitually offered in public.

About ten years ago, Herr Otto Goldschmidt, assisted by his accomplished wife, revived Handel's *L'Allegro*, and had the recitatives accompanied according to Handel's fashion, Mr. Lindsay Sloper officiating at the pianoforte, as he had done with the same purpose in the performance of Bach's *Passion*, under the direction of Sir Sterndale Bennett. At Mr. Joseph Barnby's revival of this latter work, the

same instrument held its appropriate position, until the *Passion* was taken into its original, natural and fitting home, the Church, when the harmonium if not the organ was, with perhaps better effect, substituted for it. Now, it may be believed, that, of all the thousands of persons who have witnessed these presentations of the works in question, there is not one—or if one, he must be a bass player—that does not infinitely prefer the effect of the keyed to that of the bowed instrument in the situation now being considered. The hard rough tone of the chords upon the violoncello, the indistinctness of their harmony, their questionable assistance to the singers, are all incidents for careful consideration; but, above all, the fact that the composers, whether of later secular or of earlier sacred music, intended an effect utterly dissimilar, should convince directors that, according to the size and uses of the building and the gaiety or gravity of the subject, the pianoforte or the organ ought to be the accompanying instrument of colloquial recitative. Let it be hoped that before long its restitution may be universal, when the richer tone and the fuller resonance of the Pianoforte than of the ancient Harpsichord, especially in the lower range of its compass, will render the bowed basses entirely dispensable.

CRYSTAL PALACE.

The novelties produced at the Saturday concerts during the past month have been in the highest degree interesting. Mozart's last pianoforte concerto in B flat, at the fifth concert, came upon us with all the freshness of a new composition, for, strange to say, although teeming with beauties throughout, it had never before been introduced in this country. The first movement is thoroughly *Mozartian*, both in the subject and treatment of the principal instrument in combination with the orchestra; but the melodious *Larghetto* and *Finale* (the latter founded on a subject already well known to musical amateurs) were perhaps more really enjoyed by the general audience. The performance of the concerto by Madame Arabella Goddard was one of the purest specimens of pianoforte playing we have heard for years. Not only in executive power, but in the most intellectual perception of the author's meaning, her interpretation of this charming work so thoroughly satisfied even the most exacting lovers of Mozart that the murmurs of approbation during the progress of each movement could scarcely be suppressed, and at the conclusion she was rewarded by a burst of applause as genuine as it was enthusiastic. Herr Reinecke's two *cadenzas*, introduced by Madame Goddard in the first and last movements, seemed scarcely in character with the calm nature of the themes, but they were excellently written for the instrument, and we need scarcely say as excellently rendered. At the sixth concert a Rondo in B flat by Beethoven, for pianoforte and orchestra, was given for the first time, the pianist being Mr. Ridley Prentice. As a novelty, this Rondo was of course welcome; but the name of its composer excited perhaps higher anticipations than were realized; and Mr. Prentice, whose playing was marked throughout by much artistic finish, could scarcely secure for the piece a cordial success. It is presumed to have been intended for one of the pianoforte concertos; but as it is known to have been completed and the orchestration filled up by Czerny, it is impossible to say how much of the composition was really by Beethoven. The performance of Rubinstein's pianoforte concerto, in D minor, by Mr. Fritz Hartvigson, at the seventh concert, scarcely did anything to advance the claims of this composer as a writer of the highest class works for his instrument; but the pianist evidenced much commendable zeal in the cause, and exhibited a vigorous, if not eloquent, touch. The orchestral compositions have been this season remarkable for a perfection of execution even beyond that of former years, Beethoven's "Eroica" and Mendelssohn's "Scotch Symphony," especially, having been rendered with an attention to minute details, which elicited the highest admiration, even from those amongst the audience to whom the works were most familiar. We must mention that Mr. Wingham's Festal Overture (performed for the first time at the summer concert of the Royal Academy of Music) was given with much effect at the fifth concert, and well received. Sir Sterndale Bennett's Cantata "The May Queen," and his beautiful and highly poetical Overture, "Paradise and the Peri," have also been amongst the most attractive items in the programme. There is little to record concerning the vocal music. Miss Margaret Hancock (who gained a prize at the National Music Meetings) displayed some good qualities as a contralto in the "May Queen," and Mr. J. H. Pearson showed that he possessed a good voice but a defective method, in two songs at the concert on the 16th ult.

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

The Certificates of Merit awarded at the first series of meetings in June last have been recently sent out. The successful candidates for these Diplomas are the Brixton Choral Society; Bristol Choral Union; South London Choral Association; Miss Emrick, London; Miss Hailey, Hanwell; Madlle. Ori, London; Mr. G. H. Woolley, London; Mr. F. Crane, Liverpool; Mr. H. A. Pope, London; and Mr. Sauvé, London. The Certificates are signed by Sir W. S. Bennett; Sir J. Benedict; Signor Arditi; A. S. Sullivan, Esq.; Dr. Wylde; J. Barnby, Esq.; J. Hullah, Esq.; H. Smart, Esq.; J. L. Hatton, Esq.; A. Manns, Esq.; and H. Leslie, Esq.—the Judges in the various classes in which the Diplomas were obtained.

A meeting was held on Saturday evening the 9th ult., at the Albion Hall, London Wall, in aid of the prize fund of £100, to be competed for next summer at the Crystal Palace, by the choirs of North and South Wales. The chair was occupied by Mr. J. H. Puleston, and on the platform were several gentlemen, interested in the promotion of Welsh music. Mr. Brinley Richards addressed the meeting, and after alluding to the excellent singing of the Welsh choir at the Crystal Palace, on the occasion of the National Music Meetings last season, said that he had every reason to look with hope to the realisation of his wishes. Sir Thomas Lloyd had already given his name as a subscriber of ten guineas, and his example had been followed by some of the most influential members of Parliament. In the course of the evening a musical entertainment was given under the direction of Mr. Brinley Richards, supported by Madlle. Angèle, Miss Lizzie Evans, Mr. Poole, &c. A feature in the programme was the performance of "God bless the Prince of Wales," in the chorus of which the audience heartily joined.

The Grosvenor Choral Society gave its ninth monthly concert at the Pimlico Rooms on the 8th ult. The principal solo vocalists were Miss Hellier, Miss Jenny Brown, who sang for the first time "The Return of Spring" (J. T. Torry) and Mr. Warren Wells, all of whom were received with much favour. Several concerted pieces were also sung, and instrumental solos most efficiently played by Mr. Duncan Shaw (pianoforte) and Mr. T. F. Williams (concertina). Mr. Wm. Henry Bridges officiated as conductor, and Miss White as accompanist.

The monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on the 1st ult. The solo vocalists were Miss Janet King (who received a well-merited encore for her singing of "Truth in absence"), Miss Horder, Mr. James Jekyll and Mr. Tom Ellis. There were several concerted pieces for the choir, which were rendered with much precision and effect. Mention must also be made of the pianoforte playing of Miss Pritchard and Miss Shepherd. The Society gave an evening concert at the Chelsea Literary and Scientific Institution on the 8th ult., when songs by Miss Jessie Jones, Miss Horder, and Miss Janet King were warmly received and re-demanded. Some choral music and a harp solo by Miss Wade were also included in the programme.

On Thursday the 14th ult., a Literary and Musical Evening with Tom Moore was given, at Westbourne Hall, by Mr. L. M. Myers. A brief analysis of the life of the Bard of Erin was interspersed with several of the poet's choicest songs, duets and glees, by Miss Ellen Glanville (who was much applauded for her singing of "The Minstrel Boy"), Miss Dwight, Mr. Frank Elmore and Mr. Rowland. Mr. Wilkinson and Mr. Rayfield Seymour were the accompanists. The proceeds of the entertainment were in aid of the Westbourne Philanthropic Society.

The Tuesday evening entertainments at the Public Hall, South Norwood, have attracted large audiences during the past month. The managers, Messrs. J. Baucutt and W. Blount, spare no pains to make these pleasant weekly *réunions* interesting and amusing; and they will be continued every Tuesday during the winter.

On Tuesday the 19th ult., Mr. Major J. Smith gave a concert at the Bermondsey Institute, when, in addition to his excellent band, Miss Rosina V. Houghton and Mr. W. H. Starey appeared, and sang some popular songs, which were encored. The programme included some operatic and

dance music all of which was well rendered. Mr. Major J. Smith and Mr. William Byrom presided at the pianoforte, the latter gentleman playing a solo, which was re-demanded. Mr. Major J. Smith conducted.

The Thursday Evening Musical and Literary Entertainments given at the Pimlico Rooms, under the direction of Mr. J. Baucutt, have been well attended during the last few weeks. The miscellaneous character of these entertainments and the manner in which they are carried out are in every respect highly satisfactory. We understand that the entertainments will be continued every Thursday till Christmas.

We hear that "The Hymnary" has been adopted at the Chapel Royal, Savoy; S. Andrew's, Wells Street; S. Ann's, Soho; S. Stephen's, Bermondsey; S. Augustine's and S. Faith's, City; and S. Michael's, Hulme, Manchester.

We have been furnished with a notice (cut from some journal not mentioned) and programme of the inaugural concert for the present season of the "St. John's Wood Society of Musicians," which took place at the residence of the conductor, Mr. Lansdowne Cottell, on the 6th ult. As we have not been favoured with any tickets for the performance, we are of course unable to vouch for the justice of the praise which the writer in the paper sent us freely bestows upon everybody and everything at the concert; but as the name of "Mr. W. Charles Bell" appears in the programme in letters twice as large as those accorded to any other vocalist, we presume that he, at least, is beyond the reach of criticism.

The Monthly Popular Concerts at Brixton, so ably conducted by Mr. Ridley Prentice, commenced for the season at the Angell Town Institution on the 22nd Oct., with every prospect of success. The programmes of these entertainments are remarkably well selected; and the performance of Mr. Prentice in some of the most exacting pianoforte works has been thoroughly appreciated by the somewhat critical audiences assembled.

The seventh series of "Musical Evenings" commenced at St. George's Hall on the 13th ult., when a programme of the highest interest was provided. The executants were Messrs. Walter Macfarren (pianoforte), Henry Holmes (first violin), F. Folkes (second violin), A. Burnett (viola), and Signor Pezze (violoncello). Mozart's String Quartett in F, Schumann's Pianoforte Trio in D minor, and Beethoven's Quintett in C (Mr. W. H. Hann playing second viola), were faultlessly interpreted, and received with an enthusiasm which indicated most unquestionably the classical taste of the listeners. An Allegro by Gluck (played, with a *Prelude Retrospectif*, by Mr. H. Holmes) was an attractive feature in the selection; and the instrumental works were agreeably relieved by two songs from Miss Nessie Goode. The conductor was Mr. C. E. Stephens.

The rehearsals of the Royal Albert Hall Choral Society will commence immediately, under the conductorship of Mr. Barnby. The amalgamation of this choir with that of the Oratorio Concerts, will be a source of gratification to those who have watched with interest the progress of the last-named association during the past seasons, more especially as we hear that Oratorios, Cantatas, and other large works, given with the assistance of a large and complete band, and the most eminent solo vocalists, are to form the principal features of the programmes.

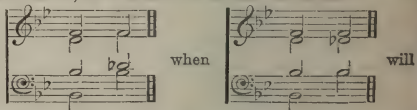
M. Gounod has recently addressed a letter to the *Times* complaining in the strongest terms of the manner in which his music in this country is constantly mutilated by arrangers, and published with a title-page upon which his name appears as the composer of the work. Sometimes, he says, a portion of the original melody is suppressed, at other times notes are added to it; harmonies are often changed, accompaniments simplified, and occasionally an air is wedded to words so unlike those to which it was written that the intention of the composer is positively caricatured. Certainly, if we possess no copyright law which will protect authors from such wanton deterioration of their property, the sooner the subject is brought before the legislature the better. Meanwhile, composers we are sure, will not only deeply sympathise with M. Gounod, but feel a debt of gratitude to him for calling public attention to the matter. In justice, however, to those publishers who hold the copyrights of some of M. Gounod's compositions, it may be stated that as they have never lent themselves to the practice of which he complains, the authenticity of the works issued by them under his name is beyond a doubt—a fact which many might question, seeing that Mr. Goddard, of Argyll-place, is named in the letter as the only music-seller from whom any exact information on the subject can be obtained.

Reviews.

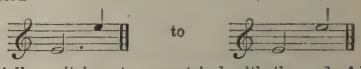
Novello, Ewer and Co.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

First impressions are always important; it is lucky, therefore, that the first three tunes in *The Hymnary* are sound and good. They are of long metre, and are by Garrett, Tours, and Barnby. We next come to that grand old set of words "O what their joy and their glory must be" (No. 4), and here not a few will be disappointed at not finding their old friend the tune "O quanta qualia sunt illa sabbata," which can hardly be called an *unbarred* melody, so naturally does it fall into modern musical form; but no more on this, as we will reserve a general review of the editor's work till a later time, enough to say that the words have fallen into good hands, and that Mr. Thorne has set them to a tune of great sweetness and elegance, although perhaps hardly masculine enough for the jubilant faith they so grandly express. A good long metre by Barnby (No. 5) is followed by an excellent tune by Reay (No. 6); but, although we do not profess to be musical conservatives, we confess to be a little hurt at this—

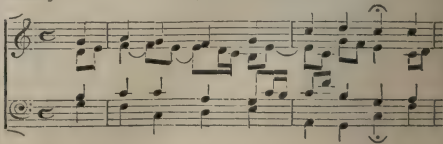


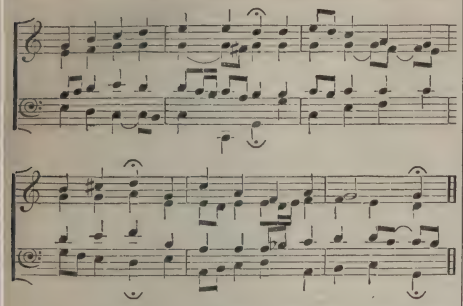
answer all purposes equally well. In this passage Mr. Reay is, we suspect, the victim of the elision of a double bar from between the two chords. In many cases double bars are not only useless but likely to lead to unintended pauses, yet they are not unfrequently a necessity. But the tune is none the less good, because of this particular progression, in support of which numerous passages could be cited from the works of the man who was at once the maker and breaker of so-called "laws"—J. S. Bach. No. 7 is well known, and deservedly so, but it is a question whether it is improved by the alteration of bar 2 from the accepted



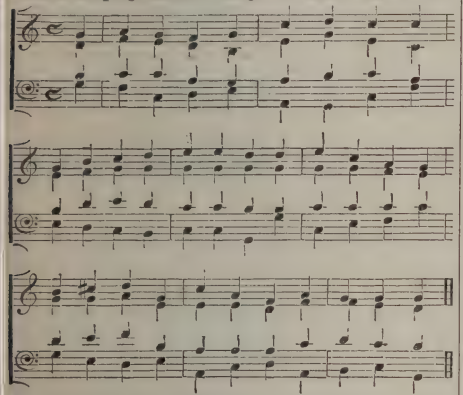
especially as it is not symmetrical with the end of line 2 as followed by line 3. "Come let us all with one accord" (No. 8) should be called a metrical anthem, evidently not being intended for congregational use, but for "Choirs and places where they *sing*;" not that this remark is meant as a sarcastic allusion to the attempts at singing made in many churches where there is no choir. "London New" next appears, well harmonized. Like many other "old melodies," it has been ascribed to more than one author, though chiefly to Dr. Croft, but one thing may safely be said of it—it is English. A fine tune (6 lines of 7) by H. Smart (No. 10) must not be passed over without a word of praise for its dignified and calm character. The tune described as being composed by R. Redhead (Nos. 14, 23, 56), though unfortunately well known and popular, we regret to see in a work of such importance as *The Hymnary*. It is an arrangement, and a very bad one, of the grand old proper tune to the "Veni Creator." Nor is the conception of the arrangement itself novel, for simplified forms of the ancient melody have existed for centuries. The only part peculiar to Mr. Redhead's arrangement besides one or two melodic changes, consists in the repetition of the first line of the music for the last line of words. It is true that there are many versions of the old simplified form, but in each case the last line is grand and effective.

Here is one as harmonized by Bach ("Komm Gott Schöpfer, heilger Geist") given to show the form of the melody—





This might be thus simplified for general use, the framework of the progressions of the great master being retained.



Can anything be finer than this series of diatonic progressions? Let the reader play them over slowly half-a-dozen times, and try their effect. It may be objected that in this form the tune begins and ends on the dominant of the key. True, such a final close is not common in our days, but all works of art are not strictly in accordance with fashion, and the structure of this melody cannot be tampered with, without destroying much of its sublimity. The melody of "Melcombe" (No. 15) is better as here given than with the dotted notes which often mar its smoothness, but both tenor and bass parts lie too low, and the first chord of the fourth bar is slightly out of keeping with the context. A really excellent tune by Barnby (No. 16) to a very musical metre—8.8.8.6, is followed by an "Ancient Melody," founded apparently on the fifth Gregorian tone (No. 17) not of much value. Mr. A. S. Cooper writes smoothly and well, and gives a most useful setting of "Glory to the Glorious One" (No. 18). The "Ancient Melody" (No. 19) is a tune by Gibbons, of which the treble and bass parts only were published; the latter of which has not, however, been followed. No. 20, by Mr. Barnby, which is published in his collected tunes to the words "O day of rest and gladness," is here reprinted, and rightly so, as it is a capital tune, quiet but cheerful and tuneful. Sir John Goss in No. 21, has cleverly adapted two lines of words to what is practically one line of music, by which means a long hymn becomes easily learnt and remembered. The sweetness of the melody is striking. Mr. C. H. H. Parry deserves great praise for his admirable setting of Hymn 26. H. Smart's tune (No. 34) is remarkably good, but would be still better with three crotchets in place of the last three minims, which give great prominence to what unfortunately happens, uniformly through the hymn, to be an unimportant verbal termination. Sir W. S. Bennett, whose first line is, oddly enough, not unlike that of the tune immediately preceding, has produced, as would be expected, a tune of rare elegance in No. 35. Gounod's setting of Hymn 36 is very beautiful; great care must be exercised lest it be sung too fast. We almost think a slower pace than that marked would be advisable, especially in large churches. In No. 37 Dr. Gauntlett is very chromatic without any proportionate gain in effect. The tune No. 40 (by P. Bach), known as "Weimar," seems to have been the fount whence Reinagle drew his popular "St. Peter's." Sir J. Benedict has produced a very charming tune in No. 41, but one which we think might with advantage be transferred to words of a more cheerful character. Barnby's "O world! behold upon the Tree" if rightly read, both as to marks of pace and expression, will be found solemn and truly devotional. We are glad to see (No. 47) Hewlett's beautiful tune originally set to the words "Weary of earth and laden with my sin" ("Hymns Ancient and Modern," No. 286). We began by commending three long-measure tunes, and must now close for the present by giving due honour to Nos. 48 and 49, by E. J. Hopkins and Dr. Dykes, both of long measure, which will be of permanent value.

The Office of Holy Communion. Set to music by the Rev. E. B. Whyley, M.A.

Nothing more strongly shows the advance of music in one particular direction than the constantly increasing number of compositions by non-professional writers. Not to speak of the productions of amateur ladies, now vastly in vogue, because to speak of them would be to deprecate, with few exceptions, their acceptance and even their existence, since the latter proves much ignorance and bad taste, while the former promulgates the one and confirms the other; not to speak of these and the like, we acknowledge with pleasure the true musical feeling and erudition too that are evinced in the more serious works which emanate from a more earnest class of music lovers, who regard the art obviously as a medium for expressing lofty thoughts, and as demanding assiduous study for its comprehension and attainment. An instance of such music is the Service before us, the author of which is the head-master of the King's School at Peterborough, who has, it is evident, recreated himself from his classical and mathematical labours by application to the no less profound research into the principles of the joyous science. Thus, he has not only sought, but has gained a considerable mastery of the technicalities of music, and he has developed a more than average aptitude in their use; but, on the other hand, though his mastery is considerable, it is far from complete; and we must often credit him with a stronger sense of beauty than power to express it. We highly honour one who chooses such a subject as music for his recreation from other not graver pursuits, and who devotes himself so warmly to its study as to have reached the knowledge his publication evinces; but we marvel that a scholar can be content to put forth a work containing such imperfections as he certainly would not allow to disfigure any piece of literature he might issue.

To justify this last remark, and prove it not to be a captious piece of fault-finding, let us call the author's attention to the following inadvertences. At page 4, in the phrase which is twice repeated in ascending sequence, the top part leaps to the eighth of the bass by similar motion, propriety requiring the step of a second in the top part against a leap in the bass to give good effect to approaching the eighth by similar motion. In bar three from the end of page 5 there are consecutive ninths between alto and bass, the quickness of which cannot render them agreeable, although it prevents the long continuance of their harshness. Some theorists have not, it is true, enunciated a law against consecutive ninths, so immeasurably worse in effect than the ever-forbidden fifths and eighths; but this can only be because such writers must have deemed a succession of ninths so obviously abominable that no musician could need a law to prohibit their employment. Here may be mentioned the indecision of the final close of the movement induced by a cadence in another key in the very third bar before the end. In bars four and five of page 11, there is the false relation between the A♯ of the tenor and A♮ of the soprano, which has frequent precedent in the music of three centuries ago—the two chords being F♯ major and F♯ minor—but should be regarded as a speciality of past times and not perpetuated in the present. At page 21, between bars two and three, the eighth of the bass is approached by similar motion where the top part proceeds chromatically from A♯ to A♮, making the bad effect of such approach worse than if it had been from a note of another name. It might give more *bitterness* to these remarks than is meant to characterise them were we to extend the list. We will then but notice further the unusual use of the minor chord of the sub-dominant to ex-

press jubilation, which occurs thrice, namely, on the word "glorified" and on the declaration of faith in the "world to come,"—and again in the *Gloria in excelsis*, at the words "Thou only art the Lord;" but this use may be intended to refute the general idea that a minor chord can only indicate sadness, and, if so, we are not inclined to disagree on the whole with the somewhat exceptional view.

On the other hand, there is many an incident in the work that cannot but be admired, and there are some whose beauty outbalances such irregularities as have been named above. For instance, in the first number (which is an Introit appropriate to the Communion Office, and available as a short anthem for other occasions), the interrogative passages "Who shall ascend, &c.," and their answers, "Even he, &c.," are assigned to separate choirs of four voices, the one of sopranos and altos, the other of tenors and basses, with capital pertinence to the text and excellent musical effect. Again, there is peculiar freshness in the phrase where first the higher and lower voices join, on the words "He shall receive." The *Sanctus* is perhaps the best number in the series, and it is to be praised as much for its reading of the words as for its purely musical variety and interest. The great difficulty of treating this hymn so as to fit it at once to the description of the multitudinous heavenly choir with whom the singers are to unite in its utterance, and to the subdued and reverential feeling of the hearers induced by the solemn mystery of the celebration, is happily met if not perfectly solved; the word "Holy" is to be sung most softly, and the power of the voices to be increased from phrase to phrase until the full force is reached on the words "Glory be to Thee." Lastly,—and this for want of space rather than of further matter for praise,—there is a most charming effect from the use of an inversion of the chord of C♯ in the key of B minor at the words "O Lord God, Lamb of God," in the concluding number. Enough has been said, let us hope, to encourage the composer in further application to his musical studies, and perhaps to persuade him that to do justice to himself and to the subject, the latter requires as much thought and application as can any other that may divide with it his attention.

The Lord is my Shepherd. Anthem for female voices. Composed by Franz Schubert.

This composition, forming No. 67 of Novello's Octavo Anthems, has already made its way to the fame it deserves. Those who remember its exquisite interpretation by the female voices of Mr. Henry Leslie's choir last season will be glad to find that its issue in the cheap form will place it within the reach of all choral societies. It is also available for amateur drawing-room vocalists who desire to devote their energies to something better than the colourless "part-music" especially written for them. The anthem, although demanding trained voices and a feeling for religious compositions, is by no means difficult; and the flowing triplet pianoforte accompaniment, which runs throughout, is thoroughly within the powers of a moderately good pianist.

La Figlia del Reggimento (The Daughter of the Regiment); a Comic Opera in two acts. Composed by G. Donizetti, edited by Berthold Tours, and translated into English by Natalia Macfarren.

Had the music of this Opera not been as attractive as it is, the pleasing nature of the story would always have ensured the interest of the audience; and that the heroine has become the pet of every young *prima donna* may also partly be traced to the fact of its presenting an opportunity for effectively displaying those varied histrionic powers which so materially aid a vocalist in establishing her fame before the public. But the brightness of the music, the melodiousness of the solos, and the military character throughout the work (which the composer has so happily caught) have made it equally popular with musicians and the general public; and no operatic season, therefore, is likely to pass over without its constantly appearing in the bills. The edition before us is presented according to the version performed at the Italian Operas in London, and is in every respect equal to the many standard works in this form which have preceded it. Mr. Berthold Tours has performed his portion of the task with much care, and has shown excellent judgment in indicating the most salient points of the score, a feature which we consider of the utmost importance in these operatic handbooks. Of Mrs. Macfarren's translation we can also speak in the highest terms: the words selected are in all places admirably in sympathy with the notes; indeed we could point to some portions where the English text is infinitely better than the Italian.

Venetianisches Gondellied; componirt von Felix Mendelssohn Bartholdy; für das Pianoforte übertragen von E. Pauer.

Mendelssohn's beautiful Gondellied, in B minor, is here so excellently transcribed as to merit the warmest praise. Herr Pauer has not only evinced the utmost skill in his arrangement, but a commendable reverence for the subject he has chosen; and the result is a charming piece, so artistically developed as to have all the effect of an original composition. In the opening the voice part is brought out with admirable clearness; and there is much ingenuity in the treatment of the theme when surrounded by arpeggios. Careful practice will be required in order to give the effect intended by the arranger; but the passages are all duly considered, and will be found to lie easily under a trained hand.

Wiegenlied. Meditation pour Piano; par Wilhelm Schulthes.

There is a refinement both in the melody and treatment of all this composer's pieces which must ever render them acceptable in a drawing-room, even when a more than usually artistic auditory happens to be assembled. The "Meditation" before us is one of the most graceful sketches Herr Schulthes has yet given us. The theme, in G flat major, is extremely attractive, and the enharmonic change into E major has an excellent effect. The variation "Quasi Arpa," being written in four staves, two for each hand, at first sight may appear somewhat difficult, but a closer examination of it will prove that the composer has adopted the very best means to show the parts clearly. Pianists who have acquired a perfect command of the key-board will thank us for drawing their attention to this elegant and brilliant little composition.

The Coral Grove. Glee, for four voices. Poetry by Perceval.

The Iron Founders. Glee, for four voices. Poetry by Neale.

Composed by W. W. Pearson.

We do not know whether Mr Pearson has had much experience in part-writing; but, with much to admire in the subjects of his Glees, there is a crudeness in some of the harmonies which can scarcely be passed over. "The Coral Grove" is decidedly the better of the two; the theme is attractive, and the parts (if we except two awkward skips of a ninth in the bass) move smoothly enough as far as the vocalists are concerned; but listeners will scarcely tolerate the two chords of the six-four, on the 3rd page (between the 6th and 7th bars), or the consecutive perfect fifths, which occur between the extreme parts, on the 4th page (last chord of bar 8 and first of bar 9), an effect which is repeated, although the G flat in the soprano is (we presume accidentally) left out. There is a boldness in the treatment of the second Glee; but the attempt to get variety in the expression of the words produces a patchiness, of all things most unsatisfactory to an audience. In the harmonies the accidentals seem thoroughly to bear out their name, for they appear almost to have come together by chance, as an instance of which we may cite the last two bars of page 2, where the F naturals and F sharps are strangely intermixed. In spite of all these defects, however, Mr. Pearson evidences the possession of musical feeling, and may still do better things.

Goddard and Co.

That fond Smile. Song. Words by Henry Gothard.

The Roses are in bloom. Song. Words by H. Eccleston, Esq.

Composed by Henry Gothard.

Mr. Gothard's verses in the first song have a refined poetical feeling which admirably fits them for the simple and melodious air to which he has wedded them. Indeed they are so far above the average of the "lines for music," that we cannot but call the author's attention to the ungraceful word "wont," which occurs so prominently as to mar the effect of the concluding portion of the first verse; and we must also take exception to the line "And thy fond smile return again," which most unquestionably means that the much prized "smile" has already returned once. Musically, we are inclined to look upon this new composer's efforts with much favour. In the song already mentioned we have an exceedingly vocal melody, in A major, accompanied in that quiet and musician-like style which so unpretentious a ballad demands. The modulations into E, and C

sharp minor, well express the words, and the return to the key is accomplished without effort. "The Roses are in bloom" is somewhat more conventional in form; but it has a flowing theme, and may be made attractive by a good singer. The harmonies are carefully written throughout, if we except that between the third and fourth bar of the voice part, where C sharp, D, is made the bass to G, A, an effect which we certainly do not like.

The Worker. Song. Written by Frederick Weatherly.
Thy will be done. Words by Charlotte Elliott.
Composed by Charles Gounod.

The composer's dramatic feeling has, in our opinion, led him into an excess of "word-painting," which somewhat detracts from the merit of the first song, and we can hardly reconcile ourselves to some of the harmonies which accompany the voice-part; but there is a deep poetical feeling throughout which rivets the attention, and lifts the composition far above the "descriptive songs" of the day. The dreamy opening, in D minor, is admirably suggestive of the cheerless surroundings of the poor worker in his garret; and much effect is gained by the sympathetic accompaniment, which, although not taxing the executive powers of a pianist, will require a trained hand to do it full justice. Pedal chords are perhaps rather too plentiful; but the creeping sensation of the harmonies on the obstinate B natural, to the words "Cold lay the lifeless body," cannot be overpraised. The second song, "Thy will be done," is a prayer for a mezzo-soprano voice, with an *ad lib.* harmonium accompaniment; and, like all M. Gounod's sacred vocal pieces, is remarkable for earnestness and truth of expression in the voice-part. The harmonies, however, are somewhat restless; and on the 5th page we have some modulations, which however cleverly written, seem scarcely in sympathy with the simple fervour of the prayer. The *ad libitum* accompaniment, which is written for the harmonium or organ, seems almost an essential portion of the composition.

Lamborn Cock and Co.

As it fell upon a day. Song. The poetry by Shakspeare. The music by Charles Gardner.

Two difficulties beset the composer who attempts to illustrate the text of Shakspeare; one (and the more important) being the fear that the music will fall immeasurably below the standard of the poetry, and the other that the innumerable settings which have received an almost universal acceptance, will so haunt the memory that they cannot be successfully shaken off. The greater then is the credit due to Mr. Gardner, for he has not only caught the spirit of Shakspeare's words, but, neither consciously nor unconsciously, has he imitated any composition to the same verses by his predecessors. A light and graceful melody, with a characteristic accompaniment, is set to the opening lines; and an excellent change from G major to E flat, occurring on the words "Beasts did leap and birds did sing," gives much freshness to the composition, and makes the return to the theme, in the original key, additionally welcome. We commend this unpretentious little song with the utmost confidence to vocalists in search of novelty.

Sabbath Bells. Words by Charles J. Rowe. Music by Charlotte M. Hewke (Mrs. Edward Boult).

Knowing, from sad experience, how few song-writers can resist the temptation to "twitter" when birds are spoken of, or to run down the scale at the mention of bells, we have much pleasure in awarding praise to the simple and melodious ballad before us, for the composer has wisely attempted the perhaps somewhat more difficult task of giving a musical colouring to the feeling, instead of the words, of the poetry. The theme is extremely graceful, and accompaniments unexceptionable throughout. As a genuine specimen of an English ballad "Sabbath Bells" should make its way, even in the present crowded state of the market.

George Philip and Son.

A Manual of Vocal Music, for use in Elementary Schools. By John Taylor.

"The following Manual," says Mr. Taylor in his preface, "prepared expressly to meet the requirements of the new code of 1871, will, it is believed, thoroughly supply a pressing want, and one very generally felt by teachers." Had a number of competent musicians been requested to settle, according to their best judgment, the manner in which vocal music should be taught in Elementary Schools, a text-book would, of course, have been prepared, duly sanctioned, and introduced into these establishments, as an authority from which no departure could be permitted; but the very fact of Mr. Taylor telling us that he hopes to supply a "pressing want" is a sufficient proof of the general impression that no definite system is now being acted upon. That this Manual will be likely to "meet the requirements of the New Code" is a somewhat hazardous conjecture, considering that we have not yet been made acquainted with what these "requirements" are; but we are bound to review the work as one, at least in its author's opinion, in every respect suited to lay the foundation of a national system of musical education. Let us commence then by stating that it is one more of the many attempts to force our present notation into doing the duty of a rational one, by making the Do (or key-note) moveable, instead of stationary. The Relative and Absolute methods of notation for vocal music, are, we believe, destined to cause much dissension amongst teachers, until a system which sufficiently combines the advantages of both shall have become law. Meanwhile, however, we cannot but enter our protest against the practice of ignoring the minor scale so far as to make it a mere offshoot of the major. "The key-note of every scale" says Mr. Taylor "receives the name Do, whatever may be its pitch." Disagree with this theory as we may, it, at least, *is* a theory; but further on we are told that in sol-faing compositions in the minor mode the syllabic names of the notes remain unchanged. "Thus, A, which is La in the scale of C major, is also La in the mode of A minor." Now we care not to be told again and again how the minor mode "grew up," because our desire is not to find out what it *was*, but what it *is*. In the present day composers write as much in the minor key as the major; and if Do, therefore, is to represent the key-note, by what possible rule can it be presumed only to do so in the major mode? Can Mr. Taylor supply us with any reason, for instance, why in Beethoven's "Air Suisse" (which he quotes in F major and F minor) the first two notes C, F (unquestionably Dominant and Tonic) should be called Sol, Do, in the major, and Mi, La in the minor mode? Referring to the chapter on Time, we are told that "Compound duple time is that in which each bar consists of two or four measures of simple time." After this explanation, we are not surprised to find our author term four-four "Compound duple time," although as he adds "*or* C," and has previously described this sign as expressing *Simple* duple time, a student must be somewhat puzzled to arrive at anything like a clear comprehension of the subject. Compound triple time is said to be produced in the like manner, by putting together three measures of simple time, nine-eight, for instance, being created by "merging into every single bar three bars of three-eight time." Nothing in our opinion can be more erroneous than this definition. Compound time, either duple or triple, is, in modern music, nothing more than moving in triplets, for which purpose it is necessary to dot each division of the bar. The idea of using three bars of simple time to produce one of compound, causes a false notion of the matter; for by observing the *baton* of a conductor who marks the rhythm instead of the quantity, nobody can tell whether he is beating simple or compound time, and this is a proof that a dot after a note in the regular divisions of compound time, does not *lengthen* it, but makes it equal to three instead of two. The term "Compound" certainly does not express this; but it is no more absurd than many other words which are used in music, although their meaning has long since altered. Strangely enough, in speaking of the clefs, Mr. Taylor conveys a wrong impression to the learner. "The F clef," for instance, he says "is so called because it gives the name F to the note on the fourth line of the complete stave." Surely the fact of its giving the name F to the fourth line is not the *reason* but the *result* of its being "so called," and it is so called because originally it was simply the letter F itself. Whilst correcting any such inaccuracies as these (supposing that our author agrees with us that they *are* so) it would also be well to get rid of the word "preventative," which occurs in a foot-note at page 40, for works intended for schools cannot be too carefully written. With the exceptions we have mentioned we cordially agree with the remarks on the facts and principles of music, and also on the mode of study which Mr. Taylor enforces. The exercises are carefully written, and some very good rules are given as to the method of practising them. We may especially draw attention to the section headed "Directions to be observed in the conduct of a practical singing lesson," which contains much sound and valuable advice to teachers.

J. McDowell and Co.

Chanson Indienne; pour Piano.
L'Invitation à la Polonaise; pour Piano.
Saltarelle; pour Piano.
Les Cuirassiers de Reischoffen; pour Piano.
Par H. Kowalski.

These are unquestionably the best pieces by this composer which have yet come before us. We do not say that Herr Kowalski has displayed any remarkable vein of originality, but there is a freedom about his writing which deserves recognition. The "Chanson Indienne," in E minor, with an obstinate pedal bass, has decided character, whether that character be Indian or not; and pianists capable of drawing beauty from its simple monotony, will find it a pleasing little sketch for performance. The second piece is a graceful Polonaise, which, for the sake of English players, we are sorry is not published with English fingering. The passages are extremely elegant; and apart from its intrinsic attraction, it may be recommended as an excellent exercise for the cultivation of the delicacies of touch. The "Saltarelle" moves somewhat too much in uninterrupted triplets to justify its title—in this respect more fulfilling the requirements of the Neapolitan "Tarantelle"—but the theme is lively, and a good effect is gained by the accompaniment of five quavers against the two divisions in the melody—the left hand (which has the unequal group of quavers) being written in two-four, and the right hand in six-eight, rhythm. "Les Cuirassiers de Reischoffen" is a dashing and brilliant piece in C minor, which will repay the practice it demands. The themes are animated; and (if we except the somewhat tiresome chromatic succession of sixths) highly effective throughout.

Duff and Stewart.

The Streamlet. Song. Words by Mary Anne Stodart.
Spring Flowers. Song. Words by Agnes Strickland.
Composed by King Hall.

The flowing theme in the first of these songs is graceful and well adapted to the words. The accompaniment, too, is in good keeping with the nature of the subject, and never obtrudes itself upon the voice part, a merit especially commendable in a composer who has shown by other works that he can display his learning when it is called for. "Spring Flowers" is perhaps even more simple in construction, but the subject is extremely pleasing. The swinging accompaniment in crotchets, against the four even quavers in the melody, gives a character to the song which makes it additionally attractive; and the lengthening out of the word "welcome" forms an appropriate conclusion to each verse. Unpretentious ballads like these should always find favour with unpretentious vocalists.

The Tell-Tale Flower. Song. Written by M—. Composed by Ed. Reyloff.

Young ladies need not be told what this tell-tale flower is, nor what tale it tells them when properly put to the test. M— has assuredly not sought for novelty in choosing a subject; but the verses flow easily to the melody of Mr. Reyloff. There is certainly no more originality in the music than the poetry; and yet, by musician-like treatment, the composer has contrived to produce a little song which will probably please amateurs who want something "pretty."

Original Correspondence.

ORGANISTS' STIPENDS, &c.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—My former letter has, in one quarter, been greatly misunderstood. I nowhere asserted that "Organists do not pay tithe, and therefore they are not deserving the consideration of the clergy." I mentioned tithe simply because I firmly hold that a man who possesses a talent that can be directly used for the praise and glory of God is morally bound to offer, irrespective of fee or reward, some portion of that talent as an act of worship to Him from whom he receives it; and when he is unable to devote extra time to the duties of his office, beyond that for which he is by agreement paid, tithe seems to me to represent the lowest sum, under ordinary circumstances, that he can render as an equivalent. The payment of tithe to an Organists' fund (for I have not recommended direct payments to the clergy, nor do I make such myself) would, with occasional help from offertories or subscriptions, or in time without these, put many an organ in good condition that is sadly out of order, or enlarge many that are too small.

The reiterated complaints of organists seem to be—"We don't get money enough," and "We don't get consideration enough;" and then they attack the clergy. I am reminded of the indorsement of a brief—"No case; abuse the plaintiff's attorney."

With regard to consideration—I firmly believe that if a man throws his whole soul into his work, and shows that he is really working for God and not for pay, he will, in almost every instance, receive all the consideration from the clergy that he may require; but if he takes no interest as a churchman in his duties, but simply sells his time to God at so much per hour as a matter of business, what possible claim, provided that his stipend is regularly paid, and he is treated with civility, he can have to the especial consideration of the clergy, I am at a loss to conceive.

With regard to stipends—If men of experience would uniformly decline inadequately remunerated posts, terms would gradually be forced up, for congregations will measure ability by the sum they have to pay for the exercise of it; but if, on the other hand, we voluntarily undertake certain duties for a certain sum, be it large or small, we ought not, as a correspondent has justly observed, to grumble at fulfilling them for that sum.

The parsimony of congregations necessitating economy on the part of churchwardens is, I believe, a greater hindrance to organists obtaining fair stipends, than the non-recognition of the importance of their work by the clergy; and churchwardens themselves often bid for re-election by paring down the cost of the services to the lowest possible sum.

Organists no doubt should be fully paid, but not according to the occasional concert scale; for an organist's work cannot be fairly looked upon as equivalent to "public playing," or as performed "for the benefit of the congregation," but for the honour and glory of God; and the moment an exorbitant charge is made or wished for, God is honoured no longer. We have not yet descended to the bathos of a trade, or professional, union, so that the rate of stipend in every case must be settled by those immediately interested in the matter; it behoves us, however, always to remember that God's Church was not instituted for clergy or laity to live by luxuriously; and that as we generally obtain most of our living by secular work, playing at church, principally on a day when we should otherwise earn nothing, we ought not to require unreasonable stipends.

No organist ought to accept an appointment unless he had permission to practise as often as he pleased on the organ. Organists have not, of course, any right to demand the use of the organ for giving lessons, and where this privilege is conceded, it may fairly claim to be reckoned as a set-off against a moderate stipend, since an organist to give lessons would otherwise require an organ in his own house. I see no objection to the practice of giving lessons on church organs, provided sufficient discretion be used with regard to the music played, so as to exclude operatic selections and the like. Most of us have depended in time past upon the church organ for our advancement, and the majority of those who study the instrument do so with the view of being of service to some church or other.

Instead of classing playing at weddings, &c., as "so much extra work, for which other work has to be neglected," I would read—"an extra hour's work, for which we can usually by a little arrangement make room, and which, but for our church engagement, we should not have the opportunity of undertaking."

I fully endorse your correspondent's statement that "the clergyman in many instances is made the means of expressing the various wishes or suggestions of as many different members of his congregation." A successor of mine at St. Barebone's, a church where in my time the offertory has been, more than once, less than a halfpenny a head from the whole congregation, and where, through the predominance of Beadledom, an organist a year is about the rule, told me that the then vicar knew nothing of music, and that he was himself worried into a state bordering on despair by the absurd and contradictory crotchets of the various would-be-musical critics of his shopkeeper congregation, all of which the vicar reported to him and wished attended to. In such a case the best course is for the vicar and organist to select some church musician, in whose judgment they can both repose confidence, and send him written details as to the manner in which the service is performed, and of the congregational objections, accompanied by a fee for professional advice and decision on the merits of the case. If an organist asked for this course to be taken as an act of justice to himself, I think his vicar would comply with his request. The result would probably be that the organist might obtain a few hints that would be serviceable to him,

"Grant to us, Lord, we beseech Thee."

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cres - - - cen - - - - - - do.
Thee, the spi - rit to think and do al - ways such things as be right -
cres - - - cen - - - - - - do.
Thee, the spi - rit to think and do al - ways such things as be right -
cres - - - cen - - - - - - do.
Thee, the spi - rit to think and do al - ways such things as be right -
cres. cres - - - cen - - - - - - do.
Thee, the spi - rit to think and do al - ways such things as be right -
cres - - - cen - - - - - - do.
f dim.
- - ful; that we, who can - not do a - ny thing that is good with -
f dim.
- - ful; that we, who can - not do a - ny thing that is good with -
f dim.
- - ful; that we, who can - not do a - ny thing that is good with -
f dim.
- - ful; that we, who can - not do a - ny thing that is good with -
Gt. Org. Sw.
f dim.
p f pp f
- - out Thee, with - out Thee, May by Thee be en -
p f pp f
- - out Thee, with - out Thee, May by . .
p pp f
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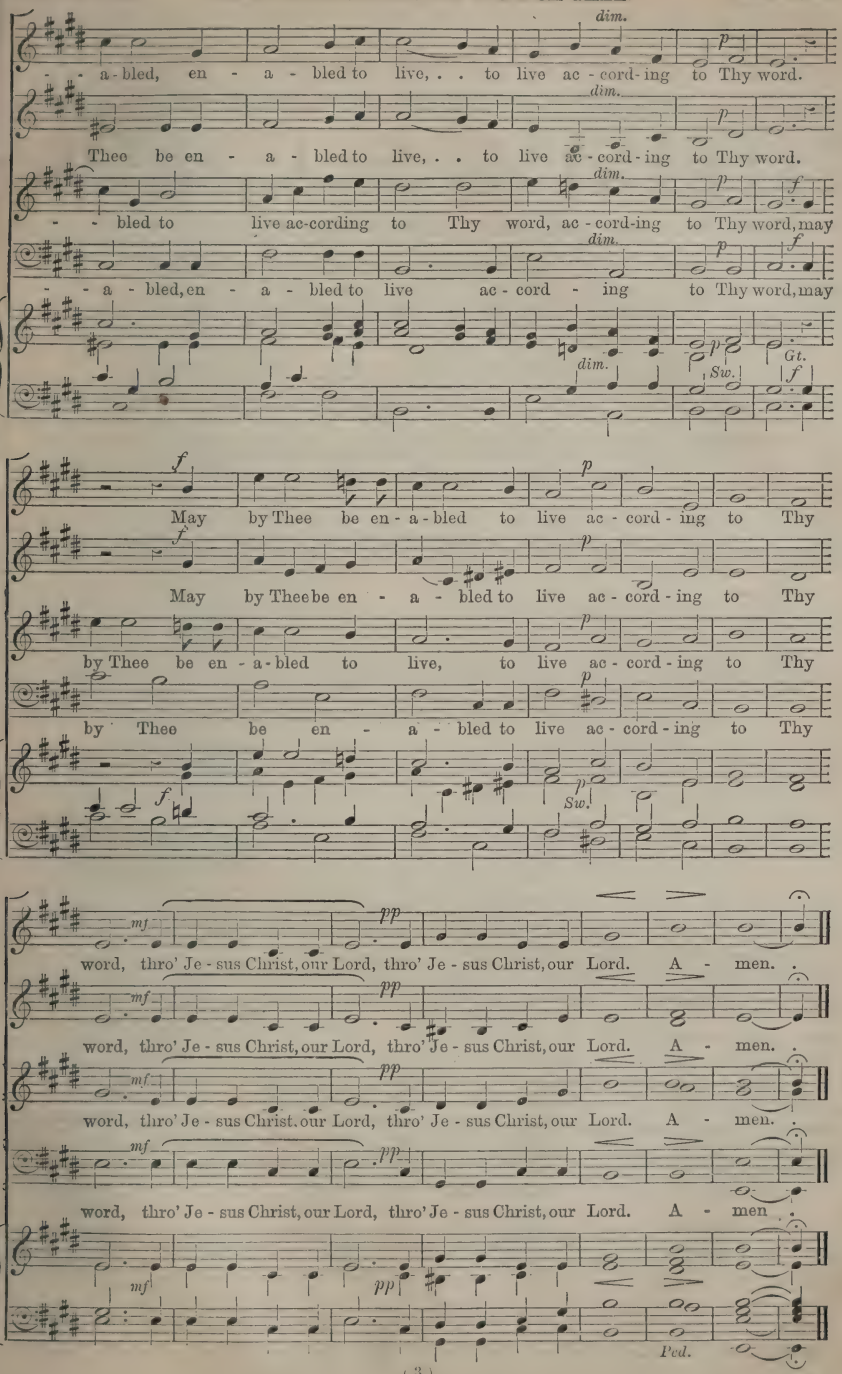
- - out . . Thee, with - out Thee, May by Thee be en -
p pp Gt. f


dim.
p
- - a - bled, en - a - bled to live, . . to live ac - cord - ing to Thy word.
Thee be en - a - bled to live, . . to live ac - cord - ing to Thy word.
- - bled to live ac-cording to Thy word, ac - cord-ing to Thy word, may
- - a - bled, en - a - bled to live ac - cord - ing to Thy word, may
Gt.
Sw.
f
May by Thee be en - a - bled to live ac - cord - ing to Thy
by Thee be en - a - bled to live, to live ac - cord - ing to Thy
by Thee be en - a - bled to live ac - cord - ing to Thy
mf
pp
word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
Ped.

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36.	The Story of the Shepherd	Joseph Barnby.
37.	The Wassail Song	Traditional.
38.	In terrâ pax	Rev. J. B. Dykes.
39.	Dives and Lazarus	Traditional.
40.	From far away	Rev. J. B. Dykes.
41.	Carol for Christmas Day	Arthur S. Sullivan.
42.	The Child Jesus in the Garden	J. Stainer.

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while the vicar would have greater confidence in his judgment and discretion, and would have his hands so strengthened, that he might, if necessary, state to the objectors that their crotchets had been submitted to, and condemned by, competent authority, and that they must abstain from interference with the music in future. If the clergy only knew all that their organists have to put up with in some places from ignorant lay interference, what courage a little support from the clergy gives them, and how they almost despair at times for the want of it, I think it would rarely be withheld, and the clergy would refrain from annoying them by the repetition of the imaginary grievances of silly babblers and busybodies, who are, musically speaking, totally uneducated.

The permanent appointment system would not answer. When vicar and organist cannot work well together, they should part. "Two kings of Brentford on one throne will never do."

Gallery scandals and bibulous organists are not yet things of the past. I knew of one gallery scandal and two instances of organists frequenting the public-house between the hymns or during the sermon, in my own neighbourhood, that existed almost to the present date. Organists have much improved during the last 20 years, but the Church service has not yet reached the bulk of them, or we should not find so many organists non-communicants, and others not churchmen in any sense, as is evidenced by their attendance upon the services of any communion that can give them the best pay; indeed, my predecessor in one post, I have good reason to believe, was not even baptized. Such cases as these, whether the men themselves are moral characters or not, are ecclesiastical scandals, and I think it must be said that the clergy are responsible for the continuance of them.

In conclusion, I would say that it has not been my intention to throw contempt upon my own profession, but to treat of some matters under discussion from a different point of view to that from which they have been presented by others, and to call attention to and denounce certain abuses unhappily to be found in our body, the continuance of which gives opportunity to aggrieved clerics who have met with bad specimens of our race to condemn us altogether.

I am, Sir, faithfully yours,
SCRUTATOR.

MISS YOUNG'S MUSICAL GAME.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have seen a complete set of the apparatus referred to in your August number, in the possession of Mr. Waterfield, a broker in Broad Street, Peterborough, who informs me that he bought it at the sale of the late Dean Waddington's effects in London. I have not yet had time, nor opportunity, to study the game; but the set seems perfect, and is well finished. If the merits of the game equal the description, it is well worth reproduction.

I am, Sir, your obedient Servant,
G. O. WRAY.

Bury St. Edmunds, October 26, 1872.

DR. HILES'S "HARMONY OF SOUNDS."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your last number the reviewer of my "Harmony of Sounds" acknowledged that "Dr. Hiles is clear in his reasoning, and logical in his deductions:" yet he was of opinion that "riper theorists" would not agree with my work. This is very perplexing. Is it possible to be *too* clear, or too logical? Or may it be (I shudder at the suggestion) that the "riper theorists" are over-ripe; and therefore unable to agree with anybody or anything?

But what fault can the riper theorists, or the "accomplished authors of the systems of harmony recently reviewed" find with the statements you quote from page 19 of my treatise? Will they dispute that the consonances of C are, as a whole, consonant with that sound only? Or that G and F are discordant? Or that these two sounds are termed fundamental basses—dominant, subdominant—of the scale of C? Can they deny that F is an important sound, or that its triad is an important chord, in the key of C? These are the assertions over which your reviewer stumbles:—will he, or any of the riper theorists, kindly demonstrate their fallacy?

The little pleasantry about the relative pitch of D sharp and E flat does not seem to be pointed at my book. But as the critic appears to have been in doubt upon the subject—to be, in fact, one of those who "wish to be told how to write grammatically" without much trouble to themselves,—I would refer him to pages 83-4-5, and I think he may, without any very "pedantic process," get to understand how it is that a discordant note is drawn so powerfully towards its resolution, that the sound which we (by custom) write as D sharp, is often made considerably higher than the true E flat.

Yours faithfully,
HENRY HILES.

Whalley Range, Manchester, Nov. 9, 1872.

[If Dr. Hiles does not know that many of our ablest theorists discard the subdominant as one of the roots of the key, we are glad to have informed him of the fact; but we can scarcely be made to understand that this is one of the "assertions" over which the reviewer of his work "stumbles." His inference that the critic appears to be "one of those who wish to write grammatically without much trouble," because he relates the fact of two mathematicians disagreeing as to the relative pitches of D sharp and E flat, is a personal attack which had better have been avoided; but had we wished to be enlightened on the subject, we certainly do not gain much additional information by being told that D sharp is often, by performers, "made considerably higher than the true E flat."

THE WRITER OF THE REVIEW.]

THE SIGNATURE OF THE MINOR MODE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Although correspondence about the signature of the minor mode seems productive of little good, I cannot refrain from making a few remarks in answer to "Mode's" letter.

The major scale is the only one derived directly from nature, being obtained from the consonant harmonics of any tone with those of dominant and subdominant. Any one of the sounds of the scale may be used as a mode note, thus seven different sets of scales or modes may be formed; the modern minor takes the sixth of the major scale, and a series from A to A is *the minor mode of the key of C*, generally called A minor, of no connection whatever with the key of A (major).

It was not till harmony was introduced, and even considerably afterwards, that the sharpened seventh of the minor mode was used to accommodate the usages of modern ears by a final cadence.

The original seventh was sung and written in minor hymn tunes (in "Windsor" it occurs three times); and even now such melodies as "John Anderson my Jo!" are frequently sung with the seventh a tone below the mode note, and nearly all nations that do not use instruments that give harmony, sing the seventh not raised chromatically.

The sharpened seventh, although no doubt in modern music more used than the diatonic, is certainly an accidental, and therefore should not be placed in the signature.

"Mode" is not correct in saying that the seventh of the minor mode is seldom used but as an appoggiatura or passing note; and I will conclude by asking him to write on paper (and publish if he still thinks suitable) the signatures for all the minor scales. I am sure I do not understand by his letter how he would have them.

I am, Sir, yours faithfully,
ARTHUR CROOK,
Organist of St. Mark's ("Mayor's Chapel") and St. Andrew's, Montpelier, Bristol.

9, Hampton Terrace, Bristol, Nov. 5, 1872.

[We shall be glad to elicit opinions upon this much vexed question; but must urge upon our correspondents the absolute necessity of being as brief as possible in their communications. "Mode" we sincerely hope will not comply with Mr. Crook's request to "write the signatures for all the minor scales."—ED. *Musical Times.*]

BRITISH ORCHESTRAL ASSOCIATION.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In the last number of the *Musical Times* appears an article, signed "Communicated," relating to the establishment of a society called the British Orchestral Association. This society announces that its performers must be Englishmen—no Irish need apply; I beg pardon, I mean that *foreigners* are to be forbidden. I don't know whether the British nation will be a gainer by such noble patriotism, but at all events the whole thing seems to be, in an artistic sense, a piece of narrow-minded intolerance. The committee seem not to be overstocked with logic in their

proceedings; they exclude persons born out of the realm, but on the other hand are obliged to play the works of dead foreigners. Why, the very strings those gentlemen play on are made by foreigners! I remark that a set of selfish people spring up from time to time, like weeds in a garden, who treat music like a patent gunpowder, or a new mitrailleuse; people who, after they learn what they can from foreigners, kick them out like empty orange peel, under the bombastic pretence of improving national art; they seem to ignore the fact that music can only progress through the continual intercourse with other nations. We have an example what evil is produced through a separate national pitch. Why cannot the different nations, who take a *real* interest in music, call together a congress and settle the difficulty? we should then at last obtain a chance of hearing an orchestra in better tune; and be able to dispense with barbarous transpositions altogether: the benefit of a universal pitch would be incalculable.

But, to return to the British Orchestral Association, I should like to know what would become of musical affairs in England, notwithstanding the talented native element, if the sale of every foreign musical production, old and new, had to be stopped from similar misguided sentiments of patriotism. Perhaps another association will start with such a project one of these days.

The new Society does not state in its announcement whether subscriptions from foreigners are to be refused. Would the committee graciously condescend to permit their paying at the doors? Would that assembly of patriotic gentlemen behold with as much abhorrence the money of foreigners as their presence in the orchestra? I think an explanation on that point is due to those amateurs who are unfortunately born in the country of Handel, Bach, Haydn, Mozart, Beethoven, Cherubini, etc.

I am, dear Sir, yours faithfully,

November 5, 1872. Straniero.

NATIONAL BALLAD CONCERTS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you kindly permit me to say that *no charge* is made for "Book of Words" to purchasers of tickets at the advertised prices for the above concerts.

Every purchaser of tickets—whether it be 1s., 2s. 6d., or 5s.—is presented with the same number of books as tickets *free* of cost—and only on *complimentary* tickets are visitors requested to purchase a "Book of Words."

I have enclosed *cash* tickets, also a complimentary.

I am, Sir, faithfully yours,

Ralph Percy, Director.

St. George's Hall, November 5, 1872.

[The tickets which Mr. Percy has now sent us confirm the truth of his assertion that an additional tax is not levied upon those who purchase the right of admission at the advertised prices; but he has merely *written* the word "complimentary" upon one of the tickets, and now announces that every person is "requested" to obtain a book of the words, instead of saying, as before, that he "must." Has Mr. Percy so large a circle of friends, that he finds it necessary to have complimentary tickets printed separately from the rest; and, if so, will those privileged persons who receive them sufficiently appreciate the "compliment," when they find that they are made to pay for admission at the doors?—Ed. *Musical Times*.]

THE YOUTH'S PART IN "ELIJAH."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I quite agree with "A Cornish Parson" when he states, "Master Self" cannot congratulate himself upon initiating the custom of the part of Elijah's servant being taken by a boy. I am also inclined to think Mr. Nunn cannot be credited as the originator. I heard "Elijah" performed in Whitby four years ago, under the able conductorship of Mr. Burton, of Leeds: the part of the "youth" was then sung by a boy. I think, therefore, Mr. Burton ought to have the praise of being one of the originators, and perhaps he alone deserves the credit.

Will you oblige me by placing these few lines in your next issue. Your obedient Servant,

Gisbro', N.R. York. Jno. A. Metcalf.

WORKS ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In the Introduction to the "Principles of Harmony," by W. W. Parkinson (Novello, Ewer and Co.), the author states (p. 27), that in the year 1841 J. F. Fètis issued a comprehensive sketch of the history of harmony. Will you, or the author, or any one, kindly inform me whether the abovementioned book is published in the English language or not? If published, where? At what price?

Also, where Mr. H. C. Lunn's "Elements of Music systematically explained" is to be got? What price?

E. Ll.

[Perhaps some of our readers can supply our correspondent with the desired information respecting the work of M. Fètis, named by Mr. Parkinson. Mr. H. C. Lunn's "Elements of Music" is published by C. Jefferys, 57, Berners-street; price 1s. 6d.—Ed. *Musical Times*.]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

As "G.A.C." has neglected to furnish us with his name, we cannot give insertion to his letter.

Musicus.—*We regret that we cannot furnish our correspondent with the titles of any works bearing especially upon the subject mentioned. The various standard Histories of Music would, we think, be found useful.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Aberdeen.—The first entertainment for the winter took place in the School-room on Thursday, the 21st ult., the Vicar in the chair, when readings were given by the Rev. H. F. Brock and D. Stothart, Esq. The music was well rendered by the Church choir, under the direction of Mr. Eyre, of Doncaster, who accompanied, and also sang several buffo songs. The glees and part-songs were sung in a manner which reflected the highest credit upon the members of the choir, and also upon their teacher, Mr. Eyre.

Auckland, New Zealand.—The first of the Choral Society's concerts in the new Hall was given on the 13th Sept., and although the building is much larger than its predecessors, it was filled in every part. The performance consisted of Mendelssohn's *Lobgesang* and Beethoven's *Mass in C*, both of which were excellently rendered; the choral portions especially, under the able directorship of Mr. Browne, being remarkable for fulness and delicacy throughout. A word of praise is due to the efficient orchestra, which has scarcely been equalled in any society out of London. A very successful performance of Comic Opera has also taken place in the Choral Hall, which was highly patronised, and will no doubt be followed by lyrical representations of higher importance.

Birmingham.—Messrs. Harrison's "popular" concert, at the Town Hall, on the 12th ult., was rendered more than usually attractive by the presence of Mr. Charles Hallé's band, and the engagement of Madame Lemmens-Sherrington and Mr. Sims Reeves as vocalists. The programme included Mendelssohn's Scotch Symphony and the Overtures to *Der Freischütz*, *Guillaume Tell*, and *Zauberflote*, all of which were played to perfection. Mr. Charles Hallé's performance of Beethoven's Concerto, in G was, as might be expected, one of the principal features of the concert; and the singing of Madame Sherrington and Mr. Sims Reeves (for the latter of whom an apology was made, on the score of indisposition) was warmly applauded. The hall was crowded in every part.

Bradford.—The Corporation have selected the eminent firm of Turret Clock and Patent Carillon Machine Manufacturers, Messrs. Gillett and Bland, Steam Clock Factory, Croydon, to carry out the work of supplying the bells and manufacturing the great chime, clock and carillon machine on their improved patented system for the new Town Hall. At present Worcester boasts of having the largest bells in England, but the Bradford bells will far eclipse them. The whole work, including clock, carillons, machine, bells and their fixings, &c., will cost about £4500. The total cost of the Worcester clock and bells is £6214. It has not yet been decided what tunes are to be played.

Brighton.—On Thursday, the 7th ult., Mr. Hiles, organist of All Saints' Church, Buckingham-place, gave an Organ Recital upon the instrument which ordinarily leads the musical services of the church. A collection was made for repairs and additions (which a note appended to the programme described as urgently required) to the organ upon which Mr. Hiles played. The programme comprised a choice selection of pieces, in the execution of which Mr. Hiles evinced a good command of the mechanism of the organ, with a mastery of the manuals, and a creditable display of those refined touches of expression which give organ-playing its highest value. There was a full and influential congregation, and Mr. Hiles's playing seemed to give universal pleasure and satisfaction.—Mr. E. H. Thorne, organist of St. Patrick's Church, gave his annual Pianoforte Recital at the Pavilion

on the 13th ult. The chief feature in the programme was of course the performance of the concert-giver, which we need scarcely say was received with that enthusiasm which such highly-finished and classical playing invariably elicits, even from what we may term a "mixed" audience. Beethoven's "Sonata Appassionata" (which Mr. Thorne performed entirely from memory), a Sonata in E flat by Haydn, Chopin's "Marche Funèbre," and Sir Sterndale Bennett's "Theme and Variations," Op. 31, gave ample opportunity for the display of the pianist's varied powers; and although Mr. Thorne modestly selected only two of his own compositions—a Nocturne and Minuet and Trio—they were sufficient to show that he is possessed of high creative, as well as executive, powers. Miss Ida Thorne was greeted with the warmest applause for her finished rendering of a song by Mr. Thorne, "I watch and wait for thee," Kücken's "Weep not, fond heart," a Reverie by Schira, and Sullivan's "Orpheus with his lute." The room was well filled.

Cirencester.—Mr. Cockton gave a concert in the Corn Hall, on the 6th ult., which was well patronised. Locke's music to *Macbeth* was effectively sung by Mr. Cockton's choir, the solos being sustained by Mr. O. Christian and a lady amateur. Miss Agnes Larkcom was encored in Randegger's song, "Only for one," and was successful in a duet with Mr. Christian, "The Syren and Friar." Several of the "Orpheus Quartetts" were carefully rendered by Mr. Cockton's glee party.

Devonport.—The first subscription concert of the Devonport and Stoke Musical Society was given at the Mechanics' Institute on the 20th ult. Mozart's First Mass was rendered with much effect, the "Gloria" and "Sanctus" being amongst the most successful pieces. The principal vocalists were Mrs. Dinnis, Mrs. Hayward, Miss Blackler, Mr. Dinnis, and Mr. May, jun. The second part was miscellaneous, and included several solos, duets, and concerted pieces, the executants being some of the singers above named with the addition of Miss Dowse, Mrs Hankinson, Messrs. Donovan and Fairweather. A special word of praise must be given to Mr. W. H. Hannaford, of Manchester, who performed Mendelssohn's first concerto with much effect. Mr. Harris was the leader, and Mr. Alleston conducted.

Doncaster.—Mr. J. H. Eyre gave the first of a series of winter entertainments in the Guild Hall, on Monday the 11th ult., before a large audience. The Rev. H. C. Russell gave two readings; and the Misses Barton, Miss Bloomfield, and Mr. Haslegrave assisted in the vocal department, Mr. Booth presiding at the pianoforte. Mr. Eyre was most successful in his songs.

Douglas, Isle of Man.—The members of Miss Wood's choir and friends recently assembled in St. James's Hall, and partook of an excellently prepared tea, after which Miss Wood was presented, by his Worship the High-Bailiff, S. Harris, Esq., on behalf of the class, with a handsome and valuable timepiece. It had been the desire of Miss Wood's friends and pupils to make the presentation at the open-air concert lately given in the Nunnery Grounds, but the gift not having reached Douglas, the committee were unable to carry out their first intention. The High-Bailiff performed the duties of chairman, and in presenting the timepiece, referred to Miss Wood's very laudable efforts on behalf of the Soup Dispensary, the Hospital, and other institutions dependent upon charity. Mr. Hawley returned thanks in an appropriate speech, and in conclusion, expressed a hope that Miss Wood's choir would be largely reinforced by volunteers for the charity concerts about to be given during the winter. The rest of the evening was devoted to vocal music—several songs being sung by Miss Muntz, Messrs. Nicholls, Kissack, and Kerruish, Mrs. Spittall presiding at the pianoforte.

Glasgow.—The concert at the City Hall, on Saturday the 16th ult., was attended by a highly appreciative audience. Madame Haigh-Dyer, an old favourite at these concerts, sang the pieces allotted to her in the programme with much artistic finish, and Miss Eliza Heywood, a new contralto, promises to be an acquisition to the concert-room. Mr. Reed Larwill, also new to Glasgow, possesses a good tenor voice, and Mr. Orlando Christian (bass) sings with considerable taste. The reader was Mrs. Newbery.

Gravesend.—On Tuesday evening, the 19th ult., a concert was given in the Assembly Rooms, Harmer-street, in aid of the fund for the new organ recently erected in St. Andrew's (Presbyterian) Church. The first part was composed of selections from the *Messiah*, *Creation*, *Eli*, &c., and the second consisted of miscellaneous secular music. Miss Jessie Royd was highly successful in the airs allotted to her, especially in "I will extol Thee," from *Eli*, which was encored; Mr. Micklewood sang "Comfort ye" and "Every valley," and "In splendour bright," with good effect. The choruses (by a choir of about forty voices, under the direction of Mr. Coburn, of Grays) were excellently rendered. In the second part a pianoforte duet on themes from Gounod's *Faust*, was effectively played by Miss Payne and Mr. H. Thomas. Two part-songs (unaccompanied), "O who will o'er the downs?" and Sullivan's "Hush thee, my baby," were sung by the choir; and songs were contributed by the above-named vocalists, and Messrs. Ridgwell and Lugg. The hall was well filled in every part.

Hull.—On the 8th ult., the Artillery Barracks was well filled at the 33rd public concert of the Hull Harmonic Society. The committee had selected Handel's Oratorio *Judas Maccabæus* for performance, and engaged the following principal vocalists:—Madame Tonnelier (Mrs. H. C. Cooper), soprano; Mr. Nelson Varley, of London, tenor, and Mr. Robt. Hilton, vicar choral, Westminster Abbey, bass. Mr. H. C. Cooper led the band, and Miss Hair presided at the harmonium. The choir was unusually strong, there being about fifty more performers in the orchestra than usually take part in the Society's concerts. Under Mr. J. W. Stephenson's conductorship, the choruses were well rendered, and the solo singing was excellent throughout. In addition to the vocalists already named, the amateur talent of the town was represented by Mrs. Poskitt, Miss Rigg, and Mr. Vivian, to each of whom principal parts were allotted. Mr. Hilton's fine voice was advantageously heard in the opening recitative, and his singing throughout the Oratorio was highly effective. Madame Tonnelier, Mr. Varley, and Mr. Vivian were also thoroughly efficient, and gained well deserved applause in their solos. The excellence of the performance of the Oratorio was manifested by the absorbing interest displayed by the large and fashionable auditory.

Lea.—On Wednesday, the 30th Oct., a concert was given in the Public Schools, by Mr. Radford and family, assisted in the orchestra by Mr. Woodhouse. The instrumental music, which included two overtures, was excellently performed. Bishop's glee, "Hark, Apollo strikes the lyre," and the same composer's "Tramp o'er moss and fell," were loudly applauded; and Stevens's "Oberon" received an encore. Among the vocal solos, a Cavatina "I'm a merry gipsy girl" (sung by Miss A. Radford), and a German song, "Fünfmalhundert Tausend Teufel," given by Mr. R. Radford), deserve special praise. The performers, twelve in number, were, with one exception, members of the same family.

Leytonstone.—The Choral Society recently formed in this neighbourhood gave its first concert on the 22nd ult., under the direction of the new conductor, Mr. Alexander Cooper. The programme comprised a good selection of solo and part-music, in all of which the members acquitted themselves very creditably, and to the manifest satisfaction of the audience. Mr. Dakin (a member of the committee) added greatly to the attractions by some very able readings from Dickens.

Liverpool.—The ninth subscription concert of the Philharmonic Society took place on the 5th ult. Principal artists:—Madlle. Ilma di Murska, Signor Campobello, and Signor Borella. The chief orchestral work was Beethoven's Sinfonia in D, No. 2. The overtures were those to *Semiramide* (Rossini), and to *Olimpie* (Spontini). The concert concluded with Wagner's March in *Tannhäuser*. The part-songs were given with much spirit, "The Bait" (Hatton) being encored. The solos were good in various styles, and the duet from *Linda di Chamounix*, "Questo vostro appartamento," exceedingly well sung by Madlle. Ilma di Murska and Signor Borella.——The tenth subscription concert of the Philharmonic Society took place on the 19th ult. A very fine performance of Rossini's *Stabat Mater* being given to a crowded and enthusiastic audience. Principal artists: Madlle. Tietjens, Madame Trebelli-Bettini, Signor Bettini, and Signor Agnesi. The second part of the programme was miscellaneous. Madame Trebelli-Bettini and Signor Bettini gave, for the first time in this hall, a charming duet from Flotow's new Opera, *L'Ombra*. The detached instrumental works were Mehul's Overture to *Joseph*; Weber's to *Oberon*; Mendelssohn's "Scherzo" from *A Midsummer Night's Dream* (vehemently encored); and the noble March, "Cornelius" by the same composer. Mr. Best, on taking his place for the first time as the Organist of the Philharmonic Society, received a well merited ovation.——On Friday evening, the 25th October, the committee of the Children's Festival of Sacred Song, and other friends, partook of tea, &c., through the kind hospitality of the president, G. P. McKerrow, Esq., when an opportunity was given those present to make suggestions for the better carrying out of any future gatherings and improvements of singing in Sunday schools generally. The committee, to show their appreciation of the conductor's devoted labours, thought it a fitting occasion to present him with a silver-mounted Ivory Baton, bearing the following inscription:—"Presented by the Liverpool Sunday-school Union, to Mr. J. B. Clarke, conductor of the Children's Festival of Sacred Song, held in St. George's Hall, September 15th, 1871, September 27th, 1872."

Llanelly.—On the 29th October Miss Clark gave a concert at the Athenæum, when she played several pianoforte pieces, which were warmly received. She was ably assisted by two of her pupils, and by the following vocalists: Miss Francis, Miss Martell, Mr. Pritchard, and Mr. Merrick, all of whom were highly effective, Miss Martell receiving an encore for her rendering of the "Sailor boy's letter," Mr. Pritchard eliciting much applause for his solos, and Mr. Merrick's voice being displayed to the utmost advantage in "Why do the nations," from the *Messiah* and the song of "The Wolf," both of which drew forth the most unqualified marks of admiration.

Maitland, Australia.—On Monday evening the 19th August, an Organ Recital was given at St. Paul's Church, the performers being Mr. Henry, R. Gibson, of Sydney, and Miss Thackeray, of West Maitland. Mr. Gibson commenced with Mendelssohn's "I waited for the Lord," which was followed by a sparkling composition by S. Clarke, very well rendered. After a symphony by Beethoven (the well-known No. 2), Mr. Gibson played the "Hallelujah Chorus" with much spirit, and an air, also from the *Messiah*, concluding with the "Kyrie," and the "Gloria," from Mozart's Twelfth Mass. Miss Thackeray's portion of the entertainment began with Haydn's "In native worth," which was succeded by Sebastian Bach's "St. Ann's Fugue," Mendelssohn's "O rest in the Lord," the "Coronation Anthem," by Handel, an Adagio, by Hummel, an aria from Mendelssohn's *Elijah*, and the "Kyrie" and "Gloria," from Haydn's Mass No. 2, all of which were played with admirable precision and taste. In the course of the evening a collection was made on behalf of the church funds.

Melbourne, Australia.—The *Argus* of Monday, August 19th, relates the following amusing incident in connection with the monster concert given at the Town-hall by Messrs. Lyster and Cagli. The organ performances by Messrs. Summers, Plaisted, Herz, and Edwards, were distinguished in every case by skilful and meritorious treatment, and their reception by the audience was, with a singular exception, of quite an enthusiastic kind. The exception alluded to was the performance, by Mr. Plaisted, of the Prelude and Fugue on "St. Ann's" tune, which occurred late in the evening, and many amongst the audience were in no mood to listen to it. It was very well played; but Mr. Plaisted must have been amazed, after finishing, to hear his labours rewarded with a volley of hisses. He had been unconsciously all the time he was performing that he was the object of this delicate kind of compliment; he, on the one hand, had been revelling in all the suggestive glories of an elaborate fugue, and, on the other, the malcontents had been sibilliating with might and main, but as he had no chance against the "tuba mirabilis" any more than a guinea-pig could howl down a clap of thunder, and so there was the amusing

spectacle presented of a number of people with set lips and faces, expressive of impotent rage, hissing inaudibly at a mighty organ, that rolled and thundered out its harmonies with an unconscious indifference to opposition that almost touched the sublime.

Newbury.—A concert was given at the Town Hall on the 19th ult. Several instrumental solos, trios, &c., were performed by Mr. Lazarus, Mr. H. Nicholson, and Mr. S. Kemp. Madame T. Wells was encored in "Savourneen Deelish," and Mr. O. Christian was well received in "The Wreck of the Hesperus" (Weiss); a duet, "When the wind blows in from the sea" (H. Smart), sung by Madame Wells and Mr. Christian, was much admired; and Mr. Nicholson's flute fantasia on national airs was heartily encored. Mr. S. Kemp was conductor. There was a large and fashionable audience.

Newtown, Montgomeryshire.—On the 15th ult. a sacred concert was given in the Baptist Chapel, upon the occasion of opening the new harmonium. The first part of the concert was miscellaneous, the second part consisting of selections from *Samson*. The principal singers were Miss Louisa Davies, Mr. Emlyn Evans, and Mr. F. Roberts. Miss Davies was enthusiastically encored in "Let the bright Seraphim," which she sang with much effect. The choir (numbering 70 voices) was under the direction of Mr. J. C. Gittins, to whom great credit is due for the precision with which the choruses were given. The harmonium (which is a fine instrument, by Alexandre, containing 22 stops and 2 manuals) was presided over by Mr. J. T. Rawlings, of Shrewsbury, who displayed its various powers with great effect.——On the 20th ult. a concert was given in the Music Hall, which attracted a full and fashionable audience. The vocalists were Mr. Santley, Madame Florence Lancia, Miss Cafferata, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick; M. Sainton (violin), and Mr. Lindsay Sloper (pianoforte). The performance was in every respect highly successful; and much credit is due to the Glee and Madrigal Union for having provided such an entertainment.

Newport, Salop.—On Tuesday evening, the 29th October, Mr. Smart, organist of the parish church, gave his annual concert in the Assembly Room, to a large audience. The performers were Miss Edith H. Andrews (soprano), Mr. Montem Smith (tenor), Mrs. Blagrove (Miss Freeth) (solo pianoforte), Mr. Blagrove (concertina), Mr. W. Petitt (violoncello), and Mr. Smart (violin). The programme was rendered in an admirable manner by the executants, and the audience seemed thoroughly to appreciate their efforts. Mr. Smart may be congratulated on his success.

Northallerton, Yorkshire.—On the 19th ult., the Church Musical Society gave a miscellaneous concert, the chief features of which were Mendelssohn's "Hear my prayer" and Garrett's "Just Judge of Heaven." The solos were sung in a most effective manner—in the former by Miss Brooks, and in the latter by Miss Middleton. Conductor, Rev. F. Page Roberts; pianist, Miss Mercer; harmonium, Mr. W. Wheldon.

Norwich.—A miscellaneous concert was given on the 7th ult., in Mr. Noverre's Room (which was crowded by members of the Cathedral choir), assisted by Miss Fearnside, a pupil of Dr. Buck's, who made a very promising first appearance, having a voice of fine quality and good compass. The first part consisted of sacred and the second of secular music. Among the selections in the first part we may especially mention the air from Handel's *Susanna*, "If guiltless blood," by Master Allen; the "Benedictus" from Mozart's *Requiem*, by Master Smith, Mr. Minns, Mr. Smith, and Mr. Thouless; "The soft southern breeze," from Barnby's *Rebekah*, well sung by Mr. Minns, and the air "Tears of sorrow," from Spohr's *Crucifixion*, which Mr. Smith gave with much pathos. The whole of the second part was very efficiently performed. Mr. George Gaffe was heartily applauded for his artistic playing of a Nocturne, by Döhler, and a Galop, by Ascher.

Ossett, Yorkshire.—On Tuesday evening the 19th ult., Handel's Oratorio, the *Messiah*, was given under the auspices of the Choral Society. The principal vocalists were Miss Anna Hiles and Miss Anyon, of Leeds, Mr. Whitehead, of Durham Cathedral, and Mr. Clafton, of Oldham. Mr. J. W. Dean conducted. The band and chorus numbered 80 performers and was the most effective ever heard in the town. "The Trumpet shall sound," was re-demanded, but in consequence of the length of the programme, the encore was not accepted. Mr. Robinson, of Hull, played the trumpet-solo very finely. The large School-room was crowded, and altogether the concert was in every respect a great success.

Pera, Constantinople.—After the full rehearsal of the *Messiah*, by the British Choral Union, on the 21st October in the Memorial Church, the members assembled in the school-room, when the Rev. C. G. Curtis addressing the meeting, said that he had been desired by the British Choral Union to read these few words:—"The Members of the British Choral Union of Constantinople beg Herr William Christiani to do them the favour of accepting the accompanying present as a small, but, they hope, not unacceptable token, to remind him how highly and gratefully they appreciate the consummate skill, perfect taste, unflagging zeal, and undaunted perseverance with which he has constantly laboured during more than seven months to prepare by his personal instruction their various and widely scattered classes for the performance, altogether unprecedented in this country, of Handel's Oratorio of the *Messiah*." Mr. Curtis then, amid hearty applause, handed the memorial, neatly engrossed on vellum, and an envelope containing a cheque for £70, to Mr. Christiani. Herr W. Christiani, who was greeted with loud applause, regretted that his imperfect knowledge of the English language prevented him from expressing all that he felt. He could only say he thanked them for their kind present, and that he would with the greatest pleasure work day and night for the Choral Union (Applause).——On the following evening the *Messiah* was given in Christ Church (Memorial Church), under the able direction of Herr Christiani. The choruses were all excellently rendered, the "Hallelujah" being especially effective. The principal vocalists were Mrs. Triandafiles (*née* Davis), Mrs. H. Hanson, Miss Gaston, Miss Curtis, Messrs. T. Tucker, Mainwaring, Stock, J. Streeter and Knighton, all of whom were highly successful in the solos allotted to them. The harmonium, played by Mr. Mohart, a promising young artist, blended well with the stringed instruments throughout the Oratorio.

Richmond, Yorks.—A concert was given in the Town Hall, on Tuesday the 29th October, by Mr. J. H. Rooks, being his farewell concert previous to his departure from Richmond. The performance consisted of Handel's *Messiah*, which was rendered most efficiently throughout. The Hall was inconveniently crowded, the majority being ladies. The principal vocalists were Miss Smythe (soprano), Miss Becket (contralto), in place of Miss Fletcher, Mr. R. Leach (tenor), and Mr. Thornton Wood (bass). The choir was large and efficient, and the rendering of most of the choruses evinced great care and attention on the part of the conductor, Mr. J. H. Rooks. Mr. W. Creser, Mus. Bac., presided at the pianoforte, and Mr. Hunter played the trumpet solo very well.

Ryde, Isle of Wight.—At the weekly meeting of St. Mary's Catholic Association, held on Tuesday the 12th ult., Mr. C. W. Salter, the organist, delivered a very able lecture on "Mozart." After describing the wonderful genius which made Mozart a musical prodigy at the age of 5, he dwelt on the pecuniary difficulties which beset the composer, and made him devote all his valuable time to the mere drudgery of teaching the harpsichord. The lecture was listened to with great interest, more particularly, perhaps, because the Mass music of Mozart is frequently sung in St. Mary's Church. At the conclusion of the lecture, the president spoke in highly eulogistic terms of Mr. Salter, and of his admirable treatment of the subject, and proposed a well-merited vote of thanks to the lecturer, which was carried with acclamation.

Sheffield.—A performance of Handel's *Samson* was given on the 28th October, by the members of the Sheffield Harmonic Choir, under the direction of Mr. H. Coward. The principal vocalists were Miss Blanche Burr, Miss Julia Derby, Mr. Arthur Thomas, and Mr. F. A. Bridge. The band and chorus numbered about 100; leader, Mr. Peck; solo-trumpet, Mr. Robinson; organist, Mr. Wragg. The entire performance was most successful, and reflected great credit upon all concerned.

Southampton.—On the 19th ult. the Sacred Harmonic Society repeated the Oratorio of *Paradise Lost*, by Mr. Ellerton, who, it is scarcely an exaggeration to say, stands foremost amongst the amateur composers of England. The part-music and simple choruses, all of which are well written, made the greatest impression; and the solo music was excellently rendered, Mr. Hilton imparting a tone to the character of Satan, which it sadly lacked on the last occasion, when it was undertaken by a gentleman whose abilities proved very far inferior to his conception of the part. Mr. Nelson Varley again undertook the character of Beelzebub, which involved more trying and continuous tenor singing than usually falls in Oratorio to that register of voice. Miss Banks was the soprano, and Mrs. Osborne Williams the contralto. The Oratorio was supported by a highly efficient band; and, considering the resources at the disposal of the conductor, Mr. Charles Fletcher, the work throughout was most effectively interpreted.

Southgate.—A musical entertainment was given in the School-room, on Tuesday evening, the 12th ult. The artists engaged were Miss Ellen Glanville, who received the honour of an encore on each appearance, Mr. Frank Thornton, Mr. W. Weller, and Mr. Sydney Hill. The room was well filled with a highly fashionable audience.

Southsea.—On Tuesday afternoon, the 19th ult., at St. Jude's Church, Mr. George Cooper, organist of the Chapel Royal, St. James's, St. Sepulchre's, &c., gave a Recital on the fine organ, erected by Messrs. Gray and Davison. The large audience listened with much interest to the entire performance, and appeared to appreciate fully the masterly manner in which the instrument was handled by Mr. Cooper. We may specially allude to the "Litany Fugue" of Mozart and the "St. Ann's Fugue" of Bach as being perfect marvels of execution. The Andante of Mendelssohn, known as the "Pilgrim's March," also gave Mr. Cooper an opportunity of producing fine orchestral effects and exhibiting his complete command over the pedals. "He layeth the beams" (from the *Redemption*) was given as a solo on the great diapasons and trumpet; and a fitting and grand climax, in "Kings shall be thy nursing fathers" (from the Coronation Anthem "My heart is inditing"), by Handel, brought this successful recital to a close.

Tranmere.—On Friday evening the 1st ult., the gathering in of the harvest was celebrated at St. Paul's Church by a special service. The church was tastefully decorated with corn, evergreens, &c. The Service was choral, the anthem being "I waited for the Lord," from Mendelssohn's *Hymn of Praise*, the solo parts of which were sung by Madame Billinie Porter, and Miss F. Armstrong. Mr. B. Porter presiding at the organ. The Rev. G. F. Dean read the prayers, and the Rev. Dr. Redhead preached from Rev. vii. 13, 14. After the service a collection was made in aid of the schools.

Worthing.—A Sacred Harmonic Society has recently been formed here, which is likely to be productive of the most beneficial results to the art in this locality. The conductorship has been placed in the able hands of Mr. L. S. Palmer, whose ability and energy in the promotion of good music are well known. The first public meeting of the Association has already taken place, the president (the Rev. Wm. Read) in the chair, when a working committee was elected and a code of rules drawn up.

Yeadon.—On Sunday, the 10th ult., St. John's Church was re-opened, after having been closed since the 25th of August, for the purpose of cleaning and decorating. A sermon was preached in the morning by the Rev. S. Flood, B.D., of St. Matthew's, Leeds. The afternoon service was intoned by the Rev. Mr. Carr, curate of Kirkstall, the preacher being the Rev. T. R. Bruce, of Carlton. The preacher in the evening was the Rev. C. F. Booker, M.A., rector of Stanningley. The anthems were—morning, "Behold how good and joyful" (Clark); afternoon,

"If ye love me, keep my commandments" (Monk); evening, "Praise the Lord, O my soul" (Stables). These as well as the hymns were effectively rendered by the new surpliced choir, which had no additional aid. The organ, a new instrument, built by Messrs. Halmshaw, of Birmingham, was admirably played by Mr. Stables, the organist of Kirkstall Church, who has trained the choir.

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ROYAL ALBERT HALL CHORAL SOCIETY.—NOTICE to CANDIDATES.—There are a few VACANCIES, for which early application should be made, addressed to the Secretary, Royal Albert Hall, Kensington-gore.—By order.

ST. MICHAEL'S COLLEGE, Tenbury.—There will be a COMPETITIVE TRIAL of VOICES to fill Vacant Probationerships in the Choir of the above College, on Friday, Jan. 3, 1873, at No. 33, Great Pulteney-street, at 2 o'clock. No boys under 9 or over 13 need compete. For particulars refer to the Rev. The Warden.

BOYS WANTED for the Choir of Christ Church, Spitalfields. Stipend £3 to £8 per annum, according to ability. Apply by letter to J. Tunstall, 104, Barnsbury-road, N.

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A LADY (Contralto) desires a SUNDAY ENGAGEMENT. Address F. S., Novello, Ewer and Co.

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TRINITY COLLEGE, Cambridge.—There will be a VACANCY for a BASS Voice in the Choir of this College at Ladyday. Only well-trained Singers, able to take the SOLO and LEADING parts, need apply. Salary £90. Applications to be made to the Rev. Louis Borissow, Trinity College, Cambridge, not later than the 21st January, 1873.

THE ORGANIST and CHOIRMASTER of St. Paul's Church, Kingston Hill, S.W., is open to an ENGAGEMENT early in January. Anglican or Gregorian Services. Address Organist, care of Verger, St. Paul's Church, Kingston Hill, S.W.

WANTED, by an experienced Organist, a SUNDAY ENGAGEMENT. Also, WEEK-DAY DUTY. Address W., care of Mr. Steward, 27, Portland-street, Golden-square, W.

A MARRIED GENTLEMAN and PROFESSOR of MUSIC residing in Kensington, is desirous of meeting with a gentleman who would reside and board in his house. Terms £100 to £150 per annum, which latter sum would include Instruction in Music. Address by letter, L., Post-office, Richmond-road, West Brompton, S.W.

THE ORGANIST of a City Church is prepared to receive one or two ORGAN PUPILS. Good organ; terms moderate. Y. Z., Novello, Ewer and Co., 1, Berners-street, W.

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AN ORGANIST AND CHOIRMASTER of Six Years' experience requires a RE-ENGAGEMENT in London or few miles round. Disengaged January 1st, 1873. Good testimonials and references. Services, choral or plain. Address Y., Townly's Library, Surbiton, Surrey.

WANTED at the end of January, 1873, an ORGANIST and CHOIRMASTER for St. Peter's Church, Hindley, near Wigan. Three Manual Organ, by Schulze, just being completed. Salary £60 per annum. Applications to be sent in, on or before 7th January, to Rev. P. Jones, Hindley, near Wigan.

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BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.—The thirty-first Celebration is appointed to be held on the 26th, 27th, 28th, and 29th of August, 1873. Conductor, Sir Michael Costa.—By order of the Committee, Howard S. Smith, Secretary.

POLYTECHNIC COLLEGE, 309, Regent-street, W. Lent Term will commence on Tuesday, 7th January, 1873. THEORY of MUSIC.—A course of LESSONS will be given by Dr. J. STAINER on liberal terms. Ladies and gentlemen desiring to join are requested to leave their names at the office.

THE ORGANIST and CHOIRMASTER of St. Michael and All Angels', Paddington, is open to ENGAGEMENT for training Choirs in or near London. Address, Mr. Walter H. Sangster, Mus. Bac., Oxon., 14, Westbourne villas, Paddington.

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THE MUSICAL TIMES,

And Singing-Class Circular.

JANUARY 1, 1873.

"ST. PAUL" AT ST. PAUL'S.

By G. A. MACFARREN.

THE oratorio is a development of an office of the primitive Western Church, which was preserved in the Reformed use established by Luther. This office, still periodically fulfilled in Rome, is the musical recital of the story of the Passion, at Eastertide; from one or other of the Gospels, in a semi-dramatic form; the object being to keep the sacred narrative alive in the memory of the faithful, and to render it most impressive by vitalising the several persons who appear in the history, with an individual representative to deliver the words that each is recorded to have said.

In the middle of the sixteenth century, the application of this means of addressing a public was extended from the single, special, historic subject, to divers, various, and generally moral themes, and the performances instituted in the oratory by St. Filippo Neri were in a didactic form. Half a hundred years later, the musical works were distinctly dramas, which were represented in churches as the most effectual means of conveying religious and ethical instruction. In the seventeenth century the term "oratorio," as defining the relation of such works to the part of a church wherein they were given, was adopted by authors who furnished literary matter for the compositions in question, and it has become the distinctive art term by which they are described. The personification of abstract moral ideas gave place to the dramatisation of incidents in sacred history, more frequently those of the old than of the new dispensation. The performance of oratorios was discontinued in churches and transferred to the theatres, where it was restricted, for the most part, to the season of Lent; and, in our times, Rossini, Donizetti and Verdi have contributed to the number of these sacred lyrical dramas.

Such is in brief the progress of the oratorio in Italy, where however, desecrated as it has been by the style of its treatment and the locality of its performance, its ecclesiastical association is still maintained in the Passion recitals first named. In Germany, its relation to the Church has never been infracted; for, though oratorios are given as often as otherwise in concert rooms, this is with a view to the expediency of the occasion, and always with the idea of their being written for the Church, and appropriate to sacred buildings. It was Luther's express intention that the highest art means should illustrate the recitation of the Passion story at the Easter celebration, and successive musicians, accordingly, as the art advanced, exerted ever their utmost powers upon works for this purpose. Considerably later, other subjects were admitted into the scope of the oratorio; in the south, there has been far wider latitude in the arrangement of the form of these compositions, making it more dramatic and filling it more freely with non-scriptural poetry, than in the north; but the class of work has not there been appropriated to secular institutions.

In England, the very name of oratorio was unknown, until Handel produced a work of the class it defines. This was *Esther*, which was written during his abode at the mansion of the Duke of Chandos, in the summer of 1720, and it was privately performed there. It was nearly twelve years afterwards that it was first given in public. Its attraction then at the concert-room in Villiers Street, induced Handel himself to produce it at the King's Theatre in the Haymarket, and the performance of a sacred composition in a theatre was thus apologetically advertised. "N.B.—There will be no acting on the stage, but the house will be fitted up in a decent manner for the audience. The music to be disposed after the manner of the Coronation Service." The success of *Esther* established the "oratorio or sacred drama" as a department of art in which musicians might address the public with certainty of welcome according to their merit.

The performance of these works was given in theatres only—the King's, Lincoln's Inn Fields, and Covent Garden, but not without raising the scruples of serious people. To meet these, when the *Messiah* was reproduced here in 1743, after its success in Dublin, the name of the composition was withheld, as too holy for announcement in a playbill, and the work was advertised as "A Sacred Oratorio," this title referring to the nature of the subject, and not to the source of the text, since other oratorios similarly derived were not so distinguished. It was not till this masterpiece was given in the chapel of the Foundling Hospital, in 1750, under its original name, that it seems to have been duly accepted in London; whence the inference is, that, there needed ecclesiastical sanction to authorize the appropriation of the holiest of themes to musical use, though its adoption in the other arts of poetry and painting had never been questioned. The same work was the first, out of the range of strictly Church music, that was included in the performances of the Three Choir Festivals; this was at Hereford, 1759, and its introduction there with others of its class, has been matter of discussion almost ever since, one earnest set of thinkers assuming that a church was an unfit arena for the most powerful and impressive setting forth of sacred subjects, in exact opposition to the arguments that had been urged against their presentation in secular edifices. The world at large accepts the oratorio as a class of work worthy to exercise the noblest genius, and capable of edifying the best cultivated public; a section of the public would exclude it from performance in theatres and concert rooms because of its too great sacredness for such localities; while another section would exclude it from churches, which locality they advance as being too sacred for such works. This is an anomaly, which, to have prevailed at all, has prevailed too long; and it is cause for felicitation to earnest thinkers, that the time seems to be at hand for disregarding, if not abolishing, such inconsistency.

Besides these contrarieties and contradictions in public views as to the destination of the oratorio, the Church of England itself, or its highest authorities, have had wide fluctuations in their general estimation of music in reference to Church use, even as an element of the daily ritual. In old times, in places where the means were competent, it was the custom to employ the highest available resources of the art in the Church's service. So, in the Chapel Royal, there was always a full band, the members of which were styled "Gentlemen" of the institution, the instrumentalists having this appellation in common with the singers. There is ample evidence of this, as well in the cheque-books and like documents, as in pictorial representations of the chapel with the full band discharging its functions. In St. Paul's Cathedral, again, though no instrumental band was comprised in the establishment, it was usual to have one on special occasions; at the Festival of the Sons of the Clergy, for instance, Purcell's Te Deum was annually performed with complete orchestral requirements, from almost the time of the opening of the new cathedral, until 1743, when the setting of the hymn by Handel, in celebration of the battle of Dettingen, was produced, and in the following year this work was substituted for Purcell's, and it was given at the recurrence of the Festival every year for nearly a century. It was early in the fifth decade of the present hundred years that this long standing usage was discontinued. The Church authorities, I am assured, came then to the most strange, since totally unaccountable conclusion, that instruments of the viol class were profane, were of worldly and fleshly, if not diabolical suggestion, and were thus inapt for use within sacred precincts. I (pardon the personality) am assured too that the *Times* newspaper supported this extraordinary tenet; and hence it must be admitted that, within and without the circle of the church, it was entertained by those who could think seriously, if perhaps not wisely. Under the ordainment of these authorities, the yearly orchestra which the Royal Society of Musicians furnish for the benefit of their fellow charity the Sons of the Clergy, was disallowed to perform in the Metropolitan Church; under their ordainment, the instruments employed to solemnize the Burial Service of the Duke of Wellington, in 1852, were those only which constitute the German bands, which annoy some and, let us hope, delight others at our street corners; and for these cornets and clarionets, and the like, in addition to the organ, Sir John Goss had to compose his funeral music; and under their

ordainment also, for the Sons of the Clergy Bicentenary Festival, in 1854 the same distinguished musician was limited to the same means in the composition of his anthem. Any other occasion may serve to discuss the relation of violins and theology, military instruments and Church rites; let it however here be protested on art grounds, that nothing could be more inconsistent than the combination of wind instruments each of them expressing the will and feeling of the player, with that multitudinous wind instrument whose tone is inflexible to the player's control, and which is an aggregate of imitations of the specialities of all the brass and reed instruments. On another occasion these same authorities relaxed their rigour against bows and strings, and permitted not only their presence within the hallowed aisles, but the performance of an oratorio intact, a sacred oratorio, that very *Messiah* which was in some sort unrecognized before it was given in a sacred building, and had since been deemed inappropriate to such a site. This was in 1861, when it was desirable to raise funds to defray the cost of the great organ of Messrs. Hill and Son, lately purchased from the Panopticon, and to help towards the decoration of the church, and the Feast of St. Paul was celebrated by a performance of this work by a band of some seventy, and chorus of very far larger number, and the most popular solo vocalists of the day. Sir John Goss, in his capacity of Cathedral Organist, presided over this, which, in spite of myriad obstacles, was artistically a successful performance. Had it been fiscally so, one may suppose it might not have been the sole occasion of holding a musical festival in honour of the Feast of St. Paul, in the building dedicated to him. It was first intended that, most fitly, Mendelssohn's oratorio which depicts the character and career of the Apostle, should have been the work to celebrate his Conversion; but the comparatively better knowledge of the other oratorio among the executants was expected to ensure a proportionately better performance, while its comparatively better knowledge among the public was expected to ensure a proportionately better attendance. They who were present concur in expressions of marvel at the wondrous effects of the combined elements of sound on this occasion in that stupendous medium of sonority, and there needs no strain of imagination for every one to feel that they must have been indeed sublime. The pecuniary results have not been made public. Is the sale of guinea and half-guinea tickets the just guage of such an undertaking's value, or are heart impressions and trains of thought, the one that may flow on for a lifetime, the other that may be indelible?

The admission in England of the oratorio to what is elsewhere its natural home, the church—and admission as a lawful child, rather than as a foundling, if it ever obtain general recognition, will date from the performance of Bach's *Passion*, at Eastertide, in Westminster Abbey, in 1871. The pretext of benefiting a charity, which, as an apology for oratorio performances, has too long equivocated, and therefore damaged the question of their propriety within ecclesiastical walls, was not then set up in its justification; neither was that of raising money for Church uses. It was deemed that here, as in other lands, the teaching of sacred history on the anniversaries of its chief events, would be enforced by the appropriating of the highest of art accessories to its elucidation. The great and devout work of the great and devout master, which illustrates the Passion after the old Roman wise which Luther preserved, but boundlessly surpasses in excellence every other endeavour to do justice to this hallowed purpose, was given in our Abbey with an effect that cannot pass away. It constituted a Special Service, all who attended which must have experienced a special influence, and this influence can only have been for the highest good. The Abbey performance was repeated at the due season in 1872; and the example of the Dean and Chapter was adopted in some smaller institutions, where Handel's *Passion* and his *Messiah* were given, less completely perhaps, but with the same purpose of elevating public feeling to the level of the great commemoration. In like manner to the Abbey, these churches opened their performance freely to the public; and though the zeal of diversely thinking parties led them violently to reprobate the employment of this means of religious instruction, there are reasons to believe that the experiment—for as yet it can only be accounted as such—was successful, and reasons to wish for the permanence of the practice.

In the same spirit and with corresponding means, the Conversion of St. Paul is to be celebrated on the coming 25th of January in our Cathedral. This is not to be a Special Service, but the ordinary performance of Evensong with a copious selection from Mendelssohn's Oratorio to constitute the anthem. As well as this eminently suitable manner of celebrating the day, there will be an appropriate sermon. Else everything will proceed as at the usual Evening Service at 4 o'clock, the public will be freely admitted, and there will be no offertory. To give effect to the music—anthem, let it be called—the choir will be amplified to the extent of 60 or 70 boys and men, and be supported by a band of about 40. These will occupy the usual locality of the singers at the Daily Service, which will be enlarged to accommodate them. The solos will be sustained by members of the Cathedral choir, boys and men, the auxiliaries of which, all professional, will only assist as chorus. The whole of the musical functionaries will be identified with the ecclesiastical duties of the day, by being vested in surplices which, for the players, will have the sleeves so looped up as to leave freedom to the arms and hands. The objectors to musical festivals in churches have made a point, which is assumed to be a strong one, of the profanity of exercising a carpenter's calling within the hallowed precincts; accordingly it is expressly stipulated in the provisions for the coming occasion, that sounding of hammer and piercing of nail shall not take place in the building; so, as the desks will not be erected by miracle, all joiner's work for their preparation will be performed outside. The suggestion of this great measure—great as a vigorous step in the onward progress of the times great as a method of instructing and refining the public by means of an art which almost shares the sacredness of religion—is due entirely to the new organist, Dr. Stainer. On him rests also the responsibility of the entire arrangements which must be entangled enough to engross all his thoughts as will that of conducting the performance. It is his own avowal that he receives the most cordial support of the Dean and Chapter, which is highly to their credit; it is not every body of this nature that appreciates an officer who can devise what is as much for the advantage of their institution as for the benefit of the public, and in admiring the confidence of the ruling body, a commendation is expressed of him in whom they worthily confide.

The duration of the extended anthem may not, it seems, exceed some three quarters of an hour. Great ingenuity was needed then, in the selection of such portions of the oratorio as would present the most salient features of St. Paul's character and works, and yet come within the closely limited space of time, and such ingenuity has been well exercised. The compilation shows the Apostle, first, as experiencing his conversion, second, as preaching the gospel, and third, as suffering for the truth's sake and as being glorified for his works on earth to prepare men for heaven.

The first section will begin with the Tenor Recitative, "And as he journeyed," including the presentation of the miracle of the arrest of Saul, in his course of persecution, by the voice from heaven. The Chorus, the finest, grandest and most impressive in the work, "Rise up and shine," will follow. Then the Choral "Sleepers, wake." which is most important to the selection, as being in fact the motto of the oratorio, the words of the first stanza being inscribed upon the title-page, and the music of the three first lines being the main feature of the overture; and again, as being a particular comment on the preceding chorus, which in itself especially celebrates the awakening of man from the gross darkness of ignorance to the light of truth. The fine tune of this Choral is ascribed to the year 1599, so that, in its present form, it dates not to the time of the author of the Reformation; but it is obviously an adaptation of a far earlier ecclesiastical melody, and thus its phrases cannot have been unknown to Luther, and whoever penned the hymn must have been imbued with his spirit. It has often been said that Mendelssohn was in some degree indebted to an earlier work for his bright graphic thought of employing brass instruments, with their majestic summons that might awaken a sleeping world from the lethargy of ages, for the interludes between the several lines of this

ne. The work referred to, is the production of a most diffi- ont anonymous amateur, an oratorio of small merit which as published at Hamburg, in 1778, under the title of *The isciple at Emmaus.* Among many other Chorals, this ne truly occurs therein to the 2nd verse of the hymn, Jesus Christ ist wieder kommen," and it stands in the same by of D in which the author of *St. Paul* has set it; but e rhythmical arrangements of the notes is remarkably fferent. There are parts moreover in the score for two rns and one trumpet, but these are quite subordinate to ose for the violins, hautboys, and basses which stand above id below them; hence, to put an end to the allegation, it clear that if the idea of the trumpet interludes be taken om this piece, he who took it must have doubly tasked his vention in setting aside the old thought to make way for is original, brilliant and poetical conception. In due iccession, the Recitative "And his companions," and the reat typical Air, "Oh God, have mercy," will next come; o be followed by the Recitative, "And there was a disciple," id the Air with Chorus, "I praise Thee, O Lord," which may e regarded as Saul's apprehension of the grace that was waiting him in his coming baptism, and as the encouraging oice of his newly awakened conscience. The Recitative will nsue "And Ananias went his way," and the final Chorus of he First Part, "Oh, great is the depth," which completes his famous scene of the Conversion.

The second section will comprise the Recitative "And Paul ame," showing how St. Paul was called to his apostleship; he duet for Paul and Barnabas, "Now we are ambassadors," vhich, in its gentle earnestness, bespeaks the meek and loving pirit of the holy men who went forth to preach Jesus to the vorld; and the Chorus, "How lovely are the messengers" in vhich the beauty of their mission, more than its labours and ares, is sweetly represented.

The third section of these cleverly chosen pieces will egin with the Recitative, "And they all persecuted Paul," vith the ensuing Air for tenor accompanied by the violoncello, "Be thou faithful." After this, the Recitative, "And Paul ent," in which the Apostle takes leave of the Ephesians, and the Quartett with chorus "Far be it," wherein the weeping congregation utter their regrets for him whose lessons of love to one another have peculiarly drawn their affections to himself. The Chorus, "See what love," will follow,—a reflection on Paul's labours and their result, picturing the peace of mind which rewards the steadfast pursuit of a high purpose. Lastly, there will be the conclusion of the narrative in the Recitative "And though he be offered," which introduces the Chorus, "Not only unto him" that terminates the oratorio.

This epitome of Mendelssohn's work has a sort of completeness, which will make it eminently interesting and perfectly suitable to the occasion. An oratorio will thus, for the first time in England, be integrated in the Church Service, and it will be wonderful if, in this position, invested with all the associations of the place and the time, of the season that is illustrated, and of the solemnity to which it will be made incidental, the effect of the music be not deeply penetrating. It would be vain to attempt to foretell the issue of what can but be regarded as an experiment; still it may be hoped that in restoring thus the English Church Service to the grandeur of long bygone times, very much may be added to its attractiveness, and, what is of far loftier importance, very much indeed to its impressiveness.

Here may be stated, as bearing on the question of the presentation of oratorios in church, that it is designed to celebrate the approach of Easter, in 1873, at St. Anne's Church, Soho, with a series of performances, on the Friday evenings throughout Lent, of Bach's setting of the Passion as narrated in the Gospel of St. John. They will be under the direction of Mr. Barnby, the instigator and conductor of the Abbey performances of the *Matthew Passion.* Such a course as this cannot be ineffective in preparing the minds and hearts of visitants for the solemnity of the coming season, in preparing them to estimate the sorrows that were borne for man, and in vivifying the historic lesson which the Church then teaches.

Music has been mainly considered but as a decoration at most, wholly dispensable if not quite redundant, of the Church's Service; it may now be proved to be an essential element of the Service itself. The change may work much for art in giving musicians an object and a responsibility far beyond any they have at present; it may work more for religion, in bringing multitudes who would else be careless of them to receive its lessons, and in addressing these lessons to the living feelings of auditors instead of to their cold understanding. Church authorities may be slow to acknowledge that this great change, if it come about, was due to men of another calling, but their acknowledgment is not needed. The world will be indebted to Mr. Barnby and Dr. Stainer, and such other artists as may aid them in the fulfilment of their difficult self-imposed task, for any good that may spring from the adoption of Oratorios in Church.

THE death of Mr. Henry Gamble Blagrove, the eminent violinist, which occurred on Sunday the 15th ult., at his residence in London, is an event which would have cast a deeper shadow over musical England, had he not been for some time incapacitated, by failing health, from taking any active part in his profession. One of the first students of the Royal Academy of Music, Mr. Blagrove, with many others now universally acknowledged in the world of art, gave early indications of those rare gifts which the excellent training of the Academy had so carefully fostered; and after a short residence in Germany, during which time he took lessons of Dr. Spohr, he performed a Concerto by Molique at one of the Philharmonic Concerts with brilliant success, and from that period became a recognized leader and solo player at all the highest concerts in England. From the fact of his having appeared as a violinist in public before he was five years of age, he was always thought by the present generation to be a much older man than he was; and he has often told the writer of these lines that, when he appeared in the orchestra, grave doubts were entertained by many amongst the audience whether he was really *the* Blagrove. That he was a fine player upon his instrument, uniting purity of tone with the most facile execution, is too well known to need a record here; but that he was a true and conscientious artist, and an upright and honourable gentleman, it may be the privilege only of those who, like myself, were personally acquainted with him, to testify. As an earnest of the esteem in which he was held, an annuity was purchased for him, which unfortunately he lived but for a brief period to enjoy. His name, however, has been so long known in the country of his birth, that it will be long referred to in testimony of the fact, that even in "unmusical" England exceptional talent will arise, and that the Royal Academy of Music can ripen that talent into perfection. H. C. L.

CRYSTAL PALACE.

Mendelssohn's Oratorio, "St. Paul," was given at the Saturday afternoon concerts on the 30th November, and with an effect which leads us to hope that the miscellaneous performances (good as they invariably are) may occasionally be set aside for the presentation of some of the great sacred works. The choir had evidently been well trained for the occasion, and especially in the chorales, showed evident signs of progress; although much has yet to be done before that steadiness and balance of tone absolutely demanded in the elaborate choruses of the standard Oratorios can be attained. The solo vocalists were Madame Lemmens-Sherrington, Miss Julia Elton, Mr. J. H. Pearson (for whom the tenor music appeared especially well suited) and Mr. Lewis Thomas. A feature of much interest was the performance by Dr. Stainer of Mendelssohn's own organ accompaniment, which although we believe long published, has never before been played in this country. On the following Saturday two novelties were produced, one being an early Symphony in E flat by Mozart, and the other an arrangement for the pianoforte of Beethoven's violin Concerto, in D major, by the composer himself. Both these works were listened to as curiosities; for those who know Mozart's Symphonies written in the zenith of his career, could find but little in this youthful essay to warrant more than a passing recognition of its graceful melodiousness, and the violin Concerto (even adapted for the pianoforte by Beethoven) could only recall recollections of its excessive beauty in its original form. Miss Agnes Zimmermann (the pianist) did all that could be done for the composition (an additional attraction in the performance being the introduction of Beethoven's own cadenzas), and was received with warm and well deserved applause. The vocalists were Madame Sinico and Signor

Gustav Garcia. The last of the concerts before Christmas took place on Saturday the 14th ult, the principal attraction in which was presumed to be Mendelssohn's Quintet in A, Op. 18, performed by all the violins, violas and violoncellos of the orchestra. We almost regret that the result was so successful with a large majority of the audience, since it may justify the conductor in presenting many other perversions of the expressed intentions of composers. No praise can be too great, however, for the manner in which the executants acquitted themselves of their task, and the applause which followed the conclusion of the work amply proved that the public fully appreciated the concession made to the "sensational" spirit of the day. Madlle. Nita Gaetano displayed an excellent voice and style in two Italian airs, and was warmly received. A genuine effect was created by Mr. Thurley Beale, who is rapidly advancing to a foremost rank as a baritone singer. When first heard at Mr. Barnby's Oratorio Concerts, we predicted with the utmost confidence his success; and his finished singing of the air "How great, O Lord," from Sir Julius Benedict's "St. Peter," and Handel's "O ruddier than the cherry" before the Crystal Palace audience has more than confirmed the truth of our remarks. There can be little doubt that Mr. Beale will now take rank as an artistic exponent of the highest class of sacred music.

BRITISH ORCHESTRAL SOCIETY.

If any doubt existed as to the possibility of forming a first-rate band exclusively composed of British-born subjects, it must assuredly have been dispelled at the first concert of the above-named Society, which took place at St. James's Hall on the 5th ult. The principal orchestral works—Beethoven's Symphony in C minor and the Overtures to "Ruy Blas" and "Oberon"—most effectually tested the highest powers of the instrumentalists, and that they were in every respect equal to the task was amply proved, not only by the solid applause which greeted the conclusion of the two Overtures and every movement of the Symphony, but by the frequent subdued murmurs of approbation from those to whom every note of these compositions is familiar, and who are constantly accustomed to hear them interpreted by our finest orchestras. The "Ruy Blas" Overture was played with a vigour and decision which fully revealed the minutest beauties of this noble orchestral piece; and the performance of Beethoven's Symphony was one of the finest—if not *the* finest—ever heard in this country. That a great portion of the effect produced was owing to the skill and intelligence of the new conductor, Mr. George Mount, we willingly concede; but the brightness of the strings and the perfection of tone in the wind instruments, even in the most exacting portions of this most exacting Symphony, were the theme of universal admiration; and the storm of approbation which burst forth after the final chord was indeed most fairly and legitimately earned. Sir Sterndale Bennett's Pianoforte Concerto in F minor was rendered by Madme. Arabella Goddard with a care and artistic conception of the composer's meaning in every phrase, which reflected the highest credit not only upon her power of faithfully interpreting a work of genius, but upon her zeal in endeavouring, by the bestowal of her best energies on the task, to prove to the world that the composition of an Englishman is worthy to rank with the creations of those to whom (from the accident of their having been born in a foreign country) the palm of superiority has been too often rashly conceded. Madme. Goddard was most warmly applauded at the conclusion of the Concerto, and recalled to the platform to receive the renewed congratulations of the audience. The vocalists were Madme. Lemmens-Sherrington and Mr. Lewis Thomas, the former singing Handel's hackneyed "Sweet bird" (with Mr. Radcliffe's excellent flute *obbligato*), and the latter Sir Julius Benedict's "Rage, thou angry storm," the two afterwards giving with much effect Spohr's melodious duet from "Faust." "Dearest, let thy footsteps follow." The second concert, on the 19th ult., again contained a most attractive selection of orchestral compositions; Mendelssohn's "Italian Symphony," Beethoven's "Leonora" Overture (No. 3), Mr. Sullivan's "Overtura di Ballo" and Wagner's Prelude to "Lohengrin" being not only interesting in themselves, but well selected for contrast in style. All went well, if we except a slight tendency in the conductor to hurry the Symphony, which somewhat marred the effect of the stringed instrument passages. Mr. Edward Howell's performance of Goltermann's Violoncello Concerto in B minor was a triumphant display both of his executive and expressive powers; and that his efforts were thoroughly appreciated may be judged by the applause which was liberally showered upon him during the progress of the piece and the heartiness with which he was recalled at the conclusion. Herr Goltermann's Concerto is a work too, of high excellence; and we trust that other violoncellists will not allow it longer to rest in obscurity. Miss Blanche Cole and Mr. Cummings were the vocalists, the latter winning admiration from all by his artistic rendering of Sir Sterndale Bennett's air "His salvation is nigh," from the "Woman of Samaria."

ST. GEORGE'S HALL.

A WINTER season of Italian Opera was commenced on Tuesday the 10th ult., the opening work being Rossini's little known opera "Conte Ory." The resources of this establishment appear to be extremely limited; but it is announced that only those lyrical works which do not demand much scenic effect will be presented. "Conte Ory," however, although not wanting much scenery, absolutely requires the most finished and experienced vocalists; and if we may judge from the company on the opening night, these are not likely to be forthcoming. Madlle. Risarelli in the part of the *Countess*, sang with much confidence, but her voice is unsympathetic, and she occasionally forces it beyond its legitimate power. Madlle. Bundsen is a tolerably good contralto, and Madame Danieli displayed an agreeable mezzo-soprano voice; but the tenor Signor Danieli, is not equal to the exacting music of Rossini although he occasionally warmed to the part sufficiently to command much applause. Signori Rocca and Fallar are also included in the company, the former of whom will no doubt be found highly useful. The orchestra, although small, is thoroughly efficient, and Signor Fiori promises to be an able conductor. "Il Barbiere di Siviglia," produced on the 21st ult., introduced Signor Mottino as *Figaro*, and Signor Topai as *Dr. Bartolo*, both of whom are very decided acquisitions to the company, Signor Mottino, especially making a highly favourable impression upon the audience.

ROYAL ACADEMY OF MUSIC.

THE competition for the Westmorland Scholarship and the Potter Exhibition took place on Monday, the 23rd ult. at the Institution in Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. W. Dorrell, Signor Garcia, Mr. John Hullah, Mr. H. C. Lunn, Mr. G. A. Macfarren, Mr. Walter Macfarren, and Dr. Steggall. The results were as follows:—*Westmorland Scholarship*—Miss Emma L. Beasley, elected. Miss Annie Butterworth, Miss Nessie Goode, and Miss Harford highly commended. *Potter Exhibition*—Miss Florence A. Baglehole, elected. Miss Mary Taylor, highly commended. Miss Clara Whomes, Miss Annie Martin, and Miss Annie J. Turner, commended. *Mendelssohn Scholarship*—Mr. Eaton Faning, unanimously elected by the Mendelssohn Foundation Committee, and the Committee of the Royal Academy of Music.

MADLLE. S. F. HEILBRON gave an evening concert at St. George's Hall on the 2nd ult., before a thoroughly appreciative audience. Two movements from Beethoven's "Allegro Appassionata," a Polonaise of Chopin, Listz's "Valse de Faust," and two short solos (one of her own composition), tested most powerfully the young pianist's varied capabilities; but in every piece she was highly successful, and the applause with which she was received was most legitimately earned. Miss Heilbron was assisted by several eminent vocalists; and the accompanists were Mr. Louis Emanuel, Mr. W. Ganz, and Herr Lehmeyer.

ON his resignation (after a 30 years' service) of the post of Professor of Music to the Battersea Training College, Mr. John Hullah has been presented with a valuable testimonial by the former students of the Institution. The chair was taken by the Principal of the College, the Rev. Evan Daniel, on the occasion of the presentation, and several of Mr. Hullah's part-songs were sung during the evening.

WE find that the Committee of the Mendelssohn Testimonial Foundation, desirous of increasing its funds, has addressed a circular to professors and lovers of music in this country, soliciting aid in furtherance of the object. This appeal may, we trust, produce the desired effect; but we must enter our protest against the assertion that, "with the exception of one or two Exhibitions, differing in value at the Royal Academy of Music, this is the *only Musical Scholarship Foundation in the British Empire*. The "Sterndale Bennett Scholarship" at the Royal Academy of Music is a free one, tenable for two years; and we believe we are correct in stating that there are others at the Universities, certainly there is one at Oxford.

We understand that the Hereford Musical Festival is fixed to take place on September 9, and three following days. The Dean and Chapter have granted the use of the Cathedral, on condition that if a surplus be obtained, it shall be devoted to the charity. Several eminent vocalists have already been engaged; and the valuable services of M. Sainton, as principal violin, have been secured. "Elijah" and the "Messiah" will, as usual, be given; and a performance of Mendelssohn's "St. Paul" will take place on one of the evenings in the Cathedral. Seventy gentlemen have signified their intention of acting as stewards; and as a proof of the strong feeling in favour of the Festival by the Cathedral clergy, it may be mentioned that amongst those who have accepted this office are the Hon. and very Rev. the Dean, both Archdeacons, and all the Canons Residentiary. Mr. J. H. Arkwright, of Hampton Court, has been re-appointed chairman; and we are glad to announce that Mr. G. Townshend Smith continues his old post in the double capacity of Hon. Sec. and Conductor.

The obituary of the past month includes the names of two vocalists who have for many years been well and honourably known. Mr. James Shoobridge, Vicar Choral of St. Paul's, died on the 9th ult., and was buried on the 16th at Abney Park Cemetery. The music at the burial service was Purcell's Chant in G minor, and Felton in C minor; the anthem being "Lord, for Thy tender mercies' sake" (Farrant). On the same day Patrick's Service in G minor was given, morning and afternoon; Anthem, "Lord, let me know mine end" (Sir J. Goss). The decease of Mr. Orlando Bradbury, of the Chapel Royal St. James's, and Westminster Abbey, took place on the 14th ult. On the following day Canon Conway referred to the event in a most feeling manner. The Anthem sung was "Brother, thou art gone before us" (Sir J. Goss).

Madame Burrington gave her third annual concert in the Hammersmith Assembly Rooms on November 25th. She was assisted by Miss Ellen Glanville, whose fine soprano voice was heard to advantage in Ganz's "Sing, sweet bird" (encored), Mr. Albert James, Mr. Chaplin Henry, Master Burrington, Mr. Otto Booth (violin), Mr. Churchill Arlidge (flute), and Mr. Burrington (piano). The room was crowded with a highly fashionable audience.

A Concert was given on the 2nd ult. by the Quaver Choral Society at the Albion Hall, London Wall, in aid of the Schoolmasters' Benevolent Institution. The hall was crowded in every part with a most attentive audience. The programme consisted of sacred and secular music, the selections in the first part being from the works of Handel, Haydn, Mendelssohn and Gounod. The solos, "O rest in the Lord" (Miss Butterworth), "Angels ever bright and fair" (Mrs. Bicknell), "In native worth" (Mr. Baker), and "Nazareth" (Mr. Phillips), were very well sung and much applauded. The choruses were on the whole well given, especially "The heavens are telling." The secular part included a pianoforte duet (played by the Misses Bilby and Malivoire, and encored), Locke's "Macbeth" Music (the solos by Mrs. Bernard, Messrs. Bernard and Phillips), and songs by Miss E. Davies and Mr. F. H. Cozens. The part-songs were rendered with precision and expression, and reflected the greatest credit upon the conductor, Mr. W. Bicknell. Miss Malivoire, Miss Bilby and Mr. F. Cozens accompanied.

We are now enabled to give a complete list of all the Prizes to be awarded at the forthcoming National Music Meetings at the Crystal Palace. Class I. Choral Societies, not exceeding 500 Voices, and not less than 200 each Society: The Challenge Prize, value £1,000, and a Purse of £100; Second Prize, a Fifty Guinea Harmonium, given by Messrs. Alexandre, Père et Fils.——Class II. Choral Societies not exceeding 200 Voices each Society: A Purse of £100.——Class III. Choral Societies for Men's Voices not exceeding 80 Voices each: A Purse of £50.——Class IV. Church and Chapel Choirs: A Purse of £30; Second Prize, a Ten Guinea Library of Music, to be chosen by the successful Choir from the Publications of Messrs. Novello and Co. (Given by Messrs. Novello, Ewer, and Co.).——Class V. Military Bands of Reed and Brass Instruments, not less than Thirty Performers: A Purse of £50; Second Prize, A new Echo Cornet, value £26 11s. Class VI. Bands of Regiments of the Line, not less than Thirty Performers: A Purse of £50; Second Prize, a B♭ Clarinet and an E♭ Clarinet, value £12 12s. each.——Class VII. Brass Bands (not included in the foregoing), not less than 18 Performers: A Purse of £50; Second Prize, A B♭ Baritone, value £22 10s.——Class VIII. Soprano Solo Singers: A Purse of £30.——Class IX. Contralto, or Mezzo-Soprano Solo Singers: A Purse of £30.——Class X. Tenor Solo Singers: A Purse of £30.——Class XI. Baritone or Bass Solo Singers: A Purse of £30.——Class XII. Trumpet Solo Players: A Purse of £25; Second Prize, A Slide Trumpet, value £15 15s. The Second Prizes in Classes V. VI. VII. and XII. are given by Messrs. Besson. The Music to be sung at the "National Music Meetings in Classes I. II. and III. has just been issued in the Tonic-Sol-fa notation. It has been already published by Messrs. Novello in the ordinary notation, the particulars of which have been announced in our advertisement columns.

Mr. J. Baucutt's entertainment at the Pimlico-rooms, on Thursday the 19th ult., attracted a large audience. Some excellent songs were given by Mesdames Agnes L. Fielding, L. H. St. Clare, M. McLellan and F. Powell; and Messrs. E. Foote and P. Hazeldine. The concert, which did not conclude till a late hour, evidently gave great satisfaction. For the future these pleasant *réunions* will be given once a month, instead of weekly.

Messrs. J. Baucutt and W. Blount's musical and literary entertainments at the Public Hall, South Norwood, have proved a decided success. The last entertainment of the first series took place on Tuesday the 17th ult. The programme, comprised songs by Madame Rolfe, and Messrs. G. Linly, E. Foote, R. W. Woodward, and P. Hazeldine, all of whom were in excellent voice. Mr. J. Baucutt supplied the literary portion of the programme, and won much applause for his able rendering of a Christmas selection.

A new edition (10th thousand) of "The Hymnary with Tunes" has just been published, containing a carefully prepared index of metres; together with a General index giving the composers' names in alphabetical order, the metre, number of hymn, and name of tune, source, &c.

On Monday evening, the 16th ult., a concert was given by the members of the Southgate Road Choral Society, in the large School-room, Balmes Road. The choral pieces were sung with spirit and precision, and elicited much applause. The soloists who especially deserve mention are Miss Shury, who sang "I know that my Redeemer liveth" and "Robert toi que j'aime," Mr. F. Bristol, who gave an effective rendering of "The Miller of the Dee," and Messrs. Gordon and Wollen, who sang the "Army and Navy" duet very well. Leslie's part-song "Daylight is fading" was also a decided success. Great praise is due to Mr. Haskell (the conductor of the Society), for the care he has evidently bestowed on the members.

The very excellent classical concerts at Stoke Newington, under the able direction of Mr. W. H. Monk, which gave so much pleasure to the local residents last season, have been re-commenced with increased success, two performances having already taken place. The programmes contain the finest examples of the chamber compositions of the great masters; and as Mr. Henry Holmes holds the post of first violin, supported by some of the most efficient executants of the day, the enterprise is in every respect worthy of patronage by all who desire the spread of good music. Four concerts are to be given, the third taking place on the 21st inst.

On Tuesday evening the 10th ult, Handel's "Messiah" was performed at Finsbury Chapel, Finsbury Circus, under the direction of Mr. Watford. The principal vocalists were Madame Suter, Miss Potter, Mr. Arthur Thomas and Mr. Chaplin Henry. The choir, numbering 250, was remarkably steady throughout, and gained several unanimous encores. The orchestra, under the leadership of Mr. James Turner, was thoroughly efficient. The solo singers were highly effective, Miss Potter receiving an encore for the air "He was despised." The whole performance was a decided success, and reflected much credit upon the energetic conductor.

The monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on the 6th ult. The choral portion of the programme was generally well given and much applauded, the quartett "the Chafers" receiving an encore. The principal solo singers were Miss Horder, Miss Janet King, Miss Buley and Mr. W. Gadsby, all of whom were highly successful, several songs being encored. Miss Pritchard's pianoforte solo, "Rigoletto," was re-demanded, and a very youthful violinist, Master Tournever, gained encouraging applause for his execution of two difficult fantasias. The choir continues to improve in numbers and efficiency under Mr. Garside's conductorship.

On Monday evening the 9th ult. Mr. R. Forsey Brion (Associate of the Royal Academy of Music) delivered a lecture on "The Life and Works of Mozart" in connection with the Wood Green winter evening entertainments. He was assisted by Mrs. E. Sowerby, Miss Brion and Messrs. G. B. Sowerby and Walter Reeves, who illustrated the lecture by

songs, duets &c. from the works of the great composer. All acquitted themselves with much credit; but special mention should be made of Mr. Walter Reeves, whose rendering of the song "Qui sdegno" was highly effective. The lecturer acted as accompanist, and played Mozart's Sonata in F, which was received with warm applause.

WE have much pleasure in drawing attention to the interesting lectures on "Musical Acoustics," lately given to the pupils of the Royal Academy of Music by Sedley Taylor Esq. M.A., late Fellow of Trinity College, Cambridge. The science of sound is so little investigated by those engaged in music as an art that we are glad to find the matter placed before the students of our National Institution as a necessary portion of their education; and we feel convinced that lectures from so thorough a master of his subject, and so ably and lucidly delivered, are of such vital importance that Mr. Taylor may, we hope, fairly congratulate himself upon having initiated a custom in the Royal Academy of Music which in all other art-schools has invariably proved so beneficial.

ON Friday the 13th ult., a concert was given by the blind pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park. The chair was occupied by John Hullah, Esq., who at the close of the performance, expressed his high admiration of the great skill and patience which had evidently been bestowed on the rehearsals by the talented and zealous conductor, Mr. Edwin Barnes. A feature in the concert was a well written Anthem, by Charles E. Stephens, "O praise the Lord, all ye nations," which was rendered with much precision and effect.

ON the 9th ult., a meeting of natives of the Principality resident in London and their friends was held at the Vestry Hall, Chelsea, with the double view of stimulating Welsh literature and of providing funds to liquidate the debt on Sloane Street Welsh Chapel. Mr. Osborne Morgan, M.P., presided, and several gentlemen interested in the object of the meeting supported him. Mr. Brinley Richards, before adjudicating the prize for the best original Psalm or Hymn Tune, composed and arranged for the use of choirs, made several remarks on the manner in which, with all its national feelings, Wales had been "left out in the cold" in the matter of educational endowments; and congratulated the meeting upon the establishment of the University College for Wales. Several vocal solos were given with much success by Miss Lizzie Evans, Miss Davies, and Mr. R. D. Poole; and a Fantasia on Welsh airs by Mr. Brinley Richards was warmly applauded.

A CORRESPONDENT writing to us from Hobart Town, Tasmania—with reference to an article which appeared in this journal, entitled "Distant Music,"—gives a glowing account of the state of the art in that Colony; and, as in the paper mentioned, but little was said of music in Tasmania, we willingly make the following extract from his letter:—"First and foremost we have a fine Town Hall (perhaps, excepting the Melbourne Hall, *the* finest in the Colonies), containing a splendid organ, built for us by Walker and Son, with 37 stops; we have an excellent Philharmonic Society, which, in addition to giving any number of miscellaneous concerts, has produced, *without curtailment*, the "Messiah," "Creation," "Elijah," "Israel," "Naaman," &c., and is now preparing Costa's "Eli." It has also done selections from many of the chief Operas. A kindred Society in the city has given, amongst other works, the "Ancient Mariner," the "May Queen," "Legend of St. Cecilia," "Choral Symphony," "Loreley," &c. Nearly all the churches have good English-made organs in them; the Anglican Cathedral and St. Andrew's Church especially fine ones. Music is taught in the public schools of the Colony, and forms one of the subjects offered to lady candidates for the Associate of Arts examination. Love of music is one of the leading characteristics of the colonial-born, who will take refuge in Christy Minstrelsy, if no other musical safety-valve offers for the time being; and I am sure I am within the mark when I say that every second house possesses a pianoforte. The quartering of troops in the Colony has had the effect of leaving us many excellent instrumentalists, who formerly belonged to the regimental bands; and their assistance to our musical societies, and in bringing on pupils to supply their places, is of great service. Then, again, we have had professors of very great experience resident in the Colony. In the northern part of the island, Mr. John Adams (a pupil of Sir George Elvey), Mr. Robert Sharpe, now at Southampton; and in the south (Hobart Town) Mr. C. S. Packer, the late Mr. F. A. Packer, both Royal Academicians. Mr. Buddee, a very fine pianist, several excellent violinists, &c."

Reviews.

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The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

PASSING by some German melodies which are carefully harmonized, and one or two good modern tunes, we come to a striking example of a solid and satisfactory composition, by Wesley (No. 58), which will certainly be found to "grow upon" hearers and singers if often used. Dr. Armes is most successful in his setting of "O God, before the sun's bright beams" (62). Here, again, it may be necessary to point out that much will depend upon a strict adhesion to the metronomic sign. Good tunes of double long metre are sufficiently scarce to make No. 63 very acceptable; it is most excellent. Nos. 67 and 68 (Gauntlett, Steggall), both of L.M., are very good, especially the former, which will rank with its author's most happy efforts. The appearance of No. 70 is against it, giving it a strong likeness to a part-song; but, if taken very slowly, it will be found to consist of a charming melody simply and characteristically harmonized. Some learned professors would perhaps be startled at the progression between the last chord of bar 3 and the first of bar 4; but Mr. G. A. Macfarren is quite entitled to be considered an authority in himself. The effect produced by it is, in our judgment, not objectionable at all; and we know no other test as to what is right or wrong in music. In No. 73, which is the same setting (which Dr. Dykes contributed to *Chope's Congregational Hymn and Tune Book*), to the words "The day is past and over," he has unwittingly suggested the two first lines of the fine tune to the same hymn given in the Merton Collection (from the *Mainz Choralbüch*) as St. Jerome. The notes are very dissimilar in appearance, but the effect very similar. Sir John Goss has treated the hymn "Abide with me" in a most original manner, and has succeeded in avoiding the bad accents which mar nearly all the settings of these lovely verses. It cannot be long before this tune (74, *second tune*) is largely known and accepted. No. 77 is improved by its transposition from G into F. To the fine hymn "God that madest earth and heaven," Dr Steggall has wedded a tune which cannot be too highly praised. We are sorry not to find more than one tune to "Sun of my soul" (84). That given here can only claim admittance as being widely used. It is called *German*, but all we can say is that if Germany cares to own it, we shall consider England relieved from a most unpleasant responsibility. Some have traced it to a fragment from Mozart, others are equally sure that they recognize in it a French waltz. Of course it *must* have a history of its own, but in the name of art, let us draw a veil over it! We are very glad to see Dr. Hayne's "Sweet Saviour, bless us ere we go;" it has stood the test of many years' use, and yet is fresh and welcome. A short tune by Gounod (90) will prove a favourite; it thoroughly bears its author's stamp. Dr. Garrett has cleverly managed a somewhat difficult metre, and has produced a very stirring tune in No. 99. The words of No. 101 are in one of those "galloping" metres (as they have been aptly named), which force the composer into a secular rhythm, and Mr. Barnby has been unable to make his tune an exception to the rule. Mr. J. Baptiste Calkin has in No. 104 given an admirable tune. The effect produced by the change to the major for verses 5, 6, 7, will be solemn and impressive. The well-known tune No. 108 is one of Redhead's very best, and shows how he often rises far above the ordinary level. The *first* tune No. 110 appears in a much preferable form as No. 213, where not only the pitch and barring are more conformable to its style, but that objectionable thrusting forward of the major third in the Amen, called by the would-be learned the *Tierce de Picardie*,—but which might as reasonably be called anything else,—is omitted. The *second* tune, No. 110 (Mr. Barnby), is original, effective, and capable of illustrating the force of the words to the highest extent. Of Mr. Macfarren's tune No. 112, it must be said that it is not sufficiently solemn for the character of the hymn. The accent of the words in lines 1 and 2 of the second stanza occurs most unfortunately in the music; but Mr. Macfarren is not responsible for this. Here we must for the present pause. If an apology is needed for the length of our review of *The Hymnary*, it must be to the effect that the work itself is long, and presents a series of modern tunes, the greater part of which demand careful notice.

I did call upon the Lord. Anthem for four voices. Composed by T. Mee Pattison.

This is written with admirable purity. It is less remarkable for interest. There is little doubt that a musician, who has so well mastered technicalities as the anthem evinces of its author, may soon gain fluency of thought if he persevere in the practice of writing; while the effect is so agreeable on an audience, and so salutary on a choir, of grammatical correctness, that any deficiency of excitement in the character of this music will be more than made up for by its unpretensive soundness. By all means go on, Mr. Pattison, and fulfil our hope of still more attractive things from your hand. The piece is brief in extent, contains a repeat of its first strain which little lengthens its effect, is easy of execution, and is on all these counts, widely available.

Grant to us, Lord, we beseech Thee. Short full Anthem for four voices. Composed by J. Barnby.

We have not met with a more charming piece than the present, from the hand of its productive author. The ten bar rhythm of its opening strain is rendered symmetrical by its repetition, and the unusuality of this stamps the piece with a distinctive character, which at once arrests and lastingly holds the attention. "Short" is one of its defining terms, and an obviously true one, for the entire length reaches but to three pages; and this shortness fits it for many places and occasions whence greater extent with equal merit might exclude it. Brevity is the soul of wit, and often also the body of expediency; the piece before us exemplifies the virtue of brevity both in its spiritual and corporeal conditions. Let no one misprize this quality of conciseness. "I have not time to write a *short* letter," says the always felicitous word-measurer, Charles Lamb, apologetically for inditing a long one. An extended composition, in words or in notes, admits of dull passages as relief to more salient points; but a compact work requires that each word or every note be of indispensable interest in itself and necessity to the whole. The anthem is less chromatic than are some of Mr. Barnby's pieces, and it gains by the loss of sharps and naturals, for its purpose of devotional expression, and in executive facility. It is set to the Collect for the ninth Sunday after Trinity; it beautifully embodies the meek tenour of the text; and it is available for large choirs or for small, and desirable for any.

Paradise and the Peri. The words written and adapted from Moore's "Lalla Rookh," by H. W. Dulcken, Ph.D.; the music composed for solo voices, chorus, and orchestra, by Robert Schumann.

Schumann's music is now so rapidly obtaining, not only artistic recognition, but popular favour, in this country that we may reasonably anticipate a large demand for this octavo edition of one of the most charming of the composer's vocal works. Musicians have long known this Cantata and fully appreciated its many beauties; but it has been rarely heard save in the drawing-rooms of enthusiastic amateurs, the expensive form in which it was published making it almost inaccessible to Choral Societies, the spread of which will do more for the introduction of good music to the general public in one year than the speculation of private individuals can effect in a century. In the extreme delicacy and refinement with which Schumann has treated this subject, we have a faithful reflection of its composer's mind; and although the fanciful colouring of the orchestral score can be but faintly shadowed forth in the pianoforte part, the transcription is excellent throughout. Amateur vocalists who desire to employ their powers upon something higher than the songs of the day will be delighted with the many solos which abound in this work; and, though we admit that several of the choruses will demand steady and zealous practice, the time consumed will be amply repaid when the difficulties have been fairly vanquished. The Cantata has evidently been carefully edited, and is printed with that clearness which distinguishes all the octavo editions of the standard works issued by this firm.

Haydn's Spinnlied, für Pianoforte; übertragen und Mrs. John Housley; gewidmet, von E. Pauer.

This beautiful song and chorus, from the "Seasons," is here transcribed by Herr Pauer with such skill and knowledge of effect as to make the piece a highly attractive one for the pianoforte, apart from any considerations as to its origin. No great difficulties are presented to the performer, although the left hand passages require much neatness of execution. In arrangements like these we consider Herr Pauer especially happy; for, although he must have strong temptations (seeing that he is himself so perfect a master of the key-board) to introduce the most elaborate embellishments, he never allows himself to do so at the expense of obscuring the theme. Such transcriptions will help to bring good music before amateurs in a legitimate manner.

Dornröschen (Moss-Rose); Perlenregen (Shower of Pearls). Two pieces for the Pianoforte, by George Reynald.

These two little sketches, although conventional in form and treatment, are so extremely graceful and musicianlike that they cannot but recommend themselves to refined players and listeners. "Dornröschen" abounds in *arpeggios* and scales perhaps somewhat too much; but the principal theme is melodious, and the second subject, in the subdominant, forms an effective contrast. "Perlenregen" is decidedly the better of the two pieces; and, if delicately played, will certainly rival the many "Showers of Pearls" which have preceded it. Both compositions may be confidently recommended to pianists with agile fingers and a refined touch.

Pray, Child, pray. Song of the Sailor's wife, from the Cantata, "Outward Bound." Words by John Oxenford. Music by G. A. Macfarren.

We have already recorded our high estimate of this song on the production of Mr. Macfarren's Cantata at the recent Norwich Festival; and have now only to congratulate contralto vocalists upon its publication in a separate form. The excessive beauty of the music will always ensure it a welcome, even apart from the work of which it forms an integral portion, and we shall be glad if the popularity which it is certain to attain should lead to a performance in London of the Cantata itself, when we trust more justice may be done to its merits than was accorded to it on its first representation.

Yesterday and To-morrow. Song. Words by Charles Swain. Music by Mrs. Mounsey Bartholomew.

Mr. Charles Swain's thoughtful poetry has received a most sympathetic setting from Mrs. Mounsey Bartholomew, whose name is a guarantee for musical excellence. Were the composer not so perfect a mistress of theory, the melody would be overladen with the weight of the accompaniment—for every note is harmonized—but the chords move on so smoothly with the voice-part that they enrich, without disturbing the flow of the theme. The effect of the unexpected chord of B flat, which commences the final phrase of each verse, "So 'twill be to-morrow," is extremely beautiful.

The Charge of the Light Brigade. Words by Tennyson. Composed for Chorus (unaccompanied) by Edward Hecht.

We scarcely think Tennyson's impassioned verses suitable for music; but, considering the difficulty of the task, the composer of this chorus has been fairly successful. The continued restlessness caused by change of key, throughout the composition will cause a corresponding restlessness with the listeners; but boldly sung, with a good body of voices, the effect would be, we think, satisfactory, especially if given, according to the author's intention, without accompaniment.

Rest hath come. A Dirge. Words by Leyland Leigh.
Like to like. Song. Words by G. J. Whyte Melville.
Composed by Henry Hiles, Mus. Doc., Oxon.

Dr. Hiles's Dirge has a placid melody aptly expressive of the words, a good effect being gained by the broken phrases "Rest hath come," against the continuous accompaniment; and we may also mention as a point worthy of commendation, the commencement of the voice-part on the second of the bar. "Like to like" is perhaps somewhat over-harmonised; but the theme is vocal and melodious. We particularly admire the treatment of the words "Do thou love me," at the conclusion, the ascent of the minor seventh being extremely happy.

Cramer, Wood and Co.

Cramer's Christmas Carols; Ancient and Modern.

Many of these Carols are well known, and some are by modern composers. Of the latter we prefer that by Mr. C. E. Willing, which has a good melody, well harmonised. In Mr. Simpson's "While Shepherds watch'd their flocks at night," the consecutive fifths between bass and treble, in the 13th bar, 2nd page, may be considered "pastoral," but we do not like them. Neither can we admire the harmony of "God rest you, merry gentlemen;" but of course the natural in the 7th bar against the E, and the first chord on the 2nd page of Mr. Simpson's Carol already alluded to, are misprints.

Joseph Masters.

The Chorister's Instruction Book. By Frederick Helmore.

This book, says its author upon the title-page, is "the result of thirty years' practical experience in all the more popular methods of teaching the rudiments of music." The

many Manuals of this kind which have lately come before us afford ample proof that neither thirty, nor any larger number of years' experience will be of much service to a teacher who publishes the result of his labours, unless he has acquired the difficult art of sifting falsehood from truth in the course of his investigations, and of logically arranging his thoughts upon paper, untrammelled by any abstract respect for the many musical errors which have become sanctified by time. In this respect Mr. Helmore's little book is so thoroughly satisfactory that we scarcely know where to begin or where to end our praise. The explanation of the pitch and value of the notes is extremely clear, and interest is given to the subject by a short paragraph informing the student how it happens that the Semibreve, or *very short note*, has in the present "fast age" become the name of the longest note in general use. The Clef signs, too, are shown in their original form, as simple letters; and every effort is made by the author to obviate (as he truly says) "the laborious efforts used to mystify the young musician," Scales are built up gradually, according to the fixed law which decides the place of the tones and semitones, whatever may be the starting sound; and aptly indeed is it said that "the key-note is like home." although the number of poor musical wanderers who never know their "home" is a fact which speaks but little for those to whose fostering care they are entrusted. But it is in the chapter upon Time where Mr. Helmore more especially earns the thanks of those who have the cause of musical education at heart, because this subject—although one of the most important—is the one in which authors of Elementary Treatises almost invariably fail. After a careful explanation of simple, duple, and triple time, we have the facts about Compound Time fairly and rationally stated; and this, to us, is so refreshing that we quote the paragraph as it stands. Speaking of Duple Time, he says, "When a musical composition abounds in triplets, in order to prevent the necessity of the frequent use of the figure 3, the number of minims, crotchets, quavers, or semiquavers, &c., necessary to fill a bar are marked at the commencement of the composition, and the *single* notes are dotted to make the number complete." This kind of Time, he says, is called "Triplet Common Time"; and, in the same manner, "the different kinds of Triple Time have their corresponding kinds of *Triplet Triple*, or rather *Compound* Triple Time, as it is usually named." Precisely so—the truth, at last: but what a pity it is that Mr. Helmore, who has invented the term "Triplet," to replace the absurd word "Compound" (which really means nothing at all), should not have been enabled to carry out his reform thoroughly and *dot* his signs of Simple Time to produce his "Triplet Time," precisely as he dots his notes. But here, of course, the received system asserts its right, not because it is true, but because it is old; and so we must go on expressing the *quantity* instead of the *rhythm*, and confusing our young pupils with a simple subject, when by a mere alteration of the time-signatures all difficulty would be at once removed. Let us be content, however, with the fact of Mr. Helmore's having called attention to the matter by this plain speaking, and wait patiently for the time when other teachers will have the temerity to think for themselves. In the chapter on Intervals the only thing that we object to is calling from C to F sharp a "major" instead of an "augmented" fourth, and indeed we can scarcely see how, *practically*, many of his terms can apply; but this, is after all, a mere matter of opinion; and where there is so much that is good, we are by no means inclined to be over critical upon some minor points upon which we may differ. The book is, as we have already said, the result of acute observation; and we sincerely wish that the majority of teachers would employ thirty years of their professional life with as much credit to themselves and as much benefit to their pupils.

ASHDOWN AND PARRY.

Nazareth (Jesus de Nazareth) de Gounod. Transcrit pour Piano, par Sydney Smith.

WHY an arrangement published in Hanover Square and the work of an Englishman, should have a title-page stating it is "transcrit pour Piano, par Sydney Smith," we are at a loss to imagine; but as the music luckily speaks to the world in an universal language, we can conscientiously recommend the piece to our countrywomen and countrymen as a very excellent and faithful rendering of M. Gounod's popular song. The air is well preserved, and the surrounding accompaniments, which lie well under the hands, are written throughout with a good knowledge of effect.

WILLIAM MORLEY.

The Alps. Two Characteristic Pieces, for the Pianoforte. No. 1. *The Arrival.* No. 2. *The Farewell.* Composed by R. Loffler.

WHAT these pieces have to do with the Alps more than any other part of the world—mountainous or not mountainous—and why one should be called the "Arrival," and the other the "Farewell," we are at a loss to conceive. Apart from the question of their being "characteristic" (a quality which the composer claims for them on the title-pages) we may, however, affirm that they are melodious and easy to play; and these will be considered irresistible attractions by the many purchasers who care not for any powerful employment either of the mind or fingers. The "Arrival" has a simple theme in F major, with an equally simple variation. The "Farewell" is based on a somewhat more tuneful subject, in C major, which passes, by a rather sudden dominant harmony, into E flat. The conventional *arpeggios* then surround the air, in the original key, and the piece concludes.

Broken Dreams. Ballad. Written by J. S. Lyons. Composed by Louis Pereira.

THIS is a fair specimen of a modern ballad, with no particular recommendation except that the melody is vocal, and the accompaniments musicianlike. The greatest enemies of the "sensational" spirit, so characteristic of the present day, cannot accuse our favourite song writers of yielding to its influence; for few compositions of this class aim at eliciting anything from the audience for which they are manufactured save that languid applause which results from a balmy endurance both of the song and the singer. "Broken Dreams" has unquestionably as great a right to a place in the extempore programme of a mild musical party as many songs we could mention signed by a much more popular composer.

METZLER AND CO.

Instruction Book for the American Organ.

Princess Victoria Pianoforte Tutor; with numerous full-page illustrations, especially adapted for the instruction of children.

By E. F. Rimbault.

THE first of these books pre-supposes that the pupil is acquainted with the rudiments of music, and the aim of the work is therefore to give all the necessary instructions for ensuring a good touch upon, and a thorough acquaintance with, the American Organ, which is now becoming a fashionable household instrument. In the performance of his task we are bound to say that the author has been highly successful; and we cordially recommend this Tutor not only to students of the American Organ but of all instruments of the Harmonium class. In the Pianoforte Instruction book the portion which relates to the pitch and value of notes is clear and concise; but we can never be made to understand why those which are written *outside* the staff (or with *leger* lines) are not taught by lines and spaces, as those *inside* invariably are. The manner in which Time is explained we do not agree with. "Compound Common Time," we are told, "occurs when two bars of Triple Time are joined in one;" and then a bar of six-eight is given, which contains a dotted minim. Is this a sample of "two bars of Triple Time joined in one"? Again "Compound Triple Time is when the measure of Common" (we presume the author means *Simple*) "Triple Time is divided into nine parts, and is expressed by the figures $\frac{9}{8}$." Will a pupil understand anything about the natural accent of this time by being told that it is "divided into nine parts"? In all other respects we have nothing but praise for the work: and we may add that the illustrations are excellent and well selected.

Original Correspondence.

THE SIGNATURE OF THE MINOR MODE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The difference of opinion which prevails upon the subjects of the signature of the minor mode, and of the relative pitches of G sharp, and A flat (or rather the *name* that shall be given to the two methods of dividing a diatonic tone) has always appeared to be consequent upon viewing the matter from two different stand-points—*harmony* and *melody*.

The whole question of notation is, after all, only—Which is the most convenient and consistent method of graphically representing certain sounds? Two pitches being given, differing by a minute degree, which is most in accordance

with our ideas of correct theory, to call one G sharp, and the other A flat, or *vice versâ*? A succession of notes being given which it is impossible to generalize into a signature, on account of what is evidently the same note being in some places a semitone flatter or sharper than in others, which particular accidentals shall we pick out for the signature, and which allow to remain as accidentals?

The minor scale is of such an artificial character, and at different periods has experienced so many modifications, that discussions about it are often rather vague. If, however, we agree to consider *only that particular form* now most generally used for modern music, we shall have something to start from. Here, then, we shall find a scale which for *purposes of harmony*, is the same as the diatonic major scale, with *two alterations only*—the flattening by a semitone the thirds on the tonic and subdominant. If the dominant third be also flattened, as it always is by the usual signature, we shall get a scale in which we may write, in which much very fine music has been written, but which is certainly not *the* modern scale we have agreed to consider, which decidedly requires that the third in the dominant triad shall be major.

In such a scale, however, a wide interval of three semitones occurs between the sixth and seventh degrees, which some think produces a harsh effect, as melody (although we need look no further than Mozart, in the *Cum Sanctum*, Twelfth Mass, to find good authority for the contrary opinion), hence the occasional flattening of the 7th, and sharpening of the 6th, as passing notes.

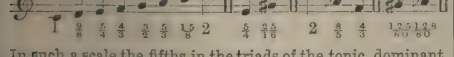
Hence if great practical inconvenience resulted from the use of the present signature, an inconvenience great enough to warrant a change and the upsetting of established usage (which there certainly does not), the most correct signature would be such as would represent A minor by G♯; D minor by C♯, B♭. The prejudice of musicians against seeing sharps and flats together in a signature would be one of the greatest difficulties to be overcome in such a change; *but it is only a prejudice.*

Berlioz, in his work on the Orchestra, has made some very bitter remarks on the talented inventor of the English Concertina, because, having unequally divided the interval between G and A, he called the sharper semitone A♭, and the flatter, G♯, instead of *vice versâ*. His argument is entirely founded on the melodial merits of the case, had he paused for a moment to consider the question harmonically, he must have seen that Wheatstone was right in his nomenclature.

The physical laws which govern pure harmony are perfectly exact. We know without the slightest doubt that a musical note is the result of a certain definite number of vibrations in a given time, and that in order that another note may harmonize with it, it is necessary that a simple relation shall exist between the two numbers of vibration, otherwise a decidedly unpleasant effect is produced, and the two notes are "out of tune."

It is otherwise as regards melody, which is very much more the subject of individual taste and imagination. Two single sounds may occur in succession, which as harmony could not be tolerated, if sounded together. It is known that some nations possess melodies that would necessitate the division of the octave into very many more than the twelve divisions of the equal temperament, but it is impossible for any, except as a matter of individual taste, to say their effect is bad. What some may consider harshness, others may call character. Thus it would seem that the requirements of harmony possess the greatest claim to consideration as the basis of a systematic and consistent method of notation.

If we examine a scale of eight notes, tuned to the diatonic scale, so as to produce the purest harmonic effects in that one key, we find the numbers of their vibration bear to each other the following relations:—



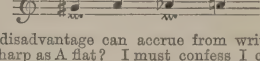
In such a scale the fifths in the triads of the tonic, dominant, subdominant, mediant, and super-dominant, are all quite perfect, bearing to their roots the proportion of $\frac{3}{2}$ to 1.

The major thirds on the three first, and the minor thirds on the two latter, are also perfect, bearing to their roots the proportion respectively of $\frac{5}{4}$ to 1, and $\frac{6}{5}$ to 1. The third and fifth on the supertonic are a trifle too flat.

Allowing this scale to remain as it is, let us introduce a G♯, which of course must bear the same relation to the E that the E does to the C—major third, that is to say, $\frac{5}{4}$ of $\frac{5}{4}$, or $\frac{25}{16}$. Now let us introduce an A flat, which must of course bear the same relation to the upper C, as the lower C does to the E, viz., 1 to $\frac{5}{4}$, which we find to be $\frac{8}{5}$. This A flat also forms a perfect minor third to the F, for $\frac{8}{5}$ of $\frac{4}{3}$ is $\frac{32}{15}$.

Thus then we have the G sharp $\frac{25}{16}$, and the A flat $\frac{8}{5}$. Which of these is the higher number or sharper pitch? Reducing the fractions for comparison, we have the G sharp equal to $\frac{1.25}{80}$ and the A flat to $\frac{1.28}{80}$, the latter greater than the former by $\frac{3}{80}$.

If this interval be so divided, and we reverse the nomenclature, we must form the major triad on E by E A♭ B, and the minor triad on F, by F G♯, C, which is simply ridiculous. Or if, retaining those names, we write E G♯ B, &c., we sacrifice all the practical advantage sought to be gained by this hypercritical division of the interval to a mere pedantic fancy. If on the contrary we call the sharper pitch A flat, and in a *purely melodial* passage wish to slightly sharpen the leading note to A, what practical or



theoretical disadvantage can accrue from writing such an altered G sharp as A flat? I must confess I can see none, for such *note cannot be viewed as bearing any relation to the dominant harmony, to which it is quite foreign.*

Practically the whole question has little importance, since the equal temperament entirely disposes of the difficulty; but it is well, perhaps, for us sometimes to examine the exact foundations upon which such a beautiful superstructure as the musical art rests.

I am, Sir, yours truly,
ROBT. SMITH.

M. FETIS'S TREATISE ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The work by Fétis referred to by your correspondent E. LL. is probably his "Traité complet de la théorie et de la pratique de l'harmonie." Of this treatise the fourth edition was published at Paris in 1849, enlarged by a preface and notes, and may be still in print. The usual price of a good second-hand copy is about nine shillings. I have never met with an English translation of it. Fétis also published "Manuel des compositeurs," which has been translated by Mr. W. Guernsey.

Yours faithfully,
December 11, 1872. G. A. C.

BRITISH ORCHESTRAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—The outcry of "Straniero" in your last number against the above Society on account of its confessed national character is based on the usual lame story of all good music having been written by Germans and other continental composers. That Beethoven, Mozart, &c., wrote music of the best kind, all the world knows and acknowledges. The foreign music of the present day is, however, quite as remarkable for its inferiority to the English as the latter was, perhaps, to the former when those two composers lived—that is, for the sake of argument, admitting that this was the case. But because we admit that they produced good music there is no reason why that of Purcell, Battishill, Arne, Sir J. Stevenson, Sir Henry Bishop, Onslow, Balfe, and Wallace should be forgotten, and what is much more to the purpose at the present time, why we should hear trashy "Savoyard's Dreams" by Lumbye, "Symphonic Poems" by Liszt, wearisome "Serenades" by Brahms, and incomplete scraps of Wagner's operas and other indifferent orchestral compositions by various German (would-be) composers so much oftener than the fine works of Bennett and Macfarren, not to mention others, lest this should be considered an attempt to advertise anyone. Of one English composer we do hear a great deal, and the more the better. From the "Prodigal Son" to "Cox and Box," from the "Tempest" to the Masque in the "Merchant of Venice," his music is better than that of any of the modern Germans I have mentioned. Of course "Straniero" would put me down something, which, judging by his letter, he very strongly resembles, but my impressions are not the result of staying in England and hearing what he would possibly consider as "nothing," but of passing three years in Germany, studying music there

deeply and with the most eminent masters that country can boast of (as I had done with the best men here previously), such subjects as Counterpoint, Fugue, &c.; hearing all the rehearsals and concerts in the Leipsic Gewandhaus, during that time, as well as many in Berlin, Dresden, and other German towns, and seeing Wagner conduct complete performances of his own operas. Having done this, I sincerely believe that at the present day not only can England boast of better native orchestral performers than any other country can do with justice, but also of profounder musical theorists and more original composers, if by originality we understand sweet and beautiful melody combined with good and clever harmony, both sufficiently new to produce the impression of being heard for the first time, and not the ludicrous (one might almost say the "insane") straining after mere eccentricity, by which such writers as the Germans I have mentioned strive (in their orchestral works) to obtain notoriety.

Yours faithfully,
UNION JACK.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

TETRACHORD.—*We do not know any professors who teach the "Geneuphonic System."*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ANDOVER.—On Thursday the 5th ult., special services were held in the Parish Church, on the occasion of re-opening the organ. There were two full choral services, both of which were attended by large congregations. In the afternoon an excellent selection of organ music was given by Mr. Gamblin, of St. Cross, Winchester, which displayed to perfection the qualifications of the instrument, the re-construction of which has been most successfully carried out by Messrs. Bevington and Sons, of London. In justice to Mr. Chuter (organist of the church) it must be said that the manner in which the service was sung gave ample proof of the state of efficiency to which he has brought the choir.

BARNES.—On the 13th ult., Mr. Burnham Horner gave a lecture on Mendelssohn, at the Institute. The vocal illustrations were rendered by Miss Pocklington, who sang, with great success, "Infelice," the "Charmer," and several other of Mendelssohn's songs. Amongst other pianoforte illustrations, Mr. Horner played "Andante and Presto agitato," and "Six Christmas Pieces," with great brilliancy. The lecture was received with the warmest applause by a highly appreciative audience.

BEDFORD.—The sixth season of the Bedford Amateur Musical Society was concluded by a concert at the Assembly Rooms, on Tuesday, the 10th ult., when Mendelssohn's *Elijah* was performed. Mrs. Sydney Smith, Miss Alice Barnett, Mr. Leslie Braham, and Mr. J. Lander, were highly effective in the solo parts; "Hear ye Israel," by Mrs. Sydney Smith; "O rest in the Lord," by Miss Alice Barnett, and the two tenor songs by Mr. Leslie Braham, being particularly deserving of mention. Mr. J. Lander, too, was thoroughly efficient in the trying part of the Prophet; and the choruses, especially "Thanks be to God" and "Be not afraid," were rendered with a precision and power which well merited the applause they received. Mr. P. H. Diemer conducted, Mr. R. Rose presided at the harmonium, and Mr. T. J. Ford at the pianoforte.

BIRMINGHAM.—At St. George's Parish Church, the organ, originally built by Elliott, has been re-built and enlarged by Mr. Banfield, of Birmingham. It contains 43 stops, with 8 couplers, and 8 composition pedals; of the stops, 7 are at present without pipes. About half the stops, and the entire action, &c., are new; the rest, with the case, formed part of the original instrument. The organ was opened on November 24th and 27th. Sermons were preached by the Lord Bishop of Worcester, by the Rev. Samuel Minton, M.A., and the Rev. Canon Wilkinson, D.D. The services were Dr. Clarke Whitfeld's "Te Deum laudamus" and "Jubilate" in E, and G. A. Macfarren's "Cantate" and "Deus Miserestor" in G. The anthems were "Sing, O Daughter of Zion," by the Rev. Sir F. A. G. Ouseley, Bart; "O praise God in His holiness," by Clarke Whitfeld; and "Hallelujah to the Father," by Beethoven. The services included a hymn written for the opening of the organ by the Rector, "Triune God, Thy praise to sing," set to music by Dr. Belcher, who presided at the organ, which is certainly one of the finest in the town.

BOURNEMOUTH.—Miss Ella Morgen's concert took place on the 23rd November. The *bénéficiare*, whose executive powers are of a high order, played selections from Beethoven, Mendelssohn and Liszt. Miss Butterworth (of the Royal Academy of Music), who possesses a beautiful contralto voice, sang "Ben e ridicolo" (Randegger) and "He roamed in the Forest" (O'Leary). The performances of both young ladies were warmly applauded.

BURY ST. EDMUNDS.—The first concert for the season, given by the St. Mary's Choir, Glee, and Madrigal Society, proved very successful. The five-part glee, "Queen of the valley," evidenced the careful training of the choir. The Society had the valuable assistance of Miss E. Spiller from London, and Miss Bacon from Ipswich. An interesting feature in the programme was a pianoforte duet from *Euryanthe*, played by the conductor, Mr. T. B. Richardson, and his little daughter (aged 11), which was enthusiastically re-demanded. Mr. T. B. Richardson conducted with his usual ability, and the accompaniments were skilfully rendered by his pupil, Mr. G. Whitehead, the assistant organist of St. Mary's Church.

CHELTENHAM.—Mr. J. A. Matthews's first subscription concert for the season was given in the Corn Exchange on the 2nd ult. The works performed were Mendelssohn's music to Racine's *Athalie*, and a selection from Mozart's *Nozze di Figaro*, to the English words, translated and adapted by Natalia Macfarren. *Athalie* was given entire, the illustrative verses being read by Mr. J. Moden. The solos and choruses were well executed, and reflected much credit on all concerned. The Overture and War March were admirably rendered by a band of 30 performers, and encored. The second part was miscellaneous, and contained some excellent vocal pieces, several of which were re-demanded. Mr. E. G. Woodward was leader of the band, and Mr. J. A. Matthews conducted. The room was crowded in every part.

CLIFTON.—On Tuesday, November 26th, Madame Norman-Neruda and Mr. Charles Hallé gave, under the auspices of Mr. J. C. Daniel, at the Victoria-rooms, a Recital, in the course of which they performed a variety of first-rate compositions. Never, probably, did either artist play more finely, and rarely has an audience enjoyed a greater musical treat. Madame Norman-Neruda's rendering of Handel's sonata in A was a superb example of violin playing, and elicited an enthusiastic encore. A similar compliment was exacted by her brilliant execution of some Hungarian dances. Mr. Charles Hallé also charmed every one by his performance of the music allotted to him.

DALKEITH.—On Tuesday evening the 26th November, a private Mendelssohn concert was given, under the auspices of the Dalkeith Choral Union. The chair was occupied by the Rev. James Rennie, Glasgow, who opened the meeting with an able sketch of Mendelssohn's career. The musical selection began with the quartet, "Cast thy burden," from *Elijah*, which was very effectively rendered. This was followed by the duet, "In His hands," from *Come, let us sing*. The choir, under the direction of the Society's conductor, Mr. G. P. Heathcote, then sang the chorale from *St. Paul*, "Sleepers, wake," with much precision and effect. The other solos in the sacred part most worthy of mention were, "Oh for the wings," from *Hear my prayer*, and "Be thou faithful," from *St. Paul*. The secular portion of the entertainment included the Duet, and Hunting Song, from the *Lieder* (well played by Mr. Thomas Berry, organist of Inveresk Church, who also acted as accompanist), and the songs "The first violet," "On song's bright pinion," "A roamer," &c. The entertainment was in every respect highly successful.

DEVIZES.—The Amateur Choral Society gave its first concert of the season, on Thursday, the 5th ult., at the Town Hall, under the direction of Mr. J. T. Abraham. A well selected programme was very carefully given, and Miss M. Welch greatly contributed to the success of the concert by two pianoforte solos, played with much taste and skill. Mr. Sly accompanied, and Mr. W. Price presided at the harmonium.

DOUGLAS, ISLE OF MAN.—A most successful concert was given by Miss Wood's choir, in behalf of the coal fund, in the Victoria Hall, on Wednesday, the 11th ult., in the presence of Mrs. Loch and a large and fashionable audience. The orchestra was filled with nearly one hundred singers, of whom upwards of twenty were members of the Ramsey Choir, who most kindly gave their services upon the occasion, and whose fine voices told well in the part-songs. The concert opened with a verse of "God save the Queen," followed by the part-song "The Watch on the Rhine," which was given with much spirit. "Carrie Lee," a song of Miss Wood's composition (the chorus to which was sung with much delicacy and taste by the choir) gave great pleasure, and was vigorously re-demanded. The part-songs "Come let us be merry," "Caput apri," by Pearsall, and "Hark, 'tis the trumpet," were all given with precision and vigour, and well deserved the encores which they received. The duet between pianoforte and harmonium brought forward Mrs. Valintine for the first time, and we trust that a lady possessing so perfect a command over her instrument, will often again delight a Douglas audience. Mr. Howell Thomas, who made his *début*, received a well-merited recall for his solo on the violoncello, "The Blue Bells of Scotland," and Mr. Kerruish's song "The Vagabond" was also encored. In the trio, the "Queen of the Night," Mrs. Spittall took the principal part, and her fine voice told with much effect. A harmonized setting in four parts of "The last Rose of Summer," was sung with taste by Misses Valintine and Hampton, and Messrs. Nicholls and Livesey. The accompaniments were divided between Mrs. Spittall, Miss Wood, and Miss Valintine.

DUBLIN.—The large organ erected by Mr. Barker, of Paris, and now standing in the Cathedral, Marlborough Street, was recently formally inaugurated by Mr. Best. The instrument is very highly spoken of by the local press, and two performances were given upon it, at one of which, the principal artists of the Italian Opera, then in the city, rendered invaluable aid by some vocal selections.

GLASGOW.—Mr. Best, of St. George's Hall, Liverpool, gave two Recitals of organ music in Sandyford U. P. Church, on Saturday and Monday, the 14th and 16th ult. The attendance resembled the advent of some great preacher, the edifice being crowded in every part on each

occasion, so that a handsome sum would be realised for the benefit of the Sandyford Crèche Fund. Mr. Best also presided at the organ during the usual services on Sunday, the 15th ult.

GLOUCESTER.—The first concert of the Choral Society took place in the Shire-hall on the 9th ult., before a large audience. The principal singers were Misses Julia Jones, Stockwell, and Edith Taylor, and Messrs. T. Hunt (of St. George's Chapel, Windsor), Phillips, and Pickford, all of whom acquitted themselves so well that their several performances call for no especial remark. The choruses went steadily throughout. Mr. J. A. Matthews, of Cheltenham, presided as usual at the organ, and played the Overture and Dead March, which were loudly applauded. Mr. J. Hunt ably officiated as conductor.

GRANGE.—On Wednesday evening, the 11th ult., the Grange Musical Society gave its annual Christmas concert, in the Institute. The first part was devoted to Romberg's Cantata, *The Lay of the Bell*, the principal parts being most efficiently sustained by Miss Hubberstey, Mr. Harrison, the Rev. Matthew Wood, and Mr. Ashley. The second part was miscellaneous, and contained some well-selected vocal pieces, all of which were warmly received, Mr. Harrison's song, "Once again," being re-demanded. Great credit is due to Mr. Bather, the Society's conductor, for the excellent manner in which he has trained the choir.

GRAVESEND.—The seventh annual concert in aid of the funds of the Orphanage of the Out-door officers of H. M. Customs. was given on the 5th ult. at the Assembly-rooms, under the direction of Mr. W. Phillips. The vocalists were the Misses Gertrude and Edith Holman Andrews, Miss Ada Percival, Mr. Charles Haywood, Mr. Chaplin Henry, Mr. Farquharson, and Mr. W. Barlow, all of whom were highly effective, several of their songs receiving encores. The concert was a great success, artistically and pecuniarily, the room being crowded by the *élite* of the town. Mr. J. Fountain Meen was the accompanist.

GREENOCK.—On the 6th ult., a highly successful concert was given in the Town Hall, by the Greenock Orpheus Club, in aid of the funds of the Infirmary. The Club, composed of 21 chosen male voices, rendered the choral portion of the programme in a very effective manner, the pieces received with especial favour being "The two roses." "Banish, O maiden," and "The image of the rose" (with tenor solo), from the "Orpheus Glees;" Druids' Chorus in *Norma*; Soldier's Chorus in *Faust*, and W. Macfarren's "Windlass Song," the two last being enthusiastically encored. The principals were Messrs. James and John Boyd, and C. W. Methven (tenors), and Messrs. W. Boyd and J. Currie (basses), all of whom acquitted themselves in a thoroughly artistic manner; Mr. John Boyd's rendering of "Good bye, Sweetheart," Mr. Methven's "Com è gentil," and "The image of the rose," Mr. W. Boyd's "The British Oak" (a song composed expressly for the occasion by the conductor), and Mr. Currie's "King Christmas" and "Qui sdegno," being unanimously re-demanded. Mr. Middleton acted as conductor with his customary ability; and Mr. Poulter as organist, both in his solo and accompaniments, proved himself an efficient performer on his instrument.

GREETLAND, NEAR HALIFAX.—The new organ erected in the Greetland Wesleyan Chapel, by Mr. F. W. Nicholson, of Bradford, was opened on Thursday night, the 5th ult., by J. V. Roberts, Esq., Mus. Bac., Oxon, organist of the Parish Church, Halifax, and a select choir. Solos from the standard Oratorios were effectively sung by Miss Hollawell, Miss Ada Brook, and Mr. Battinson; and the programme also included several choruses from the *Messiah*. Mr. Roberts played a varied selection of organ pieces, including Guilmant's "Grand Chœur," two Andantes and a Fantasia by Batiste; Bach's E minor and St. Ann's Fugues, Mendelssohn's Second Sonata (C minor) and Andante in G, Wely's Hymn of Nuns, and Handel's "The King shall rejoice," and Allegro from a concerto. The total of pipes in the organ is 1176, and, in addition to the usual 3 couplers and 5 composition pedals, there is a sub-octave coupler Swell to Great. The instrument is blown by Holt's hydraulic engine.

HEREFORD.—The Christmas concert of the Hereford Choral Society was given at the Shire-hall, on Tuesday, the 17th ult., when Mendelssohn's *St. Paul* was performed. There was an exceedingly good attendance, and the concert was a thorough success. The soprano solos were taken by Miss Banks, who fully sustained her well-earned reputation, and Miss Broad sang the contralto solos and recitatives very effectively. The tenor solos were divided between the Rev. A. Robinson and the Rev. T. H. Belcher, whose talents and voices are too well known in the county to need comment. The Rev. W. D. V. Duncombe and Mr. J. H. Lambert respectively sang the bass solos. Mr. Duncombe sang with his usual taste and skill, and the rich bass voice of Mr. Lambert was heard to much advantage. The choruses, as a whole, were effectively rendered. Mr. Townshend Smith occupied the post of conductor, which he has for so many years ably filled.

HOLYWELL, OXFORD.—On Thursday evening, the 12th ult., the annual concert of St. Clement's choir, in aid of the St. Clement's Parochial Schools and Choir Fund, took place in the Music-room. The various pieces were admirably gone through, especially those by the choir, and the encores were very numerous. They included the performances of Miss Darby, Miss Kate Harvey, Miss A. Rogers, Miss White, Miss Saunders, Miss Pring, Miss Williamson, Mr. Sinkins, Mr. Porter, Mr. Britten, and Mr. Dodds, also of the newly-appointed organist of Queen's College, whose pianoforte solos delighted everybody, and were warmly and deservedly applauded. The concert, which was ably conducted by Mr. Pacey, to whom great credit is due for the pains he has taken with the choir, afforded great enjoyment to a large audience. We are informed that Mr. Dodds has just been appointed organist of St. Clement's, in the place of Mr. Pacey, who is leaving Oxford. He will be a valuable addition to the musical talent of the City.

KENDAL.—On Tuesday evening, the 10th ult., Handel's *Messiah* was performed by the Kendal Choral Society, in the National School-room, before a large audience. The principal vocalists were Miss Clelland, Mr. M. Kennedy, Mr. Spencer, and Mr. George Allen. Miss Clelland was especially successful in the airs "Rejoice greatly" and "I know that my Redeemer liveth," the latter of which was unanimously encored; and Messrs. Kennedy, Spencer, and Allen were also highly efficient in the music allotted to them. The choruses were rendered with much precision, perhaps the most effective being "For unto us" and "Lift up your heads." The performance was under the able conductorship of Mr. W. B. Armstrong and Mr. W. Smallwood.

LIVERPOOL.—On the 3rd ult., the Philharmonic Society gave its eleventh subscription concert for the year. Principal artists: Madlle. Marie Marimon, and Signor Foli. The chief orchestral work was Beethoven's "Sinfonia Eroica," which went splendidly. The overtures were those to *Lurline* (W. V. Wallace), to *William Tell* (Rossini), of which the March was encored, and that to *La Fiancée* (Auber). The Notturno, in *A Midsummer Night's Dream* (Mendelssohn), gave great pleasure. Two choruses by Weber, from *Preciosa* and *Oberon*, were very well sung and played, and the applause throughout the concert was most enthusiastic.——THE 12th and last Subscription Concert for the year, of the Philharmonic Society, was devoted to a very fine performance of Sir Julius Benedict's Oratorio, *St. Peter*. Principal artists: Madame Florence Lancia, Madame Patey, Mr. Sims Reeves, Mr. Edward Lloyd, and Mr. Santley. The choruses went excellently; the quartet and three of the songs were encored, and the solo performances were what might be expected from the well-known characteristics of the vocalists. Mr. Sims Reeves, though evidently suffering much from the effects of his late severe illness, sang with exquisite sweetness and expression.

LYDNEY.—The first concert for the season was given by the members of the Harmonic Union on Friday, the 13th ult. The programme consisted of selections from *Samson* and Mozart's *Figaro*. Principal vocalists: Miss J. Jones (Pupil of Mr. J. A. Matthews), Miss Sainsbury, Mrs. Vivian, and Messrs. Morgan, G. Halford, and Gillman. The choruses were well sung, and several solos were re-demanded. There was a small band led by Mr. Woodward; Mr. J. Hooper presided at the pianoforte, and Mr. J. A. Matthews conducted, and filled up the wind parts on the harmonium.

MAIDSTONE.—A performance of the *Messiah* was given on the 16th ult., in the Corn Exchange, under the direction of Mr. H. F. Henniker, A.R.A. The principal vocalists were Miss Matilda Scott, Miss Tyers, Messrs. Moulding and Rhodes (both of Canterbury Cathedral). The band and chorus numbered about 100. The solosts acquitted themselves most satisfactorily, and the choruses were very finely rendered. The performance was much appreciated by a large audience.

MANCHESTER.—A performance was given by Mr. Best on the organ in Brookfield Church, Gorton, on the 20th ult., being the anniversary of the dedication of the building. The instrument, a very fine one, by Mr. F. W. Jardine, of Manchester, comprises three manuals and pedal organ, with an ample variety in the selection of stops on each keyboard.

OXFORD.—On Tuesday evening, the 26th November, the Musical Society of Queen's College gave a terminal concert to about 200 of the *élite* of the University and leading inhabitants of the city. The pianoforte solos by Mr. Dodds, the organist (and the lately elected organist and choirmaster to St. Clement's choir), were rapturously applauded and encored; and the programme (which was exceedingly varied) afforded the utmost satisfaction to the audience.

PERTH.—The Choral Society gave an excellent performance of Handel's Oratorio *Joshua* in the City Hall, on Tuesday, the 17th ult. The solo vocalists were Mrs. A. J. Sutton, Mr. Bickley, Mr. W. Grayson and Mr. F. Sinkins, all of whom acquitted themselves with much credit. The choruses (if we except the want of due light and shade) were fairly given, but more zealous practice will be necessary before the choir will be thoroughly competent to grapple with works of such pretension. Dr. Linter conducted, and the accompanists were Mr. F. W. Bridgman (pianoforte) and Mr. W. H. Richmond (harmonium.)

PLYMOUTH.—A highly effective performance of Handel's *Messiah* was given at the Albert Hall, on the 18th ult., under the able direction of Mr. Löhr. Miss Ellen Horne created a genuine impression by her singing of "Rejoice greatly," and Miss Julia Elton's fine voice was heard to much advantage in the contralto music, the air "He was despised" being especially well rendered. Mr. Rogers (tenor) and Mr. Lander (bass) are also deserving of much commendation; and the choruses were admirably sung throughout. A presentation was made to Mr. Löhr, the conductor of the Society, at the rehearsal of the Oratorio on the previous evening. The gift consisted of a massive solid silver tea-service, accompanied by a scroll, on which was inscribed the names of the three hundred subscribers to the testimonial; and a silver bouquet-holder and elegant bouquet were given at the same time to Mrs. Löhr. The compliment was duly acknowledged in a brief but eloquent address by Mr. Löhr.

PORT ELIZABETH.—A successful concert, under the direction of Mr. F. Griffiths, was given in the Grey Institute, on the 18th October, and was attended by a fashionable audience. The programme comprised an excellent selection of music, the whole of which, with slight exception, was well executed. Several vocal pieces were effectively rendered, and the pianoforte and concertina performance of Mr. Griffiths was much admired.

PRESTON.—The opening of the new organ built by Messrs. Forster and Andrews, Hull, took place at Moore Park Wesleyan Chapel, on the 27th November. A sermon was preached in the afternoon by the Rev. Mr. Tweddle, of Manchester; and in the evening a selection of music from the works of the most eminent masters, was performed by a choir of forty voices, under the conductorship of Mr. T. J. Baverstock, Mr. Chas. Yates presiding at the organ. Special services also took place on Sunday the 1st ult.; the chapel choir performing in admirable style several anthems during the day. Mr. James Staveley presided at the organ with much ability.

ROTHERHAM.—On the 29th November, Haydn's *Seasons* was given by the Rotherham Choral Festival Union, in the Mechanics' Hall. The

principal vocalists were Mrs. Foster, Mrs. Greenwood, Miss Higgins, Messrs. Richardson, Henderson, G. R. Glossop, and W. Brown, all of whom were highly effective, Mrs. Foster, in "Ye false and idle swains, away," Mrs. Greenwood, in "Light and life dejected languish," and Messrs. Henderson and Richardson, in the whole of the music allotted to them, elicited the warmest and most deserved applause. The choruses, especially "Hark, the deep tremendous voice," "The evening bell again has tolled," "Hark, the mountains resound," "Joyful the liquor flows," and the "Laughing Chorus," were exceedingly well rendered, the last three being enthusiastically encored. The concert reflected the utmost credit upon Mr. J. Warburton, the conductor, and also upon Mr. W. Richardson, each of whom had an arduous task to perform during the long period of preparation. The band was led by Mr. S. Firkin with much care and judgment.

SALISBURY.—The Sarum Choral Society, with an admirable band, Mr. H. Weist Hill as solo violinist, and Miss Matilda Scott, of the London concerts, and Mr. Henry Guy, R.A.M., gave a miscellaneous concert in the Hamilton Hall on the 10th ult., before a large and highly appreciative audience. The first part was devoted to Handel, opening with the overture, "Occasional," and followed by a selection from *L'Allegro*, &c., in which the airs, recitatives, choruses, and orchestral accompaniments were most effectively rendered. The violin solo of Mr. H. Weist Hill (Adagio, 9th Concerto, Spohr) was finely performed throughout. A vociferous re-demand resulted, and a similar compliment was paid to Miss Scott for her expressive singing of an excellent song, the composition of the Society's conductor, Mr. C. J. Read, entitled "Knowest thou the land," the composer also meeting with quite an ovation. The concert, which was a thoroughly good one, terminated with the magnificent Overture (Op. 26) *Rosamunde*, Schubert.

SCARBOROUGH.—The sympathy extended towards the captain of the unfortunate vessel "E.J.D." (which was recently stranded on the beach at Scarborough, and has since become a total wreck), has been almost universal in the town; and amongst the laudable endeavours to aid him, a classical and musical entertainment was given on Saturday evening the 30th November, at the Prince of Wales Assembly-rooms, by Dr. Sloman, organist of St. Martin's. The entertainment consisted of readings from Shakespere's *Julius Cæsar*, *Two Gentlemen of Verona*, and *Hamlet*, and of a few vocal and instrumental pieces, very agreeably and judiciously varied in character. The readings were delivered by Dr. Sloman with excellent dramatic effect, and with much grace and ease of manner. The instrumental portion of the music consisted of a pianoforte solo, comprising illustrations of Bach (a Fugue in D minor), Mozart (Sonata in A major), and Beethoven (Andante from Sonata in G major), all of which were admirably played and warmly applauded.

SLOUGH.—A concert was given at Slough, on the 18th ult., by some members of the Eton College Choir, assisted by Mr. H. Nicholson (solo flute) and Madame T. Wells, who were very successful in the music allotted to them.——THE Slough Glee Club gave its first concert on the 19th ult. Miss Agnes Larkcom was well received, and bids fair, with study, to become a valuable acquisition to the profession. The members of the Club gave Kücken's "Young Musicians" and "The Chafers" with great spirit. Mr. John Gower was solo pianist and accompanist. The concert was under the direction of Mr. O. Christian.

STAMFORD.—On Wednesday evening the 11th ult., a concert was given in the Assembly-rooms, before a large audience, by Mr. Henry Nicholson, organist of St. Michael's Church, assisted by members of the Cathedral choir, Peterborough. The first part was devoted to sacred music, solos being well rendered by Masters Barratt, Wilson and Noble. The trio "Lift thine eyes" (*Elijah*), by Masters Noble, Barratt and Shields, was also excellently sung, eliciting from the audience hearty applause. The second part consisted of secular music, every piece in which was given in such a manner as to merit the hearty appreciation of the audience.

SUNDERLAND.—On Wednesday the 4th ult., the new organ at St. Mark's Church, was inaugurated by special services, morning and evening. Mr. W. A. Leggatt, of Newcastle-upon-Tyne, presided at the instrument in the morning, and Dr. Dykes (whose "Te Deum" was given and greatly admired) in the evening. The organ is from the firm of Messrs. Lewis and Co., of London, and cost about £600, two-thirds of which have already been raised.

SURBITON.—Madame Fürstenberg gave a concert in the Lecture Hall on the 6th ult. The artists were Herr C. Deichman (violin), Herr Hugo Daubert (violoncello), Madame Fürstenberg (pianoforte), Miss E. Blair, and Mr. Orlando Christian. The ballads of Miss Blair and Mr. Christian were well received, as were also the instrumental solos and trios. Mr. H. S. Trego was conductor.

TERLING.—A concert was given on Monday, the 2nd ult., by the Terling Choral Society, assisted by Mrs. J. Gardner, Messrs. J. Smith, R. Gill, and J. B. Bolton. Mr. Smith received an encore for his effective rendering of the "White Squall;" and Messrs. Bolton and Gill were warmly and deservedly applauded. Mrs. Gardner and Mr. Bolton accompanied the vocal music, and the choir, under the direction of the Hon. Richard Strutt, sang several part-songs, which were well received.

WELLINGTON.—The annual concert on behalf of the Wellington National Schools, held on the 29th November, was highly successful. The programme was varied, and afforded the utmost satisfaction to the audience, the pianoforte and harmonium playing of Mr. J. R. Toms, (who also produced an effective piece of his composition, called "Dreams of the orchestra"), having been especially admired. Mr. Crowe (cornet), Mr. Cheek (flute), and Mrs. H. Elworthy, Misses Pulman, Kidgell, and Warren (pianoforte), deserve a word of recognition for their valuable services; and songs by Fraulein Krey, Mrs. Edwards, Messrs. Ebdon, and G. F. S. Knowling, were much and deservedly applauded. An operatic part-song was carefully sung by ten young ladies of the madrigal class, who also performed Haydn's Toy Symphony. Mr. Manley was an efficient conductor, and Miss Warren an able accompanist.

WEST MALLING, KENT.—A concert was given in the Assembly Room, on the 28th November, by the West Malling Choral Society. The programme was of a high order, and well executed throughout. The principal performers were the Rev. J. A. Tillard (conductor and accompanist), Mrs. Boodle (piano), H. D. Wildesbry (violin), and Mr. Rowland (violoncello and vocalist). Many persons being unable to gain admission, the concert was repeated on the 1st ult., when there was also a large audience. The proceeds, after payment of necessary expenses, amounting to ten pounds, were given to the Malling Coal Club.

WORCESTER.—The choir of St. Clement gave its second concert for the season on Tuesday evening, the 26th November, in the old School-room, which was well attended. The chief attraction in the programme was the popular Operetta *The Merry Men of Sherwood*, which was in every respect excellently performed. The principal parts were sustained by Miss Stockley, Messrs. Gummery, Stoyle and J. Baxter. The solos and choruses were much and deservedly applauded, and the work may be pronounced to have been a decided success with the audience. Mr. A. Lewis Baylis presided at the pianoforte, and Mr. H. Elgar at the harmonium.

WREXHAM.—A large audience filled the Town-hall to overflowing on the 29th November, on the occasion of the benefit concert of Mr. Harriss, organist of St. Mark's Church. Several overtures were well played by the band, and also a set of waltzes, composed by Mr. Blamphin. A flute solo by Mr. Redfearn, and a violoncello solo by Mr. Blamphin, were highly effective; and a harmonium solo by the *bénéficiare*, was encored. Madame Billinie Porter was heard to great advantage, especially in the "Echo song," the cadence in which was most brilliantly sung. Messrs. Orme, Halliday, and Bell, were also included amongst the vocalists. During the evening a bâton was presented to Mr. Harriss by the members of St. Mark's choir, as a token of their regard and esteem for him as a most accomplished musician and painstaking choirmaster.

ORGAN APPOINTMENTS.—Mr. Thomas Berry (organist of Inveresk Parish Church), to Trinity Congregational Church, Glasgow.——Mr. J. G. Wrigley (of St. Mary's Church, Balderstone, Rochdale), Organist and Choirmaster to Christ Church, Blackpool.——Mr. Arthur Sharpe, Organist and Choirmaster to St. Barnabas Church, Harvest Road, N. ——Mr. J. F. Heaton Clarke (of Leeds), to Holy Trinity Church, Bingley.——Mr. J. H. Webster, to Berkeley Chapel.

CHOIR APPOINTMENTS.—Mr. Alfred Kenningham, (of St. Andrew's Wells Street), to St. Paul's Cathedral.——Mr. William Alfred Frost' Alto (of All Saints', Margaret Street), Assistant Vicar Choral to St Paul's Cathedral.——Mr. F. H. Horscroft, Vicar Choral to St. Paul's Cathedral.

THE MESSIAH,

FACSIMILE OF THE

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The Star, dedicated to Mdme. Miolan-Carvalho	D „ G	3
Wherefore?	F „ F	3
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O welcome, young soldier (do.)	C „ E	2	
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The good old days of the country Squire (bass). Ditto	C „ E	2	
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I met her first. Tenor, in B♭	F „ B	2	
Ditto do. F	C „ F	2	
Drink, friends, drink	A „ F	2	
My bud of May. Tenor	D „ E	2	
O Constance, dear. Tenor, in A♭	G „ C	2	
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He'll miss me. Soprano E♭	E „ A	2	
Ditto do., do., C	C „ F	2	

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THE MUSICAL TIMES,

And Singing-Class Circular.

FEBRUARY 1, 1873.

THE MODE AND THE KEY.

By Joseph Green, (Author of "The Tritone.")

The still conflicting opinions of recent English theorists are traceable to the degree in which their several systems lean, either towards the ancient principle of *Mode*, or the modern principle of Key.

To enter at once into the purpose of this paper, it may be said that, from the time of Rameau, who only initiated a new system by giving a *quasi* scientific basis to an old one, there are certain theorists who define the *key note* as the point of rest towards which three adjacent triads converge; and ultimately not only the three triads, but all triads which have direct harmonic relation with the so-called tonic.

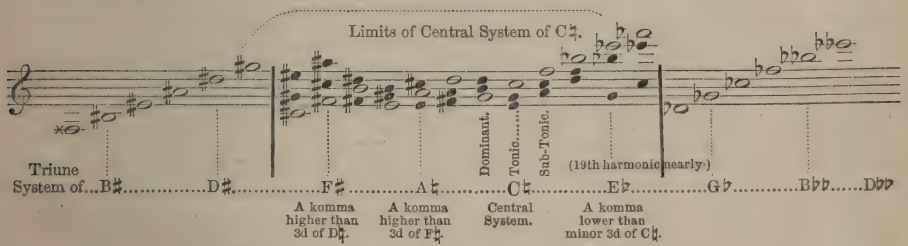
This school of theorists is the "transitional school," in which the ancient system of mode still prevails. In reference to passing discussions on theories of harmony, it may be broadly styled the "subdominant school." The reason for giving it that title is briefly this,—the fourth of the scale, although essential to the construction of the scale or *mode* of adjacent triads on the three fundamentals F, C, G, is superfluous in the first indication of key, and in fact produces a second key, and in relation to the centre C♯ becomes a new tonic. On the same principle to which it owes its title of subdominant, it becomes in the newer system a *subtonic*. The true *subdominant* in the modern system is the second of the scale.

Any one fifth or fourth represents a key. Of a fifth C—G, the lower note is a tonic, and the upper note is a dominant. In the fourth G—C, the order is reversed, and melodically we at once rest upon the tonic. On that account, a system of triads laid out on a series of fourths or conjunct tetrachords, shows both the ancient principle of mode and the modern principle of key, rather more clearly than the series of fifths usually employed (see diagram).

SCALAR SYSTEMS OF MAJOR TRIADS,

ADAPTED TO THE SCALE OF 53 KOMMAS.

N.B.—With the exception of the D♯, the harmonic key of the central tonic is complete in the systems A, C, E♭. By raising the tonic F♯ it would in the Tonic Sol-fa modulator overlap the G♭; as occurs with the sharps and flats in the semitones of each tetrachord in the normal scale. The basis of the scheme is the common fact, that three fifths give a komma in excess, and three fourths a komma less when compared with the intervals, diatonic or chromatic, of the scale.



NEW NOMENCLATURE OF THE NOTES OF THE SCALE DIATONIC AND CHROMATIC.

The reason why the fifths are preferred, is owing to the fascination of Rameau's scientific basis. The physical science in the method is of the highest importance; but the science itself is not yet complete, whilst in the meantime music grows old, or must continue to advance on its own responsibility. In the series of fifths, F—C—G, we certainly discover the genealogy of generated sounds, as C comes from F, and G from C; but if the question—

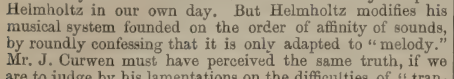
"If Dick's father is Tom's son,
What relation is Dick to Tom?"

be so satisfactorily answered, it is not the end of the subject.

It must be confessed that, whilst on the one side we have only as half-hearted supporters such names as Fétis, Logier, Spinola, and some minor authorities, the "subdominant school," which is of longer standing, contains amongst its representatives most of the old technical theorists of note, and nearly all the scientific writers on the subject up to Helmholtz in our own day. But Helmholtz modifies his musical system founded on the order of affinity of sounds, by roundly confessing that it is only adapted to "melody." Mr. J. Curwen must have perceived the same truth, if we are to judge by his lamentations on the difficulties of "transition in harmony."

Mr. W. W. Parkinson, who has just issued an elaborate treatise confirming the old doctrine, has again given the definition of key we have alluded to. But, surely, he cries key, and there is no key. If we put the question musically before our eyes and attend to the dictates of our ears, we must feel convinced that, however scientific it may appear, there is something wanting in that definition.

If we take the three adjacent triads, and alter the succession, we find we get two "points of rest" out of the same three materials, thus:—



It is quite evident from this example, that key is not determined purely by the nearness of relation of sounds, but also by the "succession of sounds" in the first instance, and secondly, by the "distribution of sounds." The abstract triad itself is determined by the relation of sounds, and is also confirmed by a physical phenomenon known as the grave harmonic, which, to a certain extent, indicates the fundamental of an interval or a chord. By the latter process, all the positive intervals of a major triad give the same fundamental; and all the negative intervals, with one exception, the minor sixth, give also the same fundamental. But the grave harmonic is only one, although the most important one, out of many descriptions of resultant tones; and we must have recourse to other resultants to find why it is that different distributions, that is, different inversions of the same chord, give not only different effects, but different tendencies, towards a certain succession of chords.

We are indebted to Rameau for the general theory of inversion of chords, which is confirmed by modern science. But the science of acoustics is still in its infancy, and in the time of Rameau it scarcely existed.

Any musician will acknowledge that in the first two chords in the example given above, the tendency of the triad of C♯ is to resolve on that of F♮, and he would, we think, admit that in the second part of the example, in the first chord, the same tendency is not so pronounced; and that with G for the bass, it falls more naturally on the triad of G, than with E in the bass, although the prevailing tendency is still towards the F.

The physical cause of these different effects of different inversions of chords, could only be explained during the last ten years, and since Helmholtz has made new discoveries and reformed the old theories of resultant tones.* We now know that one inversion of a consonant chord has a different effect to another, because, according to the distribution of the sounds, the timbre, colour, or klang tint of the combination is changed by the varying degree of conflict amongst the over tones, difference tones, and summation tones. The most dissonant distribution of a major triad, and irrespective of the timbre of the instrument and the pitch of the octave, is what we commonly call the first inversion with the third in the bass. Inasmuch as it is more dissonant than the other forms, its new tonic tendency is more pronounced.

The old school of theory treats the triad more as an abstract, combination, each component having a fixed relation to its fundamental or root. The newer school, which so far has been more musical, technical, æsthetical, or instinctive, than scientific, treats the triad and all chords more in regard to their tonal colouring; and as physical theories advance, it is probable that the mere instincts of the musicians will after all prove to be the most scientifically correct.

As a fanciful illustration, but still a good illustration, and one which theorists—even of the calibre of the late Mr. Hewitt—lean towards with a certain affection and albeit with a certain consciousness of its being delusive, let us suppose that musical intervals represent colours, and that the clear useless octave represents a white sound, or two gradations of light and shade, according to the pitch of the sound or relative intensity of white light. If the triad 1, 5, 3 represents the primitive colours, white, red and blue, we have in this combination no marked colorific change until we add the 7♭, which may represent yellow. We then get two new and distinct diatonic colours, the orange from 5 and 7, and the green from 3 and 7.

But without pursuing the analogy of dispersed rays of colour, we can see that just as the resultant tones affect the timbre of any one interval, the addition of thirds, or the piling up of harmonic primes on one fundamental, is a gradual blending of colours, or an obscuring of the normal tonal relations. They do not absorb the primitive relation of the sounds represented by the lower and more workable harmonics 3 and 5, or even the 7th harmonic to the original root. They only repeat in chromatic tints and neutral tints the effects already obtained in the positive or diatonic numbers 1, 3, 5, 7, and in the negative intervals or inversions of the primaries contained in these numbers. We have no occasion to climb into the mists of the higher primes to find a difficulty. Not only is the 19th harmonic which provides Mr. Hewitt with his "minor third of nature," or the 17th harmonic which provides Sir Frederick Gore Ouseley with his "minor third of nature," and Mr. Hewitt with C♯ an unproved sound; but even the familiar 7th harmonic is with us English and with the Germans a 7♭, whilst the Frenchmen invariably write it as 6♯, and they are probably nearer the truth.

Mr. Parkinson, who has done good service in criticising the fancy intervals of the "harmonic school," and bringing us back to the level of common practice and "adjacent triads," adheres to the two dissonant chords of the diatonic scale, one of which is a triad on the dominant with an added minor third; and the other is a triad on the subdominant, with an added sixth. The two chords are however theoretically the same, and are the inversions one of the other; for the abstract chord on any fundamental 1, 3, 5, 7♭, c, e, g, b♭, gives by inversion 1, 4, 6♭, 2, c, f, a♭, d; but the d♮, as the "added sixth," of f♮, is as we all know out of the scale.

Complacently to submit to this difficulty of the added sixth, either as a sixth, or by calling it a fifth of the dominant, and thus compounding the difficulty as well as

* It is unfortunate in a work so valuable and likely to be extensively read by young students, that Mr. Parkinson, in his "Principles of Harmony," should have conveyed an erroneous impression of the theories of Helmholtz. Mr. Parkinson is utterly mistaken in supposing that the physiological hypothesis of Helmholtz has any necessary connection with his theory of consonance. Mr. Parkinson chooses to lean on ancient authorities, who are respectable in music, and in almost any branch of human investigation, rather than in physical science. He seems to be of the opinion, that the grave harmonic is caused by "flutterings affecting the mind as independent vibrations." In other words, he adopts the old subjective theory of Thomas Young, which Helmholtz has exploded. The grave harmonics do not only affect the mind as "independent vibrations," they arise literally from independent vibrations, and in that respect do not differ from the over tones or the rest of the resultants. This is one of the theories of Helmholtz amongst many others, which has been finally accepted by Donkin, Radau, Tyndall, and all acousticians who have written since his work appeared. The scientific portion of the "Physiology of Music," is so invaluable to students of musical theory, and for years to come will give rise to so many practical suggestions in harmony and instrumentation, it is important that young English students should not be deterred from reading Helmholtz by any mis-statement of his theories. The very slight attention Mr. Parkinson seems to have given to the scientific theories of Helmholtz, is the more astonishing, as the two authors agree in many essentials in their musical systems.

the chord, and to reject the precisely parallel case of difficulty when the sixth of the scale becomes the fifth of the supertonic, is simply special pleading, and unscientific, in spite of the great names hitherto subscribed to it. To get over the question by driving the theory of adjacent triads, and treating the triad on the supertonic as superfluous and as a variation of or substitute for the triad on the subdominant, is to stultify the practice of all musicians. Treating the d♯ in the combination f, a, d, as a passing discord—if Dr. Stainer will allow us to use that term for illustration—is quite intelligible; and the method is adopted by Helmholtz amongst the rest as a *pis-aller;* but with Helmholtz, all minor triads are of the same ambiguous nature; the roots or the fifths of the triads being discords passing to the typical major triad in ascending or descending. It is thus he describes the minor triad c, e♭, g, the very first of the adjacent triads, as the triad of E♭, with C♯ as a substitute for B♭, rather than as the triad of C♯ with the E♭ as a disturbing element.

The musical system of Helmholtz is technically incomplete; but, no doubt, as he says himself, he is in the right direction. So far he leaves us, like Rameau and his imitators, with the old difficulty—What is a key? What is a tonic? By the modern system, the tonics, as in the Pythagorean scale, are derived by a series of fifths and fourths, and the chromatics in any one system, are the diatonics of a sub-system.

The chromatics of the *mode*, the chromatics of three degrees in the Tonic Sol-fa scale, the "central chromatics" of Hewitt are, as he tells us himself, mere slurs from one diatonic interval to another, and are, in short, homophonic chromatics, or chromatics used only in melody.

Dr. Stainer is practically right when he tells us that what we call chords are simply mixtures of "allied scales." The same fact, however, making allowance for theoretical differences in the intervals, is contained in the old system of adjacent triads, and in Hewitt's and Mr. Parkinson's triune systems and sub-systems. Allied scales of thirds are simply allied scales of triads major or minor, conjunct or disjunct, thus:—

f, a, c, e, g, b, d, or c, e, g, b, d, f, a, c.

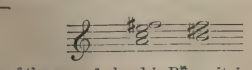
Conjunct triads. Conjunct and disjunct.

This one large chord, so to speak, a compound not only of different triads, but an unclassified conglomeration of intervals, from which we have to carve off as required, contains as many indications of separate keys, as it contains fifths, or fourths which amount to the same thing.

But as a practical rule, the consonant intervals determine the *root* of a chord, and the dissonant intervals the *key*. Thus even in a triad, the root is determined by the fifth; and the mode directly, and the key indirectly, by the more dissonant interval, the third or mediant. When we get to a dissonant chord, as a, c, e, f, the upper note of the dissonance e, f, is the root; but it is simply the root of the lowest fourth, or what is the same thing, the lowest fifth in the combination f, a, c, e.

When the fifth or fourth is imperfect, it decides the root in virtue of its being a fifth or fourth, and the key because it is more dissonant; and what is more important for present purposes, although the subject is too long to be re-explained here, it decides better than the perfect interval what is called the fundamental. When there is more than one imperfect fifth or fourth, there is more than one fundamental. As Mr. Parkinson tells us very properly, the root and the fundamental are not always the same.

In the following chords from Mendelssohn's "Wedding March"—



The root of the second chord is B♮, as it is the upper note of the fourth, or lower note of the fifth, contained in the combination in any position direct or inverted.

In the first chord, viewed as an abstract chord, the fifth A—E, gives the root A♮.

The sharp fourth in the same chord gives the fundamental D♮, and the key G♮. The upper note of the dissonance, which is the lower note of another fifth, gives F♯ as the root, and it is the root of the lowest fifth, which we find by arranging the chord in thirds.

The "subdominant school" call it a chord of the "added sixth" on A♮, the subdominant of the key of E♮ minor. By a kind of optical delusion this appears at first sight the simplest solution; but to find the key they have to look a long way in advance or behind the chord in question; in either case a perplexing process in modern music. In Wagner's music for instance, they would frequently find their key in a previous or following page. To have several bars of a composition before us, to decide the key of an abstract chord or of two following chords, implies a species of reasoning after the fact; and it comes of muddling up the scale which is compounded of three triads, with the key, which is practically determined by two; and theoretically, if we refer to the harmonics and resultant tones of a triad, by one; supposing the second triad to be understood. Moreover the A♮ is the supertonic of the relative major of E♮ minor; an important consideration in modern science, and in the modern musical system in which the major key, mode, or interval is pre-eminent.

By the "fundamental theory," which is an adaptation to equal temperament and practical requirements of the theories of the "harmonical school" of the last century, the chord is that of a ninth, eleventh or thirteenth, according to the fundamental selected. But with every three advocates of the method, we have as many different fundamentals selected.

By Reicha, Marx, and the "technical school," the chord would be called a chromatic alteration of the dominant harmony. In their systems there was still a large lump of the old leaven, and as in the "fundamental system," it is not always easy to find out to what dominant the chord is to be referred. According to the underlying theories, rather than the developed systems of Reicha and Marx, Mendelssohn's chord should be the altered harmony of the dominant F♯. The form of the chord is minor and chromatic, 1, 3♭, 5♭, 7♭; or taking the numbering of the scale, 5, 7♭, 2♭, 4.

The 2♭ is not in the scalar system of B♮ (see diagram), but belongs to a system the centre of which is a minor third higher, D♮; but it can be included as a submodic chromatic. What is rather curious, it is in precisely the same position in regard to a *bona fide*, dissonant chord like the dominant harmony, major or minor, that the added sixth is in regard to a triad; it is a mere appendage, a passing dissonant effect, and not an intrinsic part of the chord. The added sixth, as a passing discord, resolves irregularly by ascending to the third of the tonic. When it does not do that it is not an added sixth at all.

The mere notes of Mendelssohn's chord, a, e, f♯, c, may belong to several keys. Why should we pronounce the f♯ to be a sixth of the subdominant of E♮, before the latter key is announced? Why is it not the sharp subdominant of c♮ it has just left, and with an added seventh, or an added anything? If the next root B♮ is the dominant of E♮, it is also the subdominant of F♯, and the mediant of G♮, and could go easily to either of those keys.

We have not the slightest doubt that Mendelssohn meant to use the triad of A♮, minor, and added the sixth for greater piquancy, and according to the received theories. But to show how little he cared for the theory and how little his method has to do with the question, the progression he gives from the root A♮ to B♮ is strictly prohibited by the founder of the system, Rameau, who tells us that in such an irregular progression, the root F♯ must be understood; so that even by the subdominant system, the theoretical root is after all the F♯.*

* We might suppose for further illustration, that Mendelssohn beginning in the key of C♮, chooses to break the octave by the nearest division we possess, the F♯. It is a common device when we wish to produce a startling effect. As a question of modulation, Mendelssohn having to return to his key within the cramped limits of a section of four bars, employs at once the chromatic form of the dominant harmony in F♯; just as we employ, as far as the notation is concerned, a diminished seventh in one key as a substitute for another chord in another key. A "license," notwithstanding the prudish objection to the term, which the most mathematical and absolute minded theorists allow us. Mr. Parkinson and Mr. Hewitt both acknowledge that it has a very good effect in modulation.

The effects of the dominant harmony as major and as minor and chro-

When the subdominant chord is employed *qua* subdominant, the proper progression is from A to E; and if we consider the consonant and dissonant chords on B♯ as intermediate harmonies, as they are called between A and E, Mendelssohn's progression by the old system is explained; but the old method of explanations are generally complex, apologetic, and defective in system and principle, and, therefore, require pages of musical examples to be made intelligible. They, in fact, leave the question of harmony, and enter into the question of modulation. Ultimately, they verge on the question of *form;* just as in this case we require a whole section of Mendelssohn's march to analyze the chords in relation to the two prevailing keys. In analyzing chords, the better way is to refer only to one root and a following root, and always to the typical major key in the first instance.

Theorists, with a confusion of method which is almost inexplicable, still teach that there is a key major and a key minor, or a minor mode of the key, and yet they work with an additional mode the relative minor (the A-lah-mode of the tonic Sol-faists), which is simply the ancient Æolian mode; and this distinction they do not plainly expound to their readers.

We have had a mathematical school of theory, an harmonical school, and a technical school. These will probably be combined in the physical school of the future. In the meantime, we teach the theory of harmony with the lights we possess, and adapt it by various devices to equal temperament, as all technical theorists have done for the last two hundred years, some of them boldly like Christopher Simpson, and as Dr. Stainer has done recently; some of them with a more or less affectation of science. As Helmholtz says, in allusion to musical theorists in general—"They begin with a *bit* of science."

Nevertheless, with great deference to Professor Helmholtz, who has perhaps done more practical good for us than the whole series of philosophers ancient and modern, the fault at present is not altogether with the musicians!

FESTIVAL SERVICE AT ST. PAUL'S CATHEDRAL.

On Saturday, the 25th ult., the Festival of St. Paul was celebrated at the Metropolitan Cathedral in a manner more worthy the dignity of the occasion than has been usual in places of worship in this country. Doubtless the great Passion Services held in the sister church at Westminster, for which an orchestra and large chorus were brought into use, furnished the first suggestion for the Festival of Saturday last. It is much to be desired that these may prove the means of influencing others in various parts of the country to turn their cathedrals to good use, and emphasize the great festivals and fasts of the Church's year by performing in the completest manner possible the great works of the most inspired musicians as an integral portion of the Church Service. The benefit that would accrue to the Church and to art could hardly be over estimated. Sacred music would in a short time be wrested from the secular associations of concert-halls, and the line of demarcation between the music of the Church and that of the World would be sharply and distinctly defined. The country Cathedral Festivals too, in which the Church is brought down somewhat to the level of a concert-room instead of the performance being elevated and sanctified into an act of worship, would cease, or rather become transformed into something far higher and infinitely more impressive, and by these means the cathedral church would gather under its wing the best musical talent within its influence, and would foster and purify it; and thus would be brought back the good old times when England's chief musicians were produced and developed solely under Church influences. It may be true that cathedral choristers at the present time, of necessity become fairly imbued with the spirit of the old Church composers, but it is equally true that if they desire to become acquainted with the great works of the later masters they must perforce go to the concert-room, for Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, and Spohr are—even in their sacred works—only adequately represented in secular places.

To all those, therefore, who are anxious for the welfare of the Church as it exists in this country, such a movement as this, boldly inaugurated at Westminster Abbey and admirably followed at St. Paul's Cathedral, must be a matter of profound satisfaction.

The promoters must have been somewhat surprised at the completeness of the success of their scheme. For whereas a congregation of 3,000 persons was scarcely so much expected, as hoped for, the number of persons actually present must have been close upon 8,000. The procession of the clergy, choristers and orchestra to their seats in the choir, was performed in perfect silence, which was generally felt to be a mistake. The solemn opening chords of the overture however fell with a most soothing effect upon the ears of the listeners, and powerfully convinced those who previously might have been sceptical as to the good effect of orchestral instruments in the Church Service, that not only were they devotional in their character, but even more so than the organ itself. The position selected for the sermon, immediately following the overture and preceding the service, is wholly incomprehensible, nor was the necessity for a sermon at all very apparent. The ordinary evening Service then followed, and was without exception admirably rendered, the chanting of the Psalms being particularly clear and distinct. The Canticles were sung to a setting by Stephen Elvey, specially scored for the orchestra, but neither in itself nor in its orchestral dress did this music impress its hearers with any sense of congruity or power. After the third collect the Anthem, or in other words, the selection from Mendelssohn's "St. Paul" commenced, and was performed in the following order: Recit, "And as Saul journeyed;" Chorus, "Saul, Saul, why persecutest thou Me?" Chorus, "Rise up, arise, and shine;" Chorale, "Sleepers, wake;" Recit, "And his companions;" Air, "O God, have mercy;" Recit, "And there was a disciple;" Air and Chos. "I praise Thee, O Lord;" Recit, "And Ananias went his way;" Chorus, "O great is the depth;" Recit, "And Paul came to the congregation;" Duet, "Now we are ambassadors;" Chorus, "How lovely are the messengers;" Recit, "And they all persecuted Paul;" Air, "Be thou faithful unto death;" Recit, "And Paul sent, and called the elders;" Chorus, "Far be it from thy path;" Recit, "What mean ye thus to weep;" Chorus, "See what love hath the Father;" Recit, "And though he hath offered;" Chorus, "Not only unto him."

The performance of this important selection of music, hardly comes within the province of criticism. It may, however, be stated that the effect throughout was thoroughly satisfactory, and justified the highest anticipations. The tenor solos were admirably sung by Mr. Kerr Gedge and Mr. Fred. Walker, the bass solos being given by Mr. Winn with a dignity and pathos which went to the hearts of all hearers. Mr. George Cooper presided at the organ, and at the end of the service played Bach's St. Anne's Fugue in a manner worthy of his high reputation. To Dr. Stainer, the conductor, upon whose shoulders rested no slight responsibility, our warmest congratulations are due. He fortunately appears to possess the regard and confidence of the Dean and Chapter in no small degree; and as with him prudence and enterprise appear to go hand in hand, it is not difficult to prophesy that St. Paul's Cathedral will soon assume that position at the head of Church music in England, which it has only too long allowed others to usurp.

matic, are certainly distinct; but the parallelism which exists is undeniable, as this example will show—

CRYSTAL PALACE.

The Saturday afternoon concerts were resumed on the 18th ult., the principal orchestral works being Beethoven's Symphony in C minor and Mendelssohn's "Trumpet" Overture, the charming music of the Ball-room scene in Auber's "Gustave" being also included in the programme. Signor Piatti's performance of his own Violoncello Concerto was a marvellous exhibition of expressive and refined playing, and received, as it deserved, the warmest marks of approval, the last movement, "À la Tarantelle" especially delighting the hearers. The vocalists were Madame Patey and Mr. W. Castle, the powers of the latter really excellent singer being somewhat too severely taxed in Weber's demonstrative *Scena* from *Oberon*, "O, 'tis a glorious sight."

His rendering of Molique's melodious song, "When the Moon," was, however, highly satisfactory. At the concert on the 25th ult., a new Overture in D by Mr. W. Shakespeare (the Mendelssohn Scholar) proved the rapid progress he is making in his art. The construction of the work is remarkably clear, and the instrumentation evinces a mastery over the legitimate resources of the orchestra which shows that although young, he has already gained a large amount of experience. The Overture was listened to with much interest and vigorously applauded. The other orchestral compositions were Mendelssohn's "Reformation Symphony," (which gains in public favour upon each repetition) and Gade's Overture "In the Highlands." Madame Norman-Neruda's performance of Spohr's Violin Concerto, "In Modo di Scena Cantante" (Op. 47), was an attractive feature in the programme; and the instrumental music was agreeably relieved by the singing of Madlle. Nita Gaetano and Signor Foli.

BRITISH ORCHESTRAL SOCIETY.

THE third concert of this Society was given at St. James's Hall, on the 9th ult. Haydn's "Military Symphony" was an attractive feature in the programme, and seemed to be thoroughly enjoyed by the audience. Sir Sterndale Bennett's beautiful and imaginative "Paradise and the Peri" (for which it is to be regretted that we have no better name than "Overture") was exceedingly well played; and not only as an abstract work of art, but as a musical illustration of the poem, its excessive merits were never more successfully displayed, or more heartily appreciated. Mr. Cusins's Pianoforte Concerto, in A minor, is a work which grows upon us by repetition; and its performance by the author, was a highly interesting item in the scheme of a concert where the best examples of native talent, both creative and executive, should be displayed. The vocalists were Miss Edith Wynne, Madame Patey and Mr. Lloyd, all of whom sang well, but only such familiar songs as call for no especial remark. Mr. G. A. Macfarren's Overture to his Oratorio (still in manuscript) "St. John the Baptist," was a most interesting feature amongst the well-known works at the fourth concert, on the 23rd ult. The principal events in the sacred composition, to which it forms the prelude, are admirably shadowed forth, the sounding of the dominant and key-note by the trumpet at the commencement (a point afterwards prominently made use of), effectively suggesting —as the programme informs us—the "shofar, or ram's horn, or silver trumpet, which announces the new year and the weekly sabbath, and may be supposed to have been intended to greet the Messiah, and proclaim His coming." The instrumentation of this Prologue is in perfect sympathy with the nature of the subject, and certainly leads the hearer to anticipate, in the Oratorio of which it forms a portion, not only the most ambitious, but the most successful, of Mr. Macfarren's compositions. The applause at the conclusion of the work was most enthusiastic, and the composer was summoned into the orchestra to bow his acknowledgments. Mr. Carrodus's performance of Molique's Violin Concerto, in A minor, was in every respect thoroughly satisfactory, although the length of the first and slow movements somewhat detracted from its effect upon the audience. The finished execution and truthfulness of expression displayed by Mr. Carrodus throughout this difficult work, were thoroughly appreciated by the audience, and the warmth of applause with which he was greeted, must have convinced him of the triumph he had achieved before a somewhat critical audience. The Overture to "Der Freischütz" was so magnificently played as to be unanimously re-demanded; and Beethoven's Symphony in B flat (No. 4), kept the majority of the audience to the last note. The vocalists were Madame Florence Lancia, Mr. W. H. Cummings, and Mr. Santley. Mr. Mount obviously improves as a conductor, and is gradually getting rid of a certain amount of coarseness which was at first perceptible in the fine band under his control.

BRIXTON CHORAL SOCIETY.

MR. W. H. CUMMINGS'S charmingly melodious Cantata, "The Fairy Ring," was given at the Concert of this Society on the 13th ult., before a large audience. The band was small, and we wish we could add efficient; but, with few exceptions, anything like the rendering of the composer's fanciful score could scarcely be conceived by those who were not present. To say nothing of the performers' want of power to play the passages, scarcely any two instruments were in tune with each other; and how Mr. Cummings, Miss Ellen Horne and Mr. Lawler, who sustained the principal parts, could sing the right notes against such an accompaniment was to us a perfect marvel. The choir was fairly good, considering that the music was evidently comparatively strange to most of the members; but a more experienced body of singers could hardly have successfully battled against their instrumental foes. The one song assigned to Miss S. FOX (a pupil of Mr. Lemare), proved too much for the vocalist, who we trust will not receive the applause of her friends as any proof of her success. Handel's "Acis and Galatea" followed the Cantata; and as the music was probably familiar both to band and choir, the work went with tolerable precision, the best choral piece of the evening being unquestionably the somewhat trying one "Wretched Lovers." The part of *Damon* was entrusted to Mr. Albert Nelson (another pupil of the conductor) who sang carefully but with a voice only suitable for an amateur performance in a drawing-room. The rest of the music was excellently given by Miss Ellen Horne, Messrs. Cummings and Lawler. Mr. W. Lemare, who conducted, must look well to the future in his appeals before a public audience; for many such performances as that of Mr. Cummings's Cantata, will seriously damage the reputation of a Society for which he has done so much, and in which he takes so deep an interest.

THE first of the series of Grand Oratorio Concerts to be given by the Royal Albert Hall Choral Society, under its new conductor, Mr. Barnby, will take place on Wednesday, the 12th inst., when Bach's "St. Matthew Passion," the successful revival of which is so intimately associated with Mr. Barnby and his admirable choir, will form the opening work. Amongst the succeeding concerts one feature will be specially interesting to all lovers of Handel, viz., the reproduction of "Belshazzar," with Handel's own orchestral accompaniments. We have been accustomed so long to hear Handel's works with additional accompaniments, that to hear Handel pure and simple will alone be of considerable interest. For the rest, if the traditions of the Oratorio Concerts be followed in the larger area of the Royal Albert Hall, and the same vigour of attack, refinement of tone, and well balanced *ensemble* distinguish the larger choir in the same degree as the smaller one, there will be abundant cause for gratification at the change.

THE *Architect*, in its last number, calls attention to a paper by Mr. Statham, of Liverpool, on "Music Buildings," which was read at a recent meeting of the Institute of Architects. In this he proves, by sober argument and illustration, the sweeping assertion that the great halls and theatres of music, of which we are accustomed to boast, are often contrived rather in defiance of the first principles of musical-acoustical science than in accordance with them. As an illustration of this, he mentions that Mr. Elmes, the young architect who designed St. George's Hall, at Liverpool, and who died almost before he had arrived at manhood, made no secret of the fact that the specific adaptation of his grand interior for the actual performance of music was a thing that he held to be beneath his consideration. "The absurdity of this confession," says the *Architect*, "becomes even more astonishing when we reflect that the real doctrine held by such a designer only about forty years ago, amounted to this—that the idea of his condescending to compromise in a music-chamber the conventional forms of architecture for the sake of the enjoyment of the music was too absurd to be entertained." If this fact is to be accepted with regard to St. George's Hall, Liverpool, which was especially constructed as a concert-hall, what can be said of the adaptability of other buildings we could name for musical performances?

JUDGING from a "criticism upon criticism" which has been forwarded to us from the *Irish Builder*, the press of Dublin, at least as far as musical and dramatic notices are concerned, must be in a lamentable state. "Let the fact be made known," the writer says, "for the hundredth time, that the musical and dramatic critiques in our daily papers are dishonest, shameful, utterly unworthy, and a scandal to journalism in Ireland." Further on it is stated that some of the projectors of festivals, concerts, and lessees and managers of theatres and music-halls have been heard to exclaim that they can "buy over all the newspaper rags for a few orders for advertisements;" and the article winds up in the following forcible manner: "In these days of musical scavengers and dramatic bill-posters, Dublin is blessed with a race of critics equal to the crucial strain put upon them, in the interest of dramatic fungi and journalistic

dry-rot." It is fortunately not our province to enquire into the meaning of this final sentence, or the truth of the writer's charges against his contemporaries; but from these extracts it will be seen that Ireland may boast of one paper, at least, which cannot be accused of veiling its opinions.

The organ at Pembroke College, Cambridge, was re-opened, after its enlargement, at a Commemoration Soirée on the 1st ult. Several mechanical improvements have been introduced in the instrument, including entirely new action for the Choir Organ. The works have been most successfully carried out by Messrs. Hill and Son.

For the Reid Concert at Edinburgh, which occurs on the 13th inst., Professor Oakeley has secured the services of Mr. Charles Hallé's band from Manchester, and has arranged to give two additional Grand Orchestral Concerts, on Friday evening, the 14th, and on Saturday morning the 15th inst., at which works of the greatest instrumental composers, from Haydn to Schumann, will be performed. Mr. Charles Hallé will be the solo pianist, and Madame Norman-Neruda and Herr Straus solo violinists, several of the most eminent vocalists being also engaged.

We have received a letter from Mr. John Taylor with reference to our notice of his "Manual of Vocal Music," in which he very naturally dissents from all our opinions which are not favourable to his work. He writes so temperately that we would willingly give insertion to his communication; but he must see that it would be impossible for us to find room (even were we inclined to do so) for mere protests against the general tenour of a review. Wherever any misstatement has been made, we shall always be happy to allow a correction to appear; but as it is presumed that the mature convictions of an author are clearly expressed in his book, it is obviously unnecessary to re-state his opinions because the reviewer happens to disagree with them.

Miss Emrick, who so nearly obtained the Prize (for Contralto voice) at the recent Musical Meetings held at the Crystal Palace, was lately presented with a purse containing £30. The testimonial was handed to her by Dr. Wylde in St. George's Hall, in the presence of many sympathising students and others. Miss Emrick, in acknowledging the gift, heartily thanked Dr. Wylde, and those who had so kindly interested themselves in her welfare.

A concert in aid of the Hospital for Women and Children, Vincent-square, S.W., was given in the School-rooms of Holy Trinity, Westminster, on Thursday evening the 2nd ult., under the direction of Mr. Joseph Monday, who secured the assistance of Miss Matilda Scott, Miss Julia Augarde, and Miss Annie Wade, all of whom were thoroughly successful, the pianoforte and harp solos of the last two ladies being encored. Mr. Newton Stringer and Mr. Alfred Bennett (two tenors) were also highly effective; and bass songs were contributed by Mr. Mucklow, and a selection of Hatton's part-songs by Messrs. Dunster, Stringer, Monday, and Messenger, which last were exceedingly well rendered.

The special feature of the opening concert of the St. George's Glee Union for 1873, was a duet, pianoforte and violin, by Miss Julia Augarde and Dr. Day, the performance of both artists fully meriting the applause they received. Miss Janet King sang "Merrily over the Snow," and "Bid me discourse," with much effect, and Mr. Powell, though suffering from hoarseness, gave two songs with a spirit that displayed to advantage a well trained tenor voice. The glees and choruses were creditably executed. Owing to unavoidable circumstances, the choir was deprived of the valuable services of the conductor, Mr. Garside.

Mr. John Lodge Ellerton, whose decease was announced during the past month, was one of the few amateurs who earned any name as a composer, beyond the immediate circle in which he moved. He wrote an Oratorio of much merit, called "Paradise Lost," and also Symphonies, Motets, &c., and a large number of chamber compositions, all of which were founded on the most classical models.

The third of Mr. W. H. Monk's Classical Concerts was given at the Assembly Rooms, Stoke-Newington, on the 21st ult. The programme included Mozart's Quartet in D (No. 10) and Beethoven's Trio in E flat, the executants in the first being Messrs. H. Holmes, J. Folkes, H. Burnett, and Signor Pezze, and in the second Miss Florence May, Mr. Holmes, and Signor Pezze. Miss May achieved a brilliant success, not only by her performance in the Trio, but by her rendering of Chopin's Scherzo in B flat minor. The vocalists were Miss Katharine Poyntz and Mr. W. Rees. The fourth and last of these admirable concerts is announced to take place on the 18th inst.

Miss Elcho's second evening concert took place on the 21st ult., at the Hanover Square Rooms, before a large audience. The pianoforte solos of the concert-giver were of course the principal attraction; and her performance of the "Kreutzer Sonata," with Mr. Carrodus, must also be mentioned as one of the most satisfactory items in the programme. Miss Elcho was assisted in the vocal department by several eminent artists, amongst the most prominent of which was Mr. W. H. Cummings.

We are glad to see that a suggestion which was made by us some time ago, is likely to be carried out. At the Church of St. Anne, Soho, a series of services are announced to take place on the Friday evenings in Lent, at which Bach's Passion according to St. John, will be performed in place of an Anthem. The voices will be accompanied by a full orchestra, including harp and organ. It will be seen on referring to our advertising columns, that the arrangements for the convenience of worshippers have already been carefully made; and looking to the fact that Mr. Barnby is director of the music in this Church, nothing is likely to be wanting to render the Service worthy of so solemn an occasion.

The fourth of the Monthly Popular Concerts at Brixton took place at the Angell Town Institution, on the 14th ult., the executants being Messrs. Burnett, Folkes, Richard Blagrove, and Pettit, with the director, Mr. Ridley Prentice, at the pianoforte. The principal concerted pieces were Mozart's Quartet in D major (No. 7), and Mendelssohn's Trio in D minor, all of which were excellently rendered. The performance of Beethoven's "Sonata Appassionata," by Mr. Prentice, must also be named as one of the most successful efforts of the evening. The vocalists were Mrs. Hale and Miss Adelaide Newton.

Mr. Henry Holmes's Chamber Music Concerts, at St. George's Hall, are gradually but firmly gaining ground in public estimation. On the 22nd ult. a programme of the highest interest was provided, including Schubert's Quartet in A minor (Op. 29), and Beethoven's Trio in E flat (Op. 70, No. 2), in the latter of which Mr. W. H. Holmes, an artist but too rarely heard in public, most ably sustained the pianoforte part. The stringed instruments were in the experienced hands of Messrs. H. Holmes, Folkes, Burnett, and Signor Pezze. Miss Purdy was warmly and deservedly applauded in both her songs, the effect of which was materially heightened by the excellent pianoforte accompaniment of Mr. Walter Macfarren.

The Euterpean Musical Society, an amateur company, under the presidency of the Rev. G. W. Herbert, Vicar of St. Peter's, Vauxhall, gave an evening concert on Monday, the 30th of December, in the St. Paul's School-rooms. A carefully selected programme of vocal music, varied by some well chosen pianoforte solos and duets, was very well rendered by the members of the Society. Mr. A. J. Eyre, organist of St. Ethelburga's, Bishopsgate, is the musical director of the Society, which is worthy of all commendation.

Reviews.

Novello, Ewer and Co.

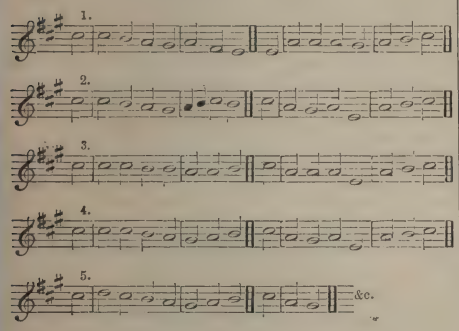
The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Continued from p. 724.)

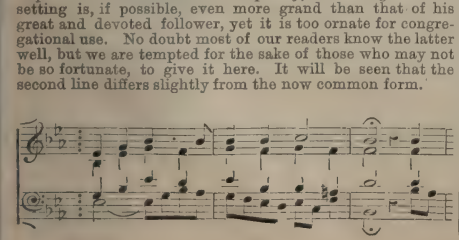
Attached to tune No. 114, Mr. Arthur Sullivan's name appears in "The Hymnary" for the first time. Let us hope that he knows how many are looking to him as the man who may some day wipe off from the national escutcheon the stigma, that English writers always respectfully tread in the well-defined foot-prints of admired foreigners. Such a trust is rarely placed in any man, and is a responsibility which ought to rouse his genius to supreme efforts at originality. But to return from the author to his tune 114, it is simple and unadorned, sweet, and from its form easily carried in the mind—a most important characteristic of a tune destined to be largely used. It breathes much of the spirit of the older chorales, and almost tempts one to begin immediately to make it the theme of variations. From the next tune (115) we may learn, to how much greater extent modern tunes owe their value to the aptness for association with a particular set, or at the least, a particular

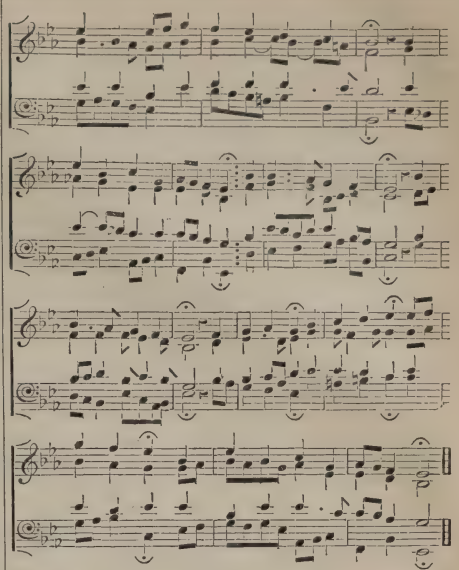
style of words, than did the olden tunes. The time is past when tunes can be indiscriminately made the vehicle of poetic thought, unless indeed they are colourless. Any one who happened to be asked whether Gounod wrote his tune to words 115 or words 36, would without doubt say to the latter. But as a matter of fact, the reverse we understand is the case, and it shows how much thought Mr. Barnby has given to the book, that *he* should find for this tune a suitable set of words. The tune, which was suitable and beautiful to hymn 36, strikes us as too *sweet* for such vigorous and noble stanzas as "Lo! He comes with clouds descending." The Editor has, in No. 116, had the difficult task of selecting from the many various readings of the so-called Luther's Hymn. No easy task! The third and fourth, or rather fifth and sixth lines present these variations. But, as the tune practically consists only of six lines, it will be seen how much its value depends upon the form adopted.

Here are some examples of the 5th and 6th lines.



Of these, Nos. 1, 2 and 3, are of undoubted authority, No. 3 (as in "The Hymnary") appears in Graun's "Der Tod Jesu," No. 4, from "Hymns Ancient and Modern," No. 5 from the version so well known in this country which owes its origin to Braham. There seems to be no authority for No. 4. It is an excogitation of the Editor. Whether we ought to praise or blame Braham for his hand in moulding the form from which No. 5 is quoted, is a matter of opinion. By smoothing down some of its old sharply defined outlines, he certainly put the melody into a popular shape, but it is equally true that he did so at the expense of its vigour and grandeur. When however a whole nation adopts and fosters a peculiar, even if it be a deteriorated version of a melody, it is a question whether such an unanimous *vox populi* does not deserve some respect, or whether it is expedient to try and rob it of its favourite. The juxta-position of the old "Wachet auf" and Mr. Thorne's tune to the same hymn (118) affords a striking opportunity of comparing one of the finest specimens of early melody with the latest production of an acknowledged modern master. They are as dissimilar in spirit as can well be conceived. What shall we say? Mr. Thorne's tune is of undoubted merit, but is rather less congregational than its old established neighbour, and while appreciating its value, we are rather sceptical as to its utility. The old tune is here given with those harmonies in which Mendelssohn presented it in "St. Paul," and which are now household words. Mr. Barnby has shown wisdom in doing this, in preference to giving Bach's version, as no author could improve on Mendelssohn's simplicity, and though Bach's setting is, if possible, even more grand than that of his great and devoted follower, yet it is too ornate for congregational use. No doubt most of our readers know the latter well, but we are tempted for the sake of those who may not be so fortunate, to give it here. It will be seen that the second line differs slightly from the now common form.





The first line of tune 127 (Dr. Dykes) is an accidental quotation from the old 113th. The Adeste fideles (No. 128) is well harmonised, with the exception of the 11th bar, which is out of character with the rest. Delighted will all be who use "The Hymnary," to find that the repetition of the burden "O come let us adore Him," is here dispensed with. When adhered to, these words have to be sung no less than four and twenty times in the course of the hymn. Mr. Barnby's setting of the same hymn, differently translated from the Latin, is already well known; it is only necessary, therefore, to say that it richly deserves the name it has won. It possesses all the elements which go to form a good tune. Sir John Goss has provided in 130 a good substitute for the flourishing melody usually sung to the same words, and Dr. Wesley has in 135 contributed one of his most happy efforts. A modern setting of the fine hymn (137) "Corde natus ex parentis ante mundi excordium" is much required and is here ably supplied by Henry Smart. It would surely be difficult to find a much grander tune than that by Gounod to Hymn 142. The breadth and dignity about it entitle it at once to the first rank among hymn tunes. It can only require to be known to ensure general adoption. A very pleasing melody is given by Sir George Elvey in 144. We are sorry not to see a note appended to 145, "Hark, the herald angels sing," stating that all must be sung in unison except the ninth line. We believe this to have been a wish expressed by Mendelssohn himself, and it must be confessed it adheres more to the original form in which it appears in the "Fest-gesang" for male voices. Gounod has descended from his pedestal to write tune 148. It is difficult to believe it to be by the same author as 142. There he was a giant, here he is a pigmy. The form alone of the melody stamps it as common-place. The repetition of a short phrase at the interval of a third (which occurs also in 115) is often liable to lead to a weak result. No. 152 is a most admirable L. M. tune by Dr. Steggall and No. 170, by Henry Smart, deserves a like compliment It is easy to see that the lack of long-metre tunes so often complained of can be easily supplied from the rich mines of "The Hymnary." No. 171, by E. J. Hopkins, must not be passed without notice; its freshness and cheerfulness are delightful. Its author seems to excel in this style, for tune 188 is not a whit behind it in deserts. In the second tune of 199 Dr. Wesley has made a laudable effort to bring out the antithesis which exist in most stanzas of the words between the first two and last two lines. It is, however, not very successful, and although Dr. Gauntlett does not make it prominent in his well-known setting (first tune 199) we doubt if anything will ever displace that admirable and deservedly popular tune.

Benedictus, in D. Composed by Sir John Goss.

This is announced as being "in continuation of the Thanksgiving Te Deum," designed to complete the Morning Service in which the composition is performed that was written to celebrate the Prince's recovery. From first to last it breathes the kindly spirit of the author, which does as much to ensure personal regard for himself as general fondness for his music. Geniality and gentle sweetness are, more than vigour, his characteristics, and he oftener expresses himself in soft harmonious combinations that flow in agreeable melodies for all the parts, than in contrapuntal contrivance and the powerful effect which is its result. The taste which now strongly prevails for high colouring in Church music, by means of bright changes of key, is most pleasantly, nay, fascinatingly met in the music before us; and there occur in it some technical points, which, if not quite new, are of so rare employment as to produce a striking and novel effect. Of the former, one happy instance is the modulation into F, proceeding from the dominant of A, on the words "mighty salvation;" and another is the change from D minor to major, to which the high F sharp for the treble gives rich brilliancy, on the words, "saved from our enemies." Of the latter, a remarkable example is the beautiful use of the second inversion of the chord of the minor 2nd of the key (B flat in the key of A minor) to give prominent distinction to the chief words in the phrase "to perform *the oath* which he sware;" and, in the same key, the same inversion of the chord of F, but taken upon a dominant pedal, give touching significance to the idea of "the *shadow* of death." Yes, it is as a means of expression that these points are still more admirable than as specimens of merely musical effect, though in this respect they are not to be disregarded—musical effect fulfils its highest purpose when it illustrates the meaning of the words. The use of the second inversion of the chromatic chord of the minor 2nd of the key, may perhaps be traced to Mozart—and what that is beautiful may not? Nay, its origin may be sought further back; but a literalist might as fairly be charged with plagiarism for using words he found in a dictionary, as a musician for employing chords he had heard in the works of earlier writers. The passage beginning "And Thou, Child," is brought out in strong relief by being set as recitative, discretionally either for a solo or for all the bass voices; and the resumption of rhythm and of full harmony casts a soft glow on the words "through the tender mercy," which is eminently fitting. Long may Sir John Goss honour his office of Composer to the Chapels Royal, by the production of such works as the present, which will most desirably represent the art of our age to the critics of a time to come.

We have heard with our ears, O God. Anthem for five voices. Composed by Arthur S. Sullivan.

"Women and music should never be dated," is the single line of what may be called literature in Goldsmith's unsurpassable acting comedy; and, strangely enough, though one of our best wits made one of his best books—counting merit by fitness for its purpose—with but one line of note in it, it would puzzle a conqueror, and has puzzled many an honest man, to divine the meaning of the aphorism. In fulfilment of it, however, music publishers date not the works they issue, and purchasers and the world at large have, for the most part, no clue to the period of a production, no means of even guessing whether a printed composition emanates from the early days or a maturer stage of its author's career. Such is our case with regard to the present piece, which we should estimate differently could we believe it to have been long written, from how we must judge it, supposing it to be a production of Mr. Sullivan's advanced experience. The affectionate dedication to the Rev. Thomas Helmore, M.A., under the style of "master and friend" of the composer, brings to mind the artist's outset in professional life as a chorister of the Chapel Royal, under the rule of that trainer and governor of the Young Gentlemen. There is a prodigious change of level between the position of the choir boy, obscure as he was promising, of eighteen years ago, and that of the musician who has now a recognised place in the Church, the concert room, the theatre and the chamber, and it must be a just pride to him to measure in retrospect the broad space he has traversed, and to count the steps of his advance. From the Chapel Royal—which is one of the best nurseries the country possesses for a musician, nearly all our most distinguished artists ever since music was an art having been reared in ecclesiastical institutions—Mr. Sullivan passed, as the first Mendelssohn scholar, into the Royal Academy of Music, and there, under Sir John Goss's tuition, he acquired the principles whereon his whole artistry is based. Finding how well the student prospered under that teacher, in the seminary which has produced many of the most honoured artists of the time, the Mendelssohn Committee re-elected their scholar, and removed him from the school to place him under strange masters in a strange land. Despite this serious disadvantage, the student still throve—he who is bent on learning has a power within himself of acquiring knowledge, that overrides external obstacles. The author of the anthem before us returned to England in 1860, from his Leipzig sojourn, proved his prowess by his music for the *Tempest*, and has from that time been ceaselessly before the public, always welcome in the best performances, always working to meet the opportunities offered him, and mostly succeeding when he has come up for judgment. The anthem under notice is set to the first five verses of the 44th Psalm, and we will hope it belongs to an early time in the course here briefly sketched. Perhaps in compliment to the publicly proclaimed proclivities of the dedicatee, the first phrase incorporates the "8th Gregorian Tone, 2nd ending." Perhaps the master of the Queen's song-boys inculcated the observance of "the statutes and precepts, of our forefathers," respecting tenacity to the ancient Church tunes for the Psalms, quoting good Pope John's reprehension of departure from these—"Seeing that one God is delighted with one baptism, one faith, and the unity of manners, who may think but that He is grievously offended with this multiplicity of songs?" If he did so, should he not have taught that any variation of the song was an infraction of the papal rule, and that it was needful not only to initiate a Psalm with the archaic melody, but surely to maintain the same throughout the entire continuance of the sacred verses? Happily, if ever set forth, the lesson took not root, for the Gregorian Tone is here, presently, relieved by more congenial matter. The first half of the Tone is given to the tenors and basses in unison, without accompanying harmony, after the manner in which the so-called Gregorian music was intended to be sung, and in which manner alone, with rarest exceptions, it can produce a good effect. The continuation of the Tone is transposed to a 5th higher than the beginning—we confess ignorance of any principle to account for such free treatment of an old melody; this portion of it is given to the first trebles, with the support, in the other voices, of full harmony of the most modern character—which may not be censured as out of keeping with the antique commencement, since, if any harmony is to be written in apposition to the unisonous melodies of the Roman Church, it cannot signify for a century or two, more or less, to what school or style it may belong. An incident of prominent brightness and some novelty is the modulation from the key of E minor into that of C, upon a second inversion of the tonic chord, at one of the repetitions of the opening words. Far less agreeable, but little less striking, is the combination of $\frac{E}{C}$ D upon a D pedal, the top note rising to G, while the lowest (for the tenor) descends to B, at the word "heard." A quartet, which is the most attractive portion of the piece, begins at the words "How thou hast driven out the heathen;" it has an expressive theme, first stated by the tenor, which is effectively developed. We protest, however, against the consecutive 7ths, $\frac{D}{E}$ C, $\frac{C}{D}$, between treble and bass, at the words "hast destroyed" for the upper voice; how strange it is that composers who would shrink with horror from writing two 5ths in succession in the same two parts, as from a foulest sin, write the infinitely worse sounding progression of two 7ths in cool blood, as if it were quite a matter of indifference, and nobody's heels would suffer from such treading on, or ears from such torture! There is a passage of doubtful beauty at the words "But thy right hand and thine arm," where the key equivocates between E natural and C minor, by means of the diesis from D sharp to E flat and back again: but doubt takes not the form of disputation, depending as much or more, possibly, on the transient humour of the hearer, than on the intrinsic propriety of the notes; there are moments when it might be felt to be beautiful, and others when it would produce unsatisfactory confusion. The five parts are resumed with the full chorus of voices, to a hymn-like passage on some words repeated from the foregoing movement. "Thou art my king" is set to a subject with which the voices successively enter, or more properly, with imitations of its accentuation but not of its intervals; and this is fugitively rather than fugally worked. A short Andante, to the same words, con-

Daughters of Zion.

St. Luke xxiii. 28, 29, 30.

From MENDELSSOHN'S "Christus."

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Andante con moto.

TREBLE. Daugh-ters of Zi-on, weep for your-selves, weep for your -

ALTO. Daugh-ters of Zi-on, weep for your-selves, weep for your -

TENOR. (8ve. lower.)

BASS.

Andante con moto.

PIANO. ♩ = 88. *p*

- selves, and your chil - dren,

- selves, and your chil - dren,

Daughters of Zi-on, weep for yourselves,

Daughters of Zi-on,

cres. weep for your-selves, and your chil - dren, weep for your - selves, and your

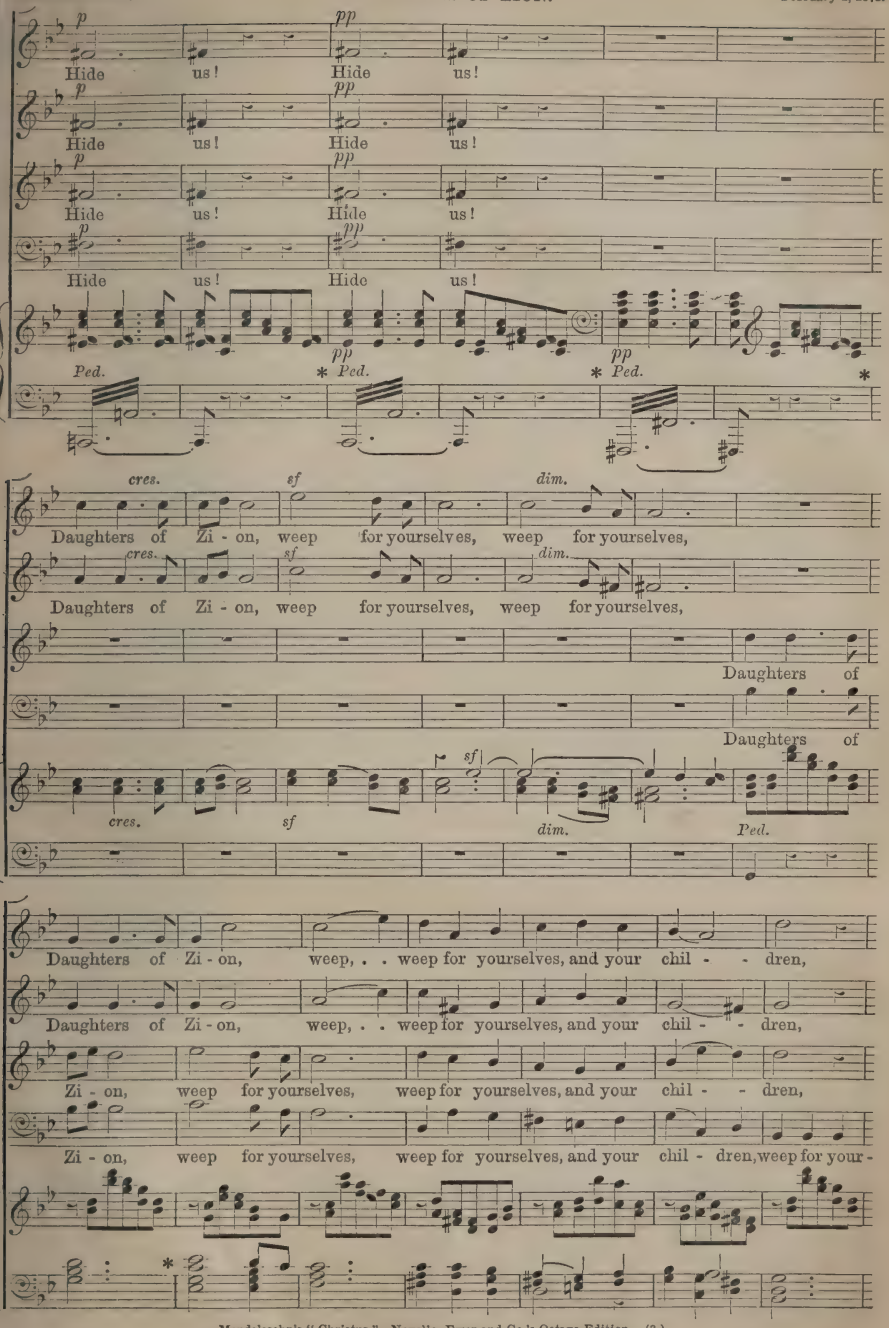
cres. weep for your-selves, and your chil - dren, weep for your-selves, and your

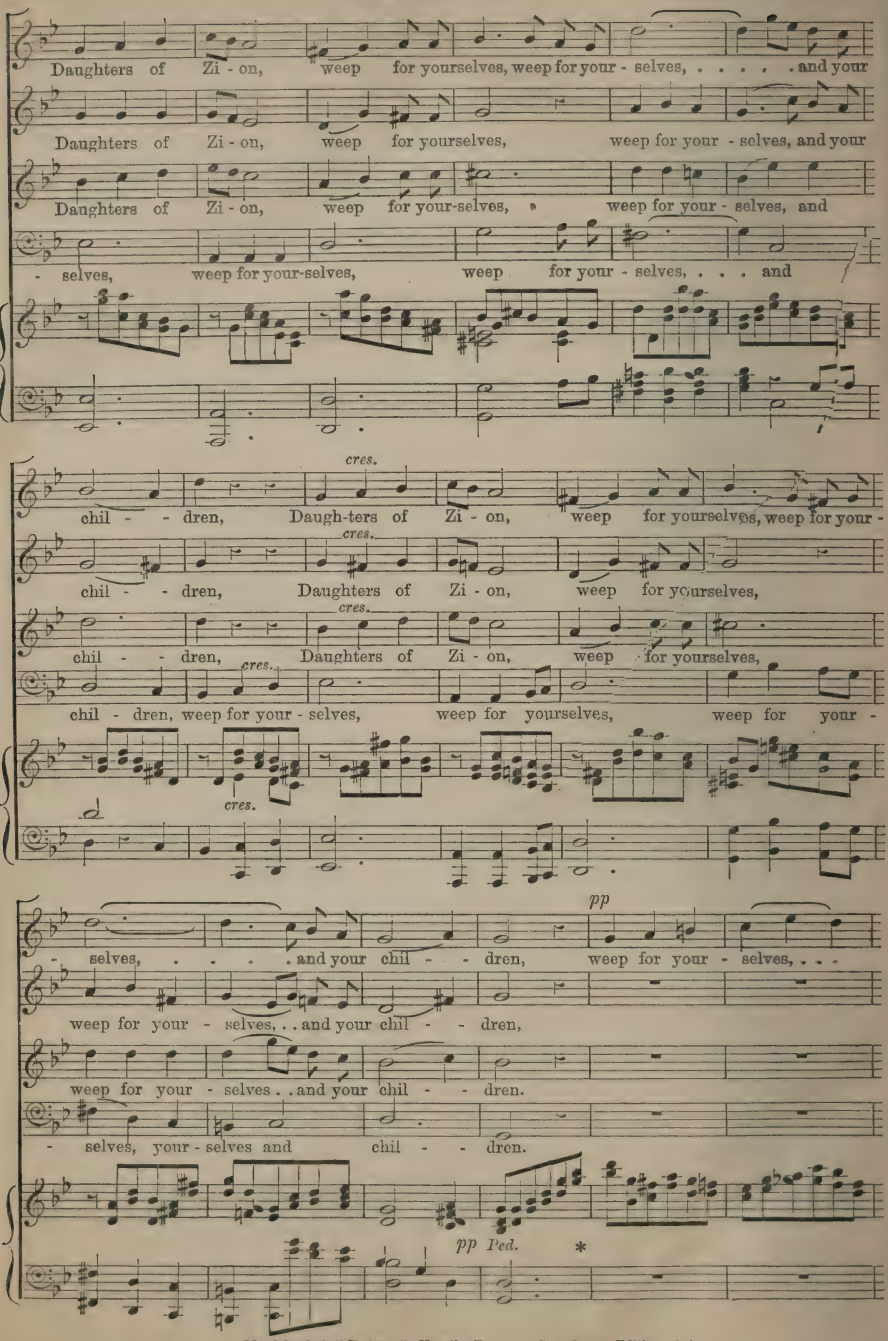
cres. weep for your-selves, and your chil - dren, weep for your-selves, and your

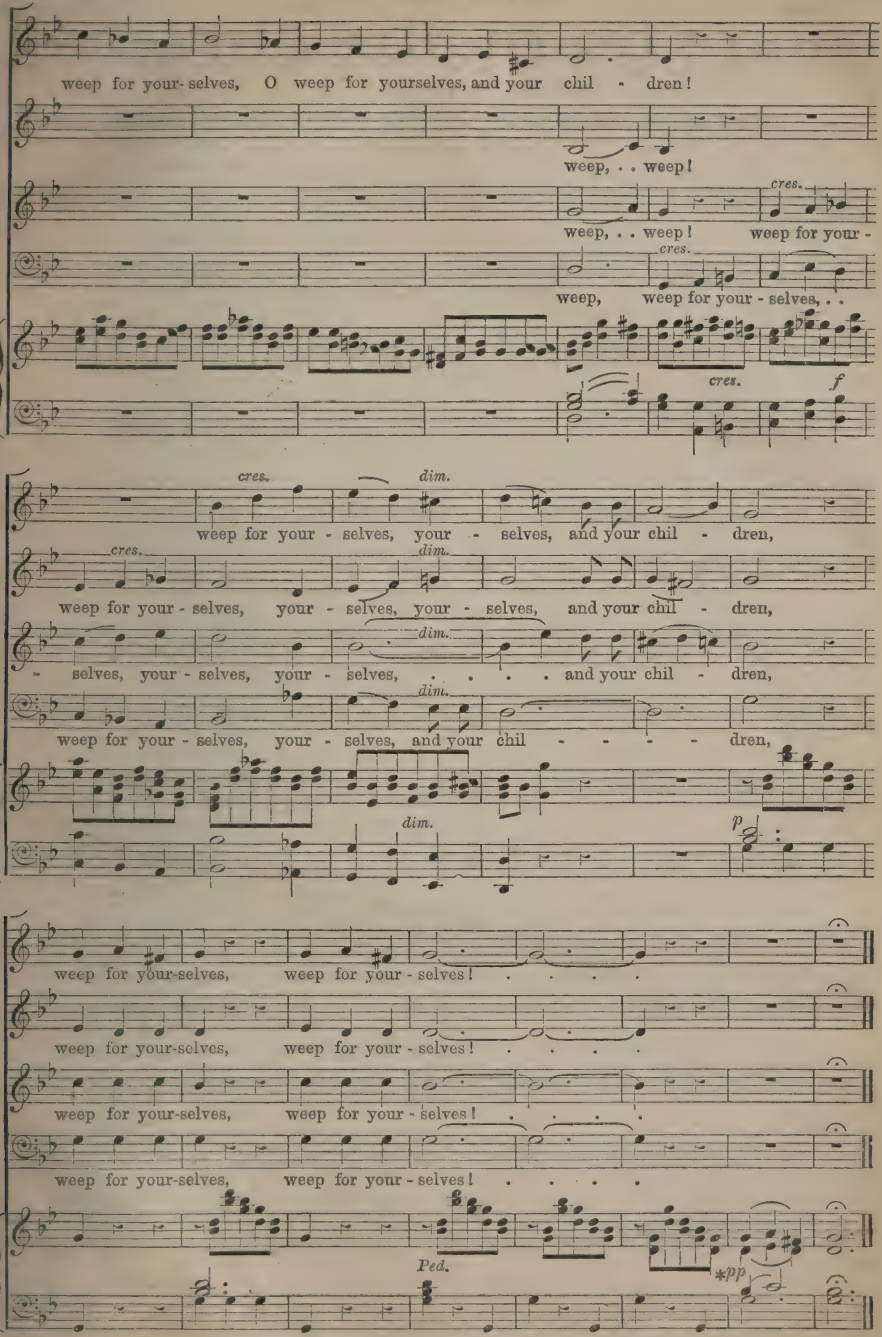
cres. weep for your-selves, and your chil - dren, weep for your - selves, . . . and your

cres.

sf
chil - dren, weep for your-selves. For sure-ly,
pp
chil - dren, weep for your-selves. For sure-ly,
chil - dren, weep for your-selves. For sure-ly,
chil - dren, weep for your-selves. For sure-ly,
sf
pp
cres.
sure - ly the days are com - - ing, when they shall ex-claim to the moun-tains:
sure - ly the days are com - - ing, when they shall ex - claim . . to the moun-tains:
sure - ly the days are com - - ing, when they shall ex - claim . . to the moun-tains:
sure - ly the days are com - - ing, when they shall ex - claim . . to the moun-tains:
f
dim.
Fall down on us! Fall down on us! and to the hills:
Fall down on us! Fall down on us! and to the hills:
Fall down on us! Fall down on us! and to the hills:
Fall down on us! Fall down on us! and to the hills:
ff Ped.
*
p


p pp
Hide us! Hide us!
Hide us! Hide us!
Hide us! Hide us!
Hide us! Hide us!
Ped. * Ped. * Ped. *
cres. sf dim.
Daughters of Zi - on, weep for yourselves, weep for yourselves,
Daughters of Zi - on, weep for yourselves, weep for yourselves,
Daughters of
Daughters of
Daughters of Zi - on, weep, . . weep for yourselves, and your chil - - dren,
Daughters of Zi - on, weep, . . weep for yourselves, and your chil - - dren,
Zi - on, weep for yourselves, weep for yourselves, and your chil - - dren,
Zi - on, weep for yourselves, weep for yourselves, and your chil - dren, weep for your -


Daughters of Zi - on, weep for yourselves, weep for your - selves, ... and your
Daughters of Zi - on, weep for yourselves, weep for your - selves, and your
Daughters of Zi - on, weep for your-selves, weep for your - selves, and
- selves, weep for your-selves, weep for your - selves, . . . and
cres.
chil - - dren, Daugh-ters of Zi - on, weep for yourselves, weep for your -
cres.
chil - - dren, Daughters of Zi - on, weep for yourselves,
cres.
chil - - dren, Daughters of Zi - on, weep for yourselves,
cres.
chil - dren, weep for your - selves, weep for yourselves, weep for your -
cres.
pp
- selves, ... and your chil - - dren, weep for your - selves, . . .
weep for your - selves, . . and your chil - - dren,
weep for your - selves . . and your chil - - dren.
- selves, your - selves and chil - - dren.
pp Ped. *


weep for your- selves, O weep for yourselves, and your chil - dren!
weep, . . weep!
weep, . . weep! weep for your -
weep, weep for your - selves, . .
cres.
f
weep for your - selves, your - selves, and your chil - dren,
weep for your - selves, your - selves, your - selves, and your chil - dren,
- selves, your - selves, your - selves, ... and your chil - dren,
weep for your - selves, your - selves, and your chil - - - - dren,
dim.
p
weep for your-selves, weep for your - selves! . . . . .
weep for your-selves, weep for your - selves! . . . . .
weep for your-selves, weep for your - selves! . . . . .
weep for your-selves, weep for your - selves! . . . . .
Ped.
*pp

NOVELLO'S OPERA CHORUSES

EDITED BY

NATALIA MACFARREN AND BERTHOLD TOURS.

AUBER'S FRA DIAVOLO.

1. Comrades, fill your glasses . . . . . 4d.
   En bons militaires.
2. Hail, festal morning . . . . . 2d.
   C'est grand fête.

AUBER'S MASANIELLO.

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   Du Prince objet de notre amour.
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   Du Prince objet de notre amour.
5. O holy Power . . . . . 1d.
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   Amis, amis.
7. Behold the morn in splendour . . . . . 2d.
   Amis la matinée est belle.
8. Come hither all who wish to buy. (Market chorus) . 3d.
   Au marché qui vient de s'ouvrir
9. We come, we will avenge thee . . . . . 3d.
   Courons à la vengeance.
   O Power benign.
   Saint bien heureux.
10. All hail, the noble victor. (March and chorus) . . . 6d.
    Honneur! honneur et gloire.

BEETHOVEN'S FIDELIO.

10. Oh what delight. (Prisoners' chorus) . . . . . 3d.
    O welche Lust.
11. Farewell, thou warm and sunny beam . . . . . 4d.
    Leb' wohl, du warmes Sonnenlicht.

BELLINI'S I PURITANI.

12. When yonder bugle calls us . . . . . 1d.
    Quando la tromba squilla.
13. Rejoice we! . . . . . 1d.
    A festa.
14. Noble Arthur, welcome . . . . . 1d.
    Ad Arturo onore.
15. Once I sought thee . . . . . 2d.
    A te, o cara.
16. Fatal day . . . . . 2d.
    Ahi! dolor

BELLINI'S NORMA.

17. Hasten, ye Druids, the heights ascend . . . . 2d.
    Ite sul colle, O Druidi.
18. Norma cometh . . . . . 1d.
    Norma viene.
19. Not yet gone? no, yet they linger . . . . . 1d.
    Non parti? finora è al campo
20. Vengeance, vengeance . . . . . 1d.
    Guerra, guerra!

BELLINI'S LA SONNAMBULA.

21. Hail! Amina . . . . . 1d.
    Viva! viva, Amina!
22. Fairest flower of the mountains . . . . . 1d.
    In Elvezia non v'ha rosa.
23. When dusky twilight . . . . . 1d.
    Ah fosco cielo.
24. Here a moment we'll shelter and rest us . . . . 2d.
    Qui la selva è più folta ed ombrosa.

DONIZETTI'S LA FIGLIA.

25. What pleasure, what gladness . . . . . 2d.
    Cantiamo, cantiamo.
26. Hark, how the drums are rolling . . . . . 1d.
    Sprona il tamburo e incora.
27. Rataplan, Rataplan . . . . . 1d.
    Rataplan, rataplan.

DONIZETTI'S LUCIA.

28. Let us roam through these ruins deserted . . . . 1d.
    Percorriamo le spiagge vicine.
29. Hail, to the happy bridal day . . . . . 1d.
    Per te d'immenso giubilo.
30. What from vengeance yet restrains me . . . . 2d.
    Chi raffrena il mio furore.
31. With warlike minstrelsy . . . . . 1d.
    D'immenso giubilo.

DONIZETTI'S LUCREZIA BORGIA.

32. Not a word . . . . . 2d.
    Non far motto.
33. From his window . . . . . 1d.
    Rischiarata è la finestra.
34. Would you know how to while away sorrow . . . . 1d.
    Il segreto per esser felice.

MOZART'S DON GIOVANNI.

35. Let's enjoy while the season invites us . . . . . 1d.
    Giovinette, che fate all' amore.

MOZART'S LE NOZZE DI FIGARO.

36. Come deck with flowers . . . . . 1d.
    Giovani liete.
37. Noble Lady, fairest roses . . . . . 1d.
    Ricevete, o padroncina.
38. Each voice now rejoices . . . . . 1d.
    Amanti, costanti.

ROSSINI'S IL BARBIERE.

39. Sir, we humbly thank your honour . . . . . 2d.
    Mille grazie, mio signore.

VERDI'S IL TROVATORE.

40. See how the darkness of night dissolves. (Gipsy chorus) . 1d.
    Vedi! le fosche notturne.
41. Now the dice invite our leisure! . . . . . 1d.
    Or co'dadi ma fra poco.
42. Miserere Scene . . . . . 2d.

VERDI'S RIGOLETTO.

43. Hush, in silence fulfil we our errand . . . . . 2d.
    Zitti, zitti, moviamo a vendetta
44. Unto a lonely abode directed. . . . . 1d.
    Scorrendo uniti remota via

WAGNER'S LOHENGRIN.

45. The call hath summoned us betimes . . . . . 2d.
    In Früh'n versammelt uns der Ruf
46. We follow where he leads! . . . . . 1d.
    Zum Streite säumet nicht!
47. May every joy attend thee . . . . . 1d.
    Gesegnet soll sie schreiten
48. Faithful and true we lead ye forth . . . . . 1d.
    Treulich geführt ziehet dahin

WAGNER'S TANNHÄUSER.

49. Hail, bright abode (the March). . . . . 4d.
    Freudig begrüssen
50. Once more with joy. (Pilgrim's Chorus) . . . . 2d.
    Beglückt darf nun dich

WEBER'S OBERON.

51. Light as fairy foot can fall . . . . . 2d.
    Lieve il piè colà volgiam
52. Honour and joy . . . . . 2d.
    Gloria! ommagio
53. Glory to the Caliph . . . . . 2d.
    Gloria al giusto
54. Who would stay in her coral cave . . . . . 4d.
    Chi potria fra l'onde restar
55. For thee hath beauty (Women's voices) . . . . . 3d.
    Per te pomposa
56. Do. do. (Mixed voices) . . . . . 2d.

WEBER'S DER FREYSCHUETZ.

57. Victoria, victoria . . . . . 1d.
    Victoria, Victoria
58. The Bridal wreath for thee we bind . . . . . 1d.
    Wir winden dir den Jungfernkranz
59. The joy of the Hunter. (Huntsman's chorus) . . . 2d.
    Was gleicht wohl auf Erden

ROSSINI'S GUILLAUME TELL.

61. Brightly the rosy morn . . . . . 1d.
    Quel jour serein
62. Come, with flowers crown the bowers . . . . . 2d.
    Hyménée, ta journée
63. Hark, how the horns gaily sounding . . . . . 2d.
    Quelle sauvage harmonie
64. Hail to the mighty ruler . . . . . 2d.
    Gloire au pouvoir suprême
65. Swift as the bird in summer sky (Tyrolean) . . . 1d.
    Toi que l'oiseau ne suivrait pas

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).
NEW YORK: J. L. PETERS, 599, BROADWAY.

cludes the whole. We like the anthem less than the majority of its author's music, and it is for this reason that we wish it may be a fruit of his more youthful time.

A Song of Victory, for Soprano Solo, Chorus and Orchestra. Composed by Ferdinand Hiller. Op 151.

The great struggle which but lately was going on between two of the most warlike nations existing, has, with all its carnage and destruction, been the means of producing two works, each a perfect reflex of the sentiments of the nation which owns its respective composer—Ch. Gounod, the chief representative of the French romantic school, and Ferdinand Hiller, the head of the classical school of Germany. It was natural that the French composer should give vent to his sorrow in a bitter lamentation, it was equally to be expected that the German would sing a pean of triumph at the great and—if somewhat unexpected—certainly unexampled victories gained by his countrymen. Of these two compositions it may be said in one word, they are the masterpieces of their respective composers. Gounod has in no composition known to us thrown his heart into his work with such success as in the "Gallia." Nor can it be said that Hiller has ever attained greater breadth and dignity, combined with charm of melody than in the "Victory Song." From the first bar to the last—if we except a soprano solo and chorus (No. 5)—it is strikingly, even daringly, original. Of this exception we shall have somewhat more to say further on. The work is divided into eight movements. In the first, a chorus in C major, the voices commence without any instrumental introduction, as though to indicate the intensity of their desire to render at once the thanks due to God for His mighty deliverance, and this idea is further indicated by a change of time, after the first two phrases, to *animato*, again followed at the distance of a few bars by *allegro con fuoco*, when the voices settle down to work, the basses leading off with a subject of much dignity, which is treated in imitation to the end of the movement.

No. 2, "Praise the Lord, O Jerusalem," a soprano solo with chorus, is broad and exultant, but of no great development. No. 3 chorus, "The Heathen are fallen in the pit," is altogether remarkable, first for a singular accompaniment, which gives a strange sinister effect to the otherwise merely lugubrious subject allotted to the voices, and afterwards for the bright transition at the words "We are risen and stand upright." The development of this fine chorus is most masterly, and the movement altogether is perhaps the finest in the work.

A recitative lamenting their losses, "How are the mighty fallen," leads on to the soprano solo and chorus (No. 5) already mentioned, which if not quite as original as the rest of the work, is without doubt one of the loveliest movements of the kind ever written. Mendelssohn's "Lift thine eyes," "Hearts feel that love thee," and Spohr's "Though all thy friends," better known as "As pants the hart," being fairly rivalled by this charming piece. The refined beauty of No. 5 is effectively contrasted by the rugged grandeur of No. 6 chorus, "Mighty is our God," which serves as an introduction to No. 7, soprano solo with chorus, "Praise ye the Lord," containing some florid passages for the solo voice. This in its turn leads into the final movement "Praise the Lord for His great wonders," which returns to the key of the opening movement, and whilst giving unity to the design, brings the work to an effective conclusion.

To indicate all the fine points in this Cantata would be impossible within the limits of an ordinary notice; but enough has been said to show that a work has been called into being by a disastrous war, which to some minds will reflect more honour upon Germany than a hardly earned victory. The English adaptation by the Rev. J. Troutbeck is admirable.

Four Sacred Melodies. Composed by Berthold Tours. Arranged for the Organ by George Calkin.

Those organists who have not acquired the requisite dexterity of finger, or a sufficient mastery over the pedals to permit of their attacking with any chance of success, the greater Fugues of Bach, the Sonatas of Mendelssohn, or the Arrangements of Best, will welcome these transcriptions as presenting good music in an easy and attractive form. The compositions here transcribed were already well and favourably known, but in their new form they promise to obtain a much wider circulation, for Mr. Calkin has displayed the same discrimination in selection and taste in arrangement, as characterized his well-known transcriptions from the works of Mendelssohn. Each piece is marked with indications of the stops to be used, many of the "combinations" being exceptionally skilful and suggestive of pleasant effects. In mentioning this, however, it should be noted that as no two organs present quite the same relative feature of tone and power, the "combinations" should always be considered as approximate rather than definite, and consequently open to occasional modification.

Two-Part Anthems for small choirs, composed by G. A. Macfarren.

These Anthems have been avowedly composed for choirs consisting of boys or females, and are in the form of duets for equal voices. The principal subjects in each anthem are of a more or less robust kind, so as to admit of their being sung by a large number of voices. That they are musicianly, the name of the composer is in the highest degree a guarantee, as also that they are melodious—of a genuine English kind of melodiousness, untinctured by German elaboration or French glitter, but possibly more or less an insular development of the Italian school of the 17th and 18th centuries. The freedom of the accompaniments may serve as a useful lesson to those composers whose timidity prevents their leaving the voice parts free from the cumbersome assistance of full chords, and as a rebuke to others who deny the possibility of running or even flowing passages being made effective on the organ. Of the five anthems sent for review No. 3, "Behold, the tabernacle of God," appears to contain the chief elements of popularity. But looking to the fact, that in all churches where anthems are performed there appears to be no difficulty in procuring the requisite number of tenors and basses, it would seem as though the secondary intention of their composer, *i.e.*, that they shall be available as duets for private use, is likely to turn out the principal means of their becoming known, and certainly no more pleasant method could be devised for spending a portion of the Sunday than by the performance of such music as this.

La Napolitaine; second Tarantelle, for the Piano. Composed by Mrs. Mounsey Bartholomew.

Difficult as it is to imagine a Tarantella with even the slightest novelty, Mrs. Bartholomew has here given us a light and graceful theme, which so far from striking us as faded and trite, is not only fresh, but somewhat original. This in a great measure arises from the fact of the subject not being confined to those unceasing triplets which are supposed to give the "Tarantella" character, without undue effort on the part of the composer. The principal theme, in F sharp minor, is melodious and spirited; and, as a contrast, the second subject, in D major, has an excellent effect. It may be a question whether the ear will not become weary of the original key, as the opening motive returns without any alteration; but the coda is vigorous and in keeping with the general simplicity of the piece.

La Regata. 5me Impromptu pour Piano. Par Wilhelm Schulthes.

The compositions of Herr Schulthes which have from time to time come before us have the rare merit of appealing to popular as well as artistic sympathies; and "La Regata" is no exception to this rule. In parts, perhaps, the harmonies are more complicated than need be (so many perplexing enharmonic changes occurring), but where the subject is allowed to flow on, the phrases are extremely graceful and winning. The passages are by no means easy (the use of the fourth finger upon the black keys in the rapid semiquaver passages being somewhat tiresome), but any practice it requires will be amply repaid, for it is a piece which can scarcely fail to please.

Gavotte, for the Pianoforte. Composed by Agnes Zimmermann.

That the age for "brilliant" pieces is rapidly on the decline may be proved not only by the fact of classical compositions being constantly re-published, but by the still more startling truth (of which the piece before us is a notable example) that modern writers are now composing in the forms of a bygone time, and that such works are eagerly asked for. No artist more thoroughly understands the true spirit of the old dance tunes, upon which the greatest men have exercised their talents, than Miss Zimmermann; and this Gavotte will thoroughly sustain the fame she has already acquired. The subject, in D major, is exceedingly spirited and full of character, and No. 2, in B minor, is well contrasted with it. The piece will prove excellent practice for amateurs, as in this kind of music the left hand is not allowed to become a lazy attendant upon the right.

Concert für das Violoncello; mit begleitung des Pianoforte; von Carl Eckert.

Violoncello players have but a limited stock of good

music for their instrument, and they will therefore assuredly thank us for drawing their attention to this excellent concerto, which, although thoroughly within the powers of tolerably advanced amateurs, is of a sufficiently high character to prove most attractive to professional performers. The first movement, in D minor, is based upon an exceedingly melodious subject, which, though not very amply developed, is treated with much skill, the passages being throughout extremely graceful and well written. The "Andante" follows without a break, and it is effectively contrasted by a "Scherzo" movement with which it is interwoven. The "Rondo à la Cosaque" forms a spirited conclusion to the concerto, the theme being both tuneful and vigorous. There is much character in this movement, which more than any other in the work, requires the full instrumentation for its due effect. We should much like to hear this concerto in public.

The Stormy Petrel. Glee. Poetry by Barry Cornwall. Composed by W. W. Pearson.

We scarcely know why Mr. Pearson should call this vocal piece a "Glee" on the title-page and a "Part-song" inside. The fact is that it is merely a melody harmonised in four parts, with tenor and bass solos; but the theme is pleasing, and the writing for the voices is easy and flowing throughout. The conclusion where the four parts unite, after the solos, is exceedingly spirited and effective.

Six Choral Songs. Composed by Robert Jackson.

1. *The Mariners.* Words by Park Benjamin.
2. *The Voice of Spring.* Words by Mrs. Hemans.
3. *Come when the Dawn.* Words by F. Bennock.
4. *The Meadow Gate.* Words by Charles Swain.
5. *Lilian.* Words by George Smith.
6. *The Homes of England.* Words by Mrs. Hemans.

All these songs evince both musical feeling and culture on the part of their composer, but they are unequal in merit. No. 1 has a bold and appropriate theme, well harmonised, although we do not like the effect of the first treble rising from the low B to its octave, and then to E and G, 2nd and 3rd bars from the first pause. No 2 is melodious, but not very original. There is some effective part-writing, however, in various parts of the song which redeems it from sounding common-place. No. 3 we like least of all. Some of the harmonies, although not wrong, are unpleasant to our ears, as, for instance, the two chords between the 3rd and 4th bars of page 3, which do not mix agreeably. Nos. 4 and 5 are good, especially the former, which, well sung, could not fail to prove effective. The subject is charmingly sympathetic with the words. No. 6 also deserves a good word, for although little is attempted in it, the result is in every respect satisfactory. With earnest study and reverence for the best models, we think Mr. Jackson likely to take rank as a choral writer.

Chappell and Co.

Suite de Pièces; composed, as Pianoforte Duets. By Berthold Tours.

No. 1. *La Prière du Soir.*
„ 2. *Le Cortége.*
„ 3. *La Fête Champêtre.*
„ 4. *La Fin du Bal.*

Everybody who knows anything of German pianoforte music must be thoroughly aware that even those compositions not written for advanced artists are at least intended for those who are following in their footsteps. Although the training of youthful pianists in this country has latterly changed very much for the better, it is sadly behind the system pursued in Germany, and composers like Mr. Tours, therefore, must either write downwards for present fame and profit, or be content to wait, with the consciousness of having helped forward the good cause by a temporary personal sacrifice. The duets now before us are excellent specimens of clear and intelligible thought; but, like all good music composed for four hands, the parts are equal, and so artistically woven together as to demand not only accurate fingers, but sympathetic minds. No. 1 has a placid subject in C major—12-8 rhythm—with some appropriate modulations, which afford sufficient relief for so simple a piece. No. 2 is a march in A minor, boldly written and carefully harmonised. The semiquaver passages in the tonic major contrast well with the marked theme given to the second performer, and the return to the original subject is highly effective. No. 3 is a graceful minuet in G major, with an attractive episode in the subdominant. This is, perhaps, the simplest of the four duets, and will be found most valuable for teaching. No. 4 is a vivacious movement in the Tarantella form. The subject is extremely melodious, and the interest is kept alive by the phrases being constantly divided between the two players. To those performers who have already acquired a classical taste, these compositions will sufficiently recommend themselves; and we are much mistaken if even the majority of young pianists who are ever on the look out for "something pretty," do not become fascinated with Mr. Tours's duets, if they will only give them a fair trial.

Duff and Stewart.

The Rippling Rill. A Pastoral, for Piano. By E. L. Hime.

The only apology that composers of light pianoforte pieces can offer for giving fantastic titles to their compositions is that music, unless moulded in the purely classical form, must call up some definite chain of feeling in the mind of the listener. It is true that Mendelssohn composed "Songs without words," but Mendelssohns are by no means plentiful; and it must be conceded that to write music and then find an idea for it, is much easier than to find an idea and then write music for it. The "Rippling Rill," therefore, will do quite as well for Mr. Hime's little sketch, as any other name we could think of; although we should, perhaps, be inclined to ask whether the rill ceases to ripple during the placid theme in the relative minor. As a slight piece, written with the care of a musician, it may be recommended to amateurs; but we cannot but believe that, even in a commercial point of view, this "water music" is somewhat overdone.

Beautiful Dreams. Song. Written by E. L. Blanchard. Composed by W. C. Levey.

Mr. Levey has here written a pleasing, though not strikingly original, melody, in waltz rhythm, to some attractive verses by Mr. Blanchard. The theme is so catching, that the song cannot fail to become popular; and it has the merit of being well harmonised and carefully accompanied throughout. We may particularly call attention to the manner in which the voice lingers upon the dominant, before the return to the subject.

Enoch and Sons.

The Musical Monthly. A Magazine of new copyright music. Edition A—Pianoforte pieces. Edition B—Songs. Edited by Sir Julius Benedict.

There is a continental air about this work which, considering that it is published in this country, somewhat puzzles us. In the first place, the engraving is not the work of English people; the titles and dedications of nearly all the pianoforte pieces are in French; and, stranger still, the foreign fingering is used throughout, even in Walter Macfarren's "Canzonetta." The "Saltarello," by J. Duprato, is lively and well written; Renaud de Vilbac's Gavotte, "Pompadour," has a flavour of the period it represents, which should ensure for it a welcome with amateurs; Walter Macfarren's "Canzonetta" is just such an artistic sketch as we might expect from so accomplished a writer; and "Les Bavardes du Village," by Ignace Gibsone, has a pleasing subject aptly illustrative of the title of the piece. Francis Thomé's "Caprice," and J. B. Rongé's "L'Etoile où l'on s'aime," are somewhat laboured; the latter, especially, —a "Berceuse"—having too much modulation to suggest the faintest thought of a quiet slumber. In the book of Songs, Henry Smart's "Good bye" takes the lead—so decisively, indeed, that it throws some carefully written vocal pieces, by foreign composers, into the shade. It is a trite observation, that scarcely any thing done "to order" is good; but Mr. Smart bestows his best powers upon even his smallest works; and this is certainly one of the most charming songs we have seen from this most charming of song writers. From the others we may select J. B. Rongé's "Sleep, baby, sleep" (an appropriately placid melody skilfully accompanied), and Franz Abt's "I never speak thy name aloud," for special commendation. "Roses and Buttercups," by Cesar Franck, and "Yonder fades the daylight," by Richard Metzdorff, are to us by no means attractive. It must be added, that English verses to those songs by foreigners are written by Mr. W. J. Westbrook with a due regard to the feeling of the music.

Longmans, Green and Co.

Musical Criticism and Biography; from the published and unpublished writings of Thomas Damant Eaton, late President of the Norwich Choral Society. Selected and edited by his Sons.

This volume contains many criticisms upon music and

musicians which can be scarcely expected to command much attention in the present day; for since the rise of "analytical programmes," the public is made so thoroughly conversant with the inner meaning of a composer in all his works that a minute dissection of familiar Oratorios like "Judas Maccabæus," or "Israel in Egypt," such as Mr. Eaton has given us, has now no charm of novelty. The two articles on "The Decline of Music" contain some truthful observations, especially upon the manner in which most of the standard Oratorios are now invariably presented to the public. It is good that we, who are apt to court sensational effects by monster orchestras and "additional accompaniments" to works purposely thinly scored by their composers, should listen to what a musical conservative has to say upon the subject—should be reminded, for instance, that "Acis and Galatea" is a Pastoral, and that the oboe, piccolo and flute are the only wind instruments that Handel wished to be employed throughout the composition. When, however, Mr. Eaton asserts that the part of *Acis* was "written for a treble voice," and that we have spoiled it by giving it to a tenor, he evidently writes only to that portion of the musical public which will accept such an assertion on trust. A reference to Handel's manuscript score would have shown him that the part of *Acis* is written in the Tenor clef, and the name of Beard (the tenor of the day) is pencilled by the composer over the music. Whilst on the subject of random recollections contained in the volume, we may also mention the positive manner in which the author states that Horn's song, "Cherry ripe," was published by Power; the fact being that it was published by Mr. Isaac Willis, late of Grosvenor-street, and bought by Mr. R. Cocks at the sale. Amongst the biographies the most interesting is that of Professor Taylor, for few of the present generation know how much he effected not only for music in Norwich, but for the spread of the art beyond his native place. Speaking of his labours in connection with the Norwich Festival, he says, "Every Oratorio brought out (and a new one *was* always brought out) was translated and prepared for performance by me. These were

The Last Judgment	Spohr.
The Crucifixion	"
The Fall of Babylon	"
The Deluge	Schneider.
Redemption	Mozart.
The Death of Christ	Graun.
The Christian's Prayer	Spohr.

All these were performed for the first time at Norwich." Such a record as this should be well pondered by Festival committees. Mr. Eaton is best when he is analysing the works of the composers he idolises. When he calls Mendelssohn's *Lobgesang* "heavy," he but shows his want of judgment; yet this is a trifle to his remarks upon the "naked minor second," at the words, "But the Lord," in the chorus, "Thanks be to God" (*Elijah*), for he says, that any person may "realise the effect on himself by striking two contiguous white notes simultaneously on the pianoforte." The relatives of Mr. Eaton are but ill advised, when they resuscitate such opinions as these in a "Memorial Volume."

RUDALL, CARTE AND CO.

The Musical Directory, Annual and Almanack for 1873. Edited by Charles Mackeson, F.S.S.

The Professor's Pocket Book for 1873. Published under the direction of Sir Julius Benedict, and edited by Charles Mackeson, F.S.S.

We have frequently spoken in high terms of the plan upon which the "Musical Directory" is modelled, and have only to repeat our commendations upon the issue for the present year. But in spite of our admiration of the excellence of the design, we have still to regret that small attention appears to be paid to the details, especially in the chronological arrangement of the musical events. For instance, in the present edition, Donizetti is said to have died on the 8th and 9th of April; Bellini to have died on the 22nd and 24th of September, and Spontini to have been born on the 17th of November, 1778, and again on the 14th of the same month in 1784. How these mistakes can have occurred will appear still more extraordinary when we state that not one of them is to be found in the edition for last year. The Pocket Book is most carefully edited, and will prove exceedingly valuable for daily use by all professors.

Original Correspondence.

DIATONIC AND CHROMATIC SEMITONES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your correspondent, Mr. Robert Smith, p. 731, is quite correct as to the ratios of the notes which he mentions; but he seems unaware of the fact that the same name, A♭ for instance, is used for several notes differing slightly in pitch, even when the pitch of C is given. Instead of comparing G♯ and A♭, it will be convenient to treat of A♯ and B♭, because the tone between A and B is major, and admits of being divided in several ways, without going far from the scale of C.

Let us suppose F♯ a perfect 5th to the B below it, and A♯ a perfect major 3rd to F♯: I say that there are no less than four different notes, nearly related to the scale of C, each of which is called B♭; and that three of these notes are higher, but the fourth of them lower, than A♯.

First, let us take G and D as they stand in the scale of C, and complete the chord of G minor. The B♭ proper for this will be higher than A♯ in the ratio of 128 to 125.

Next suppose B♭ tuned a perfect 4th above F, then we get another B♭, lower than the former in the ratio of 80 to 81, but higher than A♯.

Thirdly, suppose B♭ taken a true minor 9th to the lower octave of A; that is to say, so as to be in the ratio 17 to 16 to the adjacent A. This B♭ will be lower than the preceding, but still higher than A♯.

Lastly, let us suppose B♭ to be tuned so as to form a true dominant 7th with C for its root. This B♭ will be *lower* than A♯ in the ratio 224 to 225. For this B♭ must stand to the C next above it in the ratio 7 to 8, or 14 to 16; and consequently it is to B♯ in the ratio 14 to 15. But A♯ is to B♯ in the ratio 15 to 16. Taking the difference of these two ratios, we get 224 to 225 for the ratio of B♭ to A♯. It is well known that this last B♭ is the one most used in modern music in modulating from the scale of C; and therefore it is no wonder that many musicians, regarding the question from one side only, should maintain that B♭ is lower than A♯. When they say that a note is "drawn upwards or downwards to meet its resolution," they use language which may be poetical, perhaps, but cannot be allowed to be scientific. Their ears, however, are apt to be right, even when their science is very imperfect.

I have not attempted to prove everything advanced in this letter, because that would take far too much space; but I beg leave to mention that I am preparing a short treatise on the theory of music, in which several knotty questions will, I hope, be satisfactorily disentangled.

Yours faithfully,

Corringham Rectory, Essex, S. S. GREATHEED.
January 14th, 1873.

WISE'S ANTHEM.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Can you or any of your numerous readers inform me, whether a fine old Anthem is published, composed by Michael Wise, and taken from the Communion Service, entitled "Glory be to God on High?" I shall be glad to hear, either from you or through your *Musical Times*, some tidings of it.

Yours, &c.,

Market Place, Melton Mowbray, J. GOODACRE.
January 12th 1873.

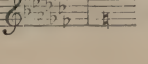
P. S.—I have a very imperfect MS. of the Anthem in question; it is for Alto, Tenor, Bass, with short choruses.

THE SIGNATURE OF THE MINOR SCALE.

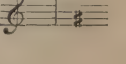
TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I cannot decline to satisfy Mr. Crook. My method is simply to give the major signature first, then a single bar, then the sign for the raised 7th of the minor mode. Thus F♯ minor would appear

A♭ minor



A♯ minor



and so on throughout. The sign for the 4th does not appear, although the note is shown.

"John Anderson my Jo" does not support Mr. Crook's argument. Although such melodies are frequently sung with the 7th a tone below the key-note, they do not satisfy, although they do sometimes leave a not unpleasant sensation on the ear. "Windsor" *was* sung in the way Mr. Crook describes, but "modern ears" have demanded a change, and it *is* sung now with the raised 7th.

Mr. Crook should not either depend on the nations that do not use instruments that give harmony for support. I can assure him (from a personal experience of three years in Africa) that the lowered 7th is not the only blemish in their scale. Neither should Mr. Crook bring forward the old modes, as he must be perfectly aware that nobody makes use of them in composing now-a-days. The question under consideration is one of modern music. It must therefore be determined by modern ears. I still hold to my opinion that the minor 7th is seldom used in the minor mode, but as a passing note to the 6th.

I am, dear Sir, yours obediently,
December 28th, 1872. Mode.

BACH'S HYMN IN "THE HYMNARY."

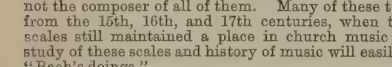
TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—Allow me to correct a mistake that I find in the December number of your paper in the course of the critique of "The Hymnary."

The author recites a hymn, harmonized and figured by Bach, of which he says: "It may be objected that in this form the tune begins and ends on the dominant of the key," and that "all works of art are not strictly in accordance with fashion, &c."

Bach harmonized and figured a great many hymns (*vide* Bach's figurirte Chorale) in a manner like Palestrina: he is not the composer of all of them. Many of these tunes date from the 15th, 16th, and 17th centuries, when the Greek scales still maintained a place in church music; and the study of these scales and history of music will easily explain "Bach's doings."

The tune, "Komm Gott Schöpfer, heiliger Geist," is written in the "Tonicus remissus," or "Tonicus plagalis," Hypo Tonischer Modus), that is, the scale



without accidentals. Bach proves this by moving strictly in the diatonic accords, by which he produces that simple but grand character. The C♯ in the melody is not original, but an alteration according to taste and fashion of modern times.

I am, yours respectfully,
C. Lahmeyer,
Organist at St. Paul's, Chiswick.
5, Grove Park Terrace, Chiswick, W.
January 20th.

BRITISH ORCHESTRAL ASSOCIATION.

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—The person who, under the name of "Union Jack," tried to answer my letter, has entirely misrepresented its contents. There was no question of comparison between foreign and English composers. The lame story is quite on his side. My letter is there to prove this. I protested against the principles of the British Orchestral Association, because it excludes foreigners, and makes up three-fourths of the programme with the works of dead foreigners. We would have no right to complain if the Society had been established for playing solely English compositions, but the proceedings as they stand are anti-logical, and certainly not in the interest of true art, which cannot prosper amidst exclusiveness. By shutting your doors against foreigners, you provoke only foreigners to retaliate against Englishmen, and what do you gain then by such intolerance? But look how "Union Jack" contradicts himself! After running down the modern German composers, he boasts having studied counterpoint and fugue with the most eminent masters of that country. "Union Jack" is not polite either; after wandering about in the wilderness of his own fancy, he attempts personal abuse. I could easily answer him in a way which he would not find pleasant, but I wish not to have anything further to do with a person who uses language unfit for discussion.

I am, dear Sir, yours faithfully,
Straniero.
Jan. 25, 1873.

THE YOUTH'S PART IN "ELIJAH."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Observing a correspondence in your esteemed paper by several gentlemen laying claim to be the originators of the Youth's part in the above Oratorio being sung by a boy, I beg to inform your readers, that the late conductor of the Hull Harmonic Society (Mr. George Leng) had the part sung by a youth (Master Peter Louth) as far back as the year 1849; therefore, I think he may be said to have been the originator of the custom. I may also mention that the Youth's part has always been sung by a boy, whenever performed in Hull. The insertion of the above will be esteemed.

I am, Sir, yours truly,
J. W. Stephenson,
Conductor, Hull Harmonic Society.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The notice of the performance of "Elijah," by the Retford Choral Society, which we are told was sent to us "in good time," arrived after we had gone to press. We may reasonably quote the query in our correspondent's letter of complaint, "How is this?" seeing that the concert took place on Monday the 16th December, and the account of it was not forwarded until the following week.

Organ Student.—*Best's Art of Organ Playing; Part* 1, 6*s.*; *Part* 2, 12*s.*; *published by Novello, Ewer and Co.*

Organ.—*Apply to the Professor of Music at either of the Universities.*

Alpha.—*Da-gon.*

The correspondent who furnishes us with an account of a series of concerts given by a young lady in South Wales, is informed that we cannot insert notices in praise of a certain artist written by private individuals.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

Boston Spa, Yorkshire.—On Thursday evening, the 23rd ult., a concert was given by the Amateur String Quartett Party, in the Trustees' Hall. The Quartetts of Haydn and Mozart (with Mr. Arnold, of Harrogate as first violin) were excellently rendered. The vocalists were Miss Cooke, Messrs. Cryer and Backhouse, whose efforts were rewarded by several encores. Mr. Arnold was at the pianoforte.

Brading, Isle of Wight.—On the 9th ult., the Brading Choral Society gave a concert in the National School-room. The first part consisted of glees, madrigals, and part-songs by some of the best composers, which were much applauded. In the second portion of the concert the music seemed to be equally appreciated, perhaps more so, though no applause was indulged in. This was a performance of the first part of the Oratorio *St. Paul*, including the overture, the Society being assisted by a few excellent amateur instrumentalists. The Vicar (the Rev. John Glover) conducted throughout. "God save the Queen," by all assembled, concluded a most agreeable evening.

Bridlington Quay.—On Thursday, the 26th December, a miscellaneous concert was given in the Victoria Rooms, by Mr. Wilson, the lessee, before a large audience. The first part comprised selections from the *Messiah*, *Judas Maccabæus*, and *Creation*; the second part was secular. The principal artists were the Misses Kennedy and Blakeley, Messrs. Briggs and Dodds, all from Leeds. The choir was selected from the Leeds Choral Union, assisted by several local amateurs, numbering about 30 voices. Mr. T. W. Dodds, organist of Queen's College, Oxford, most ably presided at the harmonium, and Mr. Wilson, at the pianoforte.

Cape Town.—The first rehearsal of the Tonic Sol-fa Choral Society, under the direction of Mr. J. H. Ashley, was held in the Mutual Hall, on Tuesday, the 19th November. Several choral pieces were excellently rendered, especially the trio, "Hark, o'er the waters music is stealing," (Wallace) a chorus for male voices called "The Recruits" (encored), and Pinsuti's serenade, "In this hour of softened splendour," which was admirably sung by eight voices. The second part of the programme consisted of a short Cantata, by J. R. Thomas, called *The Picnic*, which was highly successful. A pianoforte piece, by Beyer, was well played by a young lady, whose services as accompanist during the evening are worthy of the warmest commendation.

Catford Bridge.—The Trinity Church Choral Society gave a highly successful performance of Mendelssohn's *Elijah* on the 1st ult, the choruses being rendered with a precision and balance of tone reflecting the utmost credit both upon the members of the choir and their zealous

conductor, Mr. Fred. Stephenson. The soprano music was ably sustained by Miss Ellen Horne. Miss Ada Thompson gave much effect to the contralto solos, especially "Woe unto them," and Mrs. Spencer West was thoroughly satisfactory in the part of Jezebel. The representative of the Prophet was Mr C. B. James; and it is no small praise to say that he acquitted himself of his arduous task extremely well. Mr. T. A. Trotter delivered the two tenor songs, "If with all your hearts" and "Then shall the righteous," with much refinement and truth of expression; and Misses A. Beard, E. Todd, Selby, and Wright, Messrs. Caird, Selby, Brissenden, and Ward rendered material aid in the concerted music. Mr. J. F. Meen presided at the pianoforte, and Mr. Edmund West at the harmonium.

Clifton.—On Thursday, the 16th ult., under the management of Mr. J. C. Daniel, the enterprising caterer of the Winter Evening Entertainments, a farewell Pianoforte Recital was given by Madame Arabella Goddard, who is about to retire from the musical world, after her lengthened and successful career as a pianist. Her brilliancy of execution combined with a singular delicacy of touch, especially in the Sonata Pastorale of Beethoven, would have alone established her fame as an artist of the highest rank. The vocalists were Miss Marion Dalmaine and Mr. W. Drayton. The sympathetic rendering by Miss Dalmaine of Macfarren's song "Separation," was especially pleasing; and Mr. Drayton, one of the vicars-choral of Wells Cathedral, won merited applause for several of his songs. Mr. Owen Williams, organist of St. Raphael's, officiated as conductor and as an able accompanist. Despite the unfavourable evening, there was a numerous attendance.

Colchester.—In addition to the choir of St. Leonards, that of St. Mary the Virgin has now been surpliced through the kind liberality of a most generous lady parishioner. The choir consists of 30 vocalists.

Colnbrook, near Windsor.—On Tuesday the 14th ult., a musical entertainment was given by the Rev. Wm. Greive, in the Public Hall. The St. Thomas's Church choir sang a selection of glees, under the direction of Mr. R. Ratcliff, the choir-master. Miss Mary Ratcliff, organist of St. Thomas's Church, presided at the pianoforte. During the evening the Vicar rose and said he was about to leave Colnbrook for Great Milton, in Oxfordshire, the Bishop having offered him the living. It need scarcely be said that all were sorry to hear this announcement, and that the rev. gentleman will carry the good wishes of the people with him. A selection of glees, part-songs, songs, &c., were then given by Miss Walsh, Miss Everest, Mr. Sargeant, Mr. Perryman, Mr. Buckingham, Mr. Hopkins, and Mr. Ratcliff; and Master Huntley and Miss Tollit played solos on the pianoforte.

Derby.—Handel's *Messiah* was performed by the Derby Choral Union, at the Drill Hall, on the 27th December, before an overflowing audience. Madame Helena Walker, Madame Whittaker, Mr. T. Hunt and Mr. T. Ley Greaves were the solo vocalists; and there was a highly efficient orchestra, Mr. H. Farmer and Mr. W. S. Woodward playing the principal violins. Madame Walker, in the soprano music made a most favourable impression, and Madame Whittaker, especially in "He shall feed His flock," and "He was despised," sang with so much artistic feeling as to elicit the warmest demonstrations of approval. Mr. T. Hunt and Mr. Greaves also legitimately earned the applause of the audience; and the choruses throughout were rendered with commendable precision and effect. Mr. T. T. Trimnell presided at the organ with his accustomed ability.

Dudley.—On the 13th ult., the Dudley Choral Society gave a performance of *Judas Maccabæus*, in the Public Hall, for the benefit of the "Guest" Hospital. The principal artists were Mrs. A. J. Sutton (soprano), Miss A. Ridgway (contralto), Mr. Grayson (tenor), and Mr. George Mainwaring (bass). The band and chorus consisted of eighty performers. Mr. Henry Eyland conducted; Mr. D. Leyshon presided at the harmonium; and Mr. Roberts was the leader of the band. There was a very large audience, which testified by frequent and hearty applause its appreciation of the manner in which the Oratorio was rendered.

East Molesey.—A special Christmas Festival Service was held in the church of St. Paul's, Kent Town, on Monday the 30th December. The chancel was beautifully decorated for the occasion by several ladies resident in the parish. The choir, consisting of upwards of 50 voices, rendered the whole of the music in the most satisfactory manner. Evensong was at 7 P.M. before which time the church was crowded in every part. Tallis's Responses were used throughout. The Psalms of the day were sung to single chants by Battishill and Ouseley, the pointing being accurately followed. The *Magnificat* and *Nunc dimittis*, in F, by Mr. Henry Smart, were finely sung, the elaborate fugue in the *Gloria Patri* being given with more than usual precision and vigour. Before the sermon, the hymn, "O come, all ye faithful" was sung, in which the congregation joined heartily. A short but highly appropriate sermon, by the Rev. C. Scott, the Incumbent of St. Paul's, was followed by a selection from the *Messiah*. The overture was excellently played by Mr. Jekyll, of Westminster Abbey, who presided at the organ, and to whose skill the success of the service may be largely attributed. Mr. Greenhill sang, "Comfort ye," and "Every valley," with accuracy and taste; the bass solos, "For behold darkness," and the following air were effectively rendered by Mr. G. J. Jefferys, and the soprano recitatives were given to Miss Edith Craufurd, of the London Academy of Music, who acquitted herself in a style which promises well for her future success. The choruses were thoroughly well sung, the selection being brought to a close with the "Hallelujah." The Offertory amounted to about £10.

Everton.—A successful concert was given by the Everton Choral Society, in the School-room, on Friday the 27th December. The programme was varied and well selected; and the choral music, which formed an important feature in the performance, was most carefully rendered, under the able direction of Mr. Hamilton White.

Greenock.—The selection from Handel's *Messiah* on the afternoon of Saturday the 28th December, at the Town Hall, was a decided success. Mr. Poulter performed the choruses on the organ with much ability, and elicited the most decisive marks of approbation. Several of the solos were sung effectively by Messrs. Currie and Methven, and greatly applauded. The hall was in all parts well filled, the boxes and gallery to overflowing, by a thoroughly appreciative audience.

Halifax.—On Monday the 6th ult., the new organ in Broad Street Wesleyan Chapel, built by Mr. Wood, of Middleton, near Manchester, was opened by Mr. J. V. Roberts, Mus. Bac., Oxon., organist and choirmaster of the Parish Church. The programme consisted of an organ recital and service of song, and was selected from the works of the most classical writers. The vocal pieces were rendered by the Parish Church choir, the solos being given by Miss Greenwood, Mr. Battinson, and Mr. Carter. The local papers speak in the highest terms, both of the performance of Mr. Roberts and the singing of his choir.

Harrogate.—At the annual gathering of the congregation of Christ Church, on the 2nd ult., in the National School, the choir gave a selection of sacred and secular music, under the direction of Mr. Arnold, the choir-master. The anthems, "O pray for the peace of Jerusalem," and "Turn Thy face from my sins," were carefully rendered, as were also the glees, songs, and Christmas carols. The principal vocalists were Master Leeming, and Messrs. Arnold, Deighton, Horner, and Morley; Mr. Arnold presided at the piano.——At the Christmas gathering in connexion with the Congregational Church, on Wednesday the 8th ult., in the Spa Concert-rooms, a good selection of sacred music was performed. The solos by Miss Arnold, Messrs. Parker and Whiteley were much admired, as also the choruses, "The heavens are telling" (Haydn), "As pants the hart" (Spohr), "O Lord, our Governour" (Hiles), and the "Hallelujah." Mr. Benson conducted, and Mr. Arnold accompanied.——To inaugurate the Christ Church Young Men's Christian and Literary Institute, a tea and concert was given in the new School-room, on the 10th ult., when a first class selection of secular vocal music was performed, and Mozart's Sonata (Op. 24), in F, for pianoforte and violin was successfully played by the Rev. P. W. Hulbert (piano), and Mr. W. Arnold (violin). Mr. Arnold conducted.

Heigham, Bury St. Edmunds.—The annual concerts in aid of the Church choir fund, were held in the School-room, on the 30th and 31st December. The solo vocalists were Miss Francesca Burgess (mezzo-soprano), Miss Terry (contralto), Miss Kemble, and Mr. Walton (baritone). The glees selected for the first night were the "Cuckoo" (Macfarren), the "Dance" (J. Otto), and Barnett's "Bridal Chorus," from *The Ancient Mariner*. The glees especially (under the able conductorship of the Rev. W. Borrow) were sung with much spirit. Haydn's Symphony (No. 12), and Auber's Overture to *Masaniello* (flute, violini, violoncello, basso, and piano duet), were creditably rendered, and two piano solos (played by Miss Isabella Burgess) were also successful. Miss F. Burgess was encored in "Una voce poco fa," and "Sing, sweet bird" (Ganz), as was also Miss Terry in "Oh, leave thy Inte" (Lenz), which had the advantage of a most efficient accompaniment on the violoncello, played by the Rev. B. S. Fox. Miss I. Burgess in Thalberg's "Mosè in Egitto," and the "Harmonious blacksmith," proved herself an able pianist. Mention must also be made of Mr. Walton's rendering of Masse's song, "Muletier de Calabrie," in which he was deservedly encored. At the second concert, the programme was slightly altered, and some variations for the violin on "Life let us cherish," played with much precision and clearness of tone by Miss Wayman, were greatly admired. The Rev. W. Borrow, whose zeal is well known in promoting church and other music, conducted with his usual skill and energy.

Isle of Cumbrae, N.B.—A concert was given in the Established Church, on Friday the 3rd ult., by the Cumbrae Musical Society, conducted by Mr. C. H. Haslehurst, organist of the Collegiate Church, consisting of portions of the *Messiah*, *Judas Maccabæus*, *Elijah*, and *St. Paul*. The solos were effectively rendered by Miss Gilmore, Miss E. Nait, Mr. Haslehurst, and Mr. John Towill. Miss Gilmore (a pupil of Mr. Haslehurst) was especially successful in "I know that my Redeemer liveth;" Mr. Haslehurst (the conductor) gave the tenor solos with much effect, and Mr. John Towill sang the bass air, "Arm, arm ye brave," in excellent style. The choruses, especially "And the glory of the Lord" (*Messiah*) and "O Father, whose Almighty pow'r" (*Judas*) were performed in a manner that reflected great credit on the Society and its able conductor. The Overtures to *Judas* and the *Messiah* were well played by Mr. W. Smart, and Mr. Haslehurst on the pianoforte and harmonium. Miss Tait took the latter instrument in the choruses. The concert was well attended, and in every respect highly successful.

Lancaster.—On Monday evening the 6th ult., Handel's *Messiah* was performed at the Athenæum, before a large audience. The band was chiefly composed of members of Mr. Charles Hallé's Manchester orchestra. The principal vocalists were Miss Katharine Poyntz, Madame Lincey Nalton, Mr. Herbert Walker and Mr. Thornton Wood, all of whom were thoroughly efficient in the music allotted to them, Miss Poyntz in "Rejoice greatly," and "I know that my Redeemer liveth," Madame Nalton in "He was despised," and Mr. Walker in the air, "Behold and see," especially winning the approbation of the audience. The choruses were on the whole well given, "All we like sheep," the "Hallelujah," and "Worthy is the Lamb," being particularly entitled to commendation. It is announced that Mendelssohn's Oratorio *Elijah* is to be given at Easter.

Leamington.—Mr. C. Sydney Vinning (with permission from the Incumbent) gave a performance on the new organ at Holy Trinity Church, on the afternoon of the 27th December. The programme consisted principally of music appropriate to Christmastide, and included airs, recitatives, and choruses from the *Messiah*, a Prelude and Fugue of Bach, some movements from Best's Christmas pieces, &c. The church was almost full; and Mr. Vinning's performance was both clever and interesting.

Liverpool.—Mr. Charles Hallé's concert, at St. George's Hall, on the 8th ult., was in every respect thoroughly successful. The orchestra was excellent; and Mozart's "Jupiter Symphony," and Mendelssohn's Overture to *A Midsummer Night's Dream* were played to perfection.

Madame Billinie Porter created a highly favourable impression by her singing throughout the evening, and she was warmly and most deservedly applauded. The solo instrumentalists were Madame Norman-Neruda, Herr Straus, and Mr. Charles Hallé, all of whom fully sustained their well-earned reputation. The hall was thronged in every part.——The Philharmonic Society commenced the Subscription Concerts for the year, with a very excellent one on the 14th ult.; principal artists, Madlle. Tietjens, and Signor Piatti. The orchestral works performed were the Overture to *Die Zauberflöte* (Mozart), Concerto, violoncello (Piatti), Sinfonia No. 4. in B flat (Beethoven), Overture *Der Berggeist* (Spohr), and Overture *La Barcarolle* (Auber), all of which were rendered with much spirit and refinement. Signor Piatti's Concerto was full of charming orchestral effects, and, of course, of immense difficulties in the solo part. Madlle. Tietjens sang excellently "Und ob die Wolke" (Weber), refusing an encore. Haydn's Canzonet, "My mother bids me bind my hair," the grand Scena from Cherubini's *Medea*, "Dei tuoi figli," and the recitative, "La notte furge," and lovely aria, "Si lo sento," from Spohr's *Faust*. Signor Piatti's solo for the violoncello with pianoforte accompaniment (the latter exquisitely played by Sir Julius Benedict), was the "Largo and Gigue" (Veracini), and in reply to a vehement encore, he gave two charming transcripts of Schubert's "Ave Maria." The part-music was very good. The "Skater's Chorus," from *Le Prophète* (Meyerbeer) was encored; and Hatton's clever part-song, "Night thoughts," much admired.

MANSFIELD.—On Friday, December 27th, the Mansfield Tonic Sol-fa Choral Society, conducted by Mr. J. Barton, gave W. B. Bradbury's Cantata, *Esther*, which was well received by a crowded and appreciative audience. The principal characters represented were Esther (Miss E. Cripwell), Ahasuerus (Mr. C. Gilbert), Haman (Mr. Blackwell), Mordecai (Mr. D. Barrows), Prophetess (Miss Katherine Blackwell). &c. The choral portion of the work was rendered with extreme accuracy and precision, showing a marked improvement in the choir, which nothing but untiring zeal and energy on the part of the conductor could have effected. Mr. Gilbert gave the music allotted to him with much effect. Miss Cripwell sang with appropriate expression; and Miss K. Blackwell (a promising juvenile soprano) made a very successful *début*. Messrs. Blackwell and Barrows also deserve special recognition. The most effective choruses were "He that goeth forth and weepeth," "When the Lord turned again the captivity of Zion," and the concluding chorale and chorus, the last of which was re-demanded. Miss I. Peech presided at the pianoforte with much ability.

PORT ELIZABETH, CAPE OF GOOD HOPE.—The Port Elizabeth Choral Society, under the able management of the conductor, Mr. E. Newbatt, gave an amateur concert in the Town Hall, on the 15th November, in aid of the fund for purchasing a grand pianoforte for the use of the Society. Most of the choral pieces were well rendered, especially "Oh the flowery month of June," which was very spiritedly sung. Many of the solos reflected much credit upon the amateur vocalists, and some pianoforte music was well rendered by Mr. and Mrs. Newbatt and a juvenile pupil of the conductor's, who played the *primo* part of a duet with her master in excellent style.

PRESTON.—On Thursday the 26th December, the annual performance of the *Messiah*, was given by the Preston Choral Society, in the Guild-hall. The band and chorus numbered 150, the principal vocalists being Miss Clelland (in place of Miss E. Armstrong, who was indisposed), Miss Ruth Harlow, Mr. Kerr Gedge, and Mr. Robert Hilton. Miss Clelland and Miss Harlow were highly successful in all the music allotted to them. Mr. Kerr Gedge gave much of the tenor part with good effect, and Mr. Hilton (who received quite an ovation on taking his place in the orchestra) displayed his fine voice to the utmost advantage in "But who may abide," "Why do the nations," and "The trumpet shall sound," and was most warmly and deservedly applauded. In every respect the performance of the work reflected the utmost credit upon the Society and its conductor, Mr. C. J. Yates.

RAWMARSH.—A competition for the post of Organist at the Congregational Chapel, took place on Tuesday evening the 7th ult., the judge being H. Smith, Esq., organist of Sheffield Parish Church. There were three competitors. Mr. G. T. H. Dunhill, of Rawmarsh, a pupil of Mr. H. S. Wright, R.A.M., of Rotherham, was declared successful, after each competitor had been put through a trying examination.

ROSS.—The first Open Night of the Ross Vocal Union took place on the 21st ult., in the Wilton-road School. The programme, which was varied and well-selected, was successfully rendered; and the performances of Mr. and Mrs. Squire (violin and pianoforte) were thoroughly appreciated by the large audience assembled. Much praise is due to Mr. Squire for the energy and skill he has displayed in developing the powers of the Vocal Union, which now numbers about fifty members.

ROTHERHAM.—On Monday the 6th ult., a lecture-concert was given in the Mechanics' Hall, under the auspices of the committee of that Institution, by Dr. Spark, organist of the Leeds Town Hall. The subject of the lecture was "The Life and Compositions of Mozart," and Dr. Spark was aided in his illustrations by Miss Pauline Graveston, Miss Emma Kennedy, Mr. Dodds (bass), and Mr. J. W. Sykes, R.A.M. (violinist). There was a very crowded attendance. In the course of his brief relation of the principal incidents in Mozart's life, Dr. Spark delineated the chief characteristics of the great man's character, and paid tribute to his extraordinary genius. The whole of the vocal and instrumental illustrations (which were taken principally from *Don Giovanni*, *Figaro*, and *Clemenza di Tito*) were rendered in a most perfect manner. The several artists acquitted themselves most satisfactorily. Altogether the lecture-concert was the most successful that has yet taken place in connection with the Institute.

RYDE, ISLE OF WIGHT.—Mr. Augustus Aylward's evening concert took place on the 30th December, the artists being Miss Amy Aylward, Miss Lelia Aylward (A.R.A.M.), Miss Gertrude Aylward, Mr. W. P Aylward, Mr. W. H. Aylward (R.A.M.), Mr. T. E. Aylward (organist Llandaff Cathedral), Mr. A. A. Aylward, and Mr. A. Burnett. The programme included. Sonata, in F (Beethoven), for pianoforte and violin; Sonata, in D (Mendelssohn), for pianoforte and violoncello; Trio, in G (Beethoven), No. 2, Op. 1: "La Jeune Religieuse" (Schubert), for voice with violoncello and organ *obbligati*; and Bach's first Prelude, in C, arranged for violin, violoncello, organ and pianoforte. The vocal music was accompanied by the orchestra, and the concert was a great success.

SALISBURY.—The Amateur Musical Society gave a very successful concert at the Assembly Rooms, on Thursday, the 9th ult. The first part consisted of Sullivan's Oratorio, *The Prodigal Son*, and the second of a miscellaneous selection of secular music, including Beethoven's Symphony, in C (Op. 21), and several part-songs and vocal solos. The band and chorus numbered upwards of 80 performers. The principal singers were Miss Amy Aylward (soprano), Miss Annie Butterworth (contralto), Mr. H. Taylor (tenor), and Mr. Wadmore (bass). The solo instrumentalists were Mr. J. Winterbottom (bassoon), and Mr. W. H. Aylward (violoncello); leader of the band, Mr. Burnett; conductors, Mr. Aylward and Mr. T. E. Aylward.

SCARBOROUGH.—The organ recitals by Dr. Naylor at the Parish Church, at Christmas and Easter, have become established features of the holiday seasons. The Christmas performance took place on Thursday afternoon, the 26th December, when upwards of a thousand persons formed the congregation. The programme comprised a number of pieces from the works of Bach, Beethoven, Handel, Mendelssohn, Mozart, Spohr, &c,. most judiciously selected with the threefold object of displaying the capabilities of the noble instrument, of affording the organist an opportunity for exercising his artistic ability, and of yielding gratification to a mixed company. The performance was eminently successful throughout; and there can be no doubt that had the circumstances of the place allowed of a vote of thanks to Dr. Naylor, it would have been most heartily rendered him. A few appropriate vocal pieces were given by the choir of the church at intervals during the afternoon, concluding with the chorus "Glory to God," from Handel's *Messiah*.——On the 1st ult., a vocal concert was given at the Old Town Hall, St. Nicholas-street, the programme of which consisted entirely of Christmas carols. The singers were the choirs of St. Mary's, Christ, and All Saints' Churches, and they were conducted by Dr. Naylor, organist of St. Mary's. The programme was divided into two parts, the first comprising ancient carols, and presenting several specimens of the oldest English music extant; and the second consisting of modern carol compositions, ancient words being in two or three instances used with modern music. The peculiar plaintive character of many of the older pieces was very striking, and the almost rugged effect of some of the combinations and cadences could not fail to be observed. Amongst the modern carols was one entitled, "Angel voices," the music being the composition of the Rev. R. Brown-Borthwick, which was warmly applauded. "Sleep, holy babe," was very beautiful in effect, as was also the carol, "When I view the mother," music by Barnby. "Though poor be the chamber," music by Gounod, was sung as a solo by Mr. Bland, with a unisonous chorus of men's voices. The solos in the carols were given respectively by Master H. Turner, Master Storer, Mr. Bland, Mr. James, and Mr. Watson. The concert concluded with the pastoral recitatives and the following chorus, "Glory to God," from Handel's *Messiah*. Dr. Naylor accompanied all the pieces on the pianoforte, kindly lent for the occasion by Mr. R. Turner, Westborough. At the close, Canon Blunt, expressed his thanks to Dr. Naylor, for his kindness, courtesy, and zeal, in getting up the concert; and to the members of the choir for their excellent efforts.

SOUTH BRENT.—The first concert of the Choral Society took place in the Hall, on the 7th ult., before a large audience. The choir, consisting of 40 voices, sang several choruses, three of which, "O hush thee, my babie" (Sullivan), "Carnovale" (Rossini), and "Where art thou, beam of light" (Bishop), were encored. Miss Triggs gave with much effect two songs, and Admiral Sir L. Harper and Lady Harper sang with equal success two duets. Ascher's "Lucrezia Borgia" (well played by Mrs. Spean Cole), "Allegro and Allegretto" (Mozart), for concertina and piano (carefully rendered by the Rev. E. Kitson and Miss Kitson), and Saunton's "Fille du Regiment" (cleverly performed by Master Rowlands, a lad of 14), were the most effective instrumental pieces. The members of the choir and their conductor, Mr. W. H. Hannaford, have good reason to be pleased with their first entertainment.

STAMFORD.—On Friday evening the 10th ult., through the kindness of Mr. T. K. Parker, the members of the choir of St. Mary's Church, were invited to spend the evening at that gentleman's residence in St. Mary's Street, when they were very hospitably entertained. The programme of the after supper entertainment was (as might be expected at such a gathering) exclusively musical; solos, duets, trios, and choruses, being sung in excellent style and with marked precision, under the able direction of Mr. Pearce, the organist.

STOCKPORT.—A concert was given at the Mechanics' Institution, on Friday evening, the 17th ult., for the benefit of Miss Lucy Bristow, under the patronage of the Mayor and borough Magistrates. The vocalists were Miss M. Standen and Mr. F. Hollins, who were highly successful in several songs. Miss Bristow was assisted by Herr F. Vetter (violin) and Herr Van Biene (violoncello). The clever pianoforte playing of the concert-giver was the principal attraction. She was heard to great advantage in the sonata by Beethoven, Op. 26; and the "Kreutzer" Sonata, by the same composer (with Herr Vetter); also a composition by Stephen Heller. Miss L. Bristow is studying in London, under Mr. Bradbury Turner, Mus. Bac., who has every right to be proud of his talented pupil.

WOKINGHAM.—Mr. T. S. Brown gave a concert in the Town Hall on the 20th ult. Several glees, from "The Standard Glee Book," were well rendered, by Miss A. Larkcom, and Messrs. Large, Hunt, and Christian. "The Fairest Flowers" (Danby), a scarce glee, was introduced with excellent effect. Mr. Large was encored in "Tell me, Mary" (Hodson), and Mr. Christian received a similar compliment in

Emanuel's Scena, "The Desert," to which he responded by singing "Dublin Bay." Miss A. Larkcom was re-called after each of her ballads, and Mr. Hunt gave "My Queen" (Blumenthal), with good expression. There was a large and fashionable audience. Miss Lazarus was solo pianist and accompanist.

ORGAN APPOINTMENTS.—Mr. C. Wesley Evans (of St. Mary Magdalene's Church), Organist and Choirmaster to St. Matthew's, Liverpool.—Mr. B. Bather, Organist to St. Paul's, Grange, and Choirmaster to Hartmel Choral Union.—Mr. J. Elliott Waugh, Organist to St. Ambrose Church, Everton, Liverpool.—Mr. Thomas Goulden (Organist of St. Margaret's, Canterbury), to Canterbury Cathedral.—Mr. Henry G. Rew (of Lancing College), Organist and Choir-master to St. Paul's College, Stony-Stratford, Bucks.—Mr. Joseph J. Stephens, of St. Matthew's, City Road, Organist and Choirmaster to St. John the Evangelist, Clapham Rise.—Mr. W. J. Leaver, to St. John's Church, Hackneath.—Mr. G. F. E. Reynolds (of St. Peter's Church, Oughtrington, Cheshire), to the Parish Church, Bowdon.—Mr. James Loaring (of Yeovil) to the Church of the Holy Apostles, Cheltenham.

CHOIR APPOINTMENTS.—Mr. Thomas Upfield (Bass), to Christ Church, Spitalfields.—Mr. H. C. Sanders (Bass), to S. Andrew's, Wells Street.

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16	Clementi, M. Sonatina in F, Op. 36, No. 4 ...		5
17	Mozart, W. A. Rondo in D		5
18	Clementi, M. Sonatina in E flat, Op. 37, No. 1...		5
19	Beethoven, L. van. Swiss Air, with Variations in F		4
20	Clementi, M. Sonatina in D, Op. 36, No. 6 ...		5

Section III.—"Moderately Difficult."

1	Scales in all the Major and Minor Keys, and Chromatic Scales	4	0
2	Dussek, J. L. Sonata in A major, Op. 20, No. 4	4	6
3	Hunten, F. Rondoletto in C major	4	6
4	Haydn, J. Sonata in G major	5	0
5	Beethoven, L. van. Rondo in C major, Op. 51, No. 1	5	0
6	Schumann, R. Six Album Leaves (second selection), from Op. 68	5	0
7	Mozart, W. A. Sonata in C major	5	0
8	Beethoven, L. van. Air with Variations, in G major	5	0
9	Hummel, J. N. Rondo villageois, in C major, Op. 122	4	6
10	Clementi, M. Sonata in E flat major, Op. 20 ...	5	0
11	Bertini, H. Four characteristic Pieces, from Op. 29 and 32	4	6
12	Bach, J. S. Two Minuets and Two Gavottes ...	5	0

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13 Mozart, W. A. Sonata in F major.

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14	Weber, C. M. von. Andante con Variazioni, Minue and Rondo, from Op. 3.	
15	Schubert, F. Twelve Valses.	
16	Beethoven, L. van. Sonata in G major, Op. 14, No. 2	
17	Field, J. Two Nocturnes.	
18	Reinecke, C. Scherzo, Hunting Song and Toccati from Op. 77.	
19	Clementi, M. Rondo in D major, from Op. 39.	
20	Heller, St. Three Melodies.	
21	Beethoven, L. van. Rondo in G major, Op. 51, No. 2.	
22	Mendelssohn, F. The Rivulet.	
23	Bach, J. S. Prelude, Aria and Courante.	
24	Haydn, J. Sonata in E flat.	
25	Hummel, J. N. "La Contemplazione," from Op. 107	
26	Handel, G. F. The Harmonious Blacksmith.	
27	Mozart, W. A. Sonata in A major.	
28	Mendelssohn, F. Four Songs without words.	
29	Dussek, J. L. Andantino and Allegro in G, from Op.	
30	Beethoven, L. van. Sonatina in G major, Op. 79.	

Section IV.—"Difficult."

Section V.—"Very Difficult."

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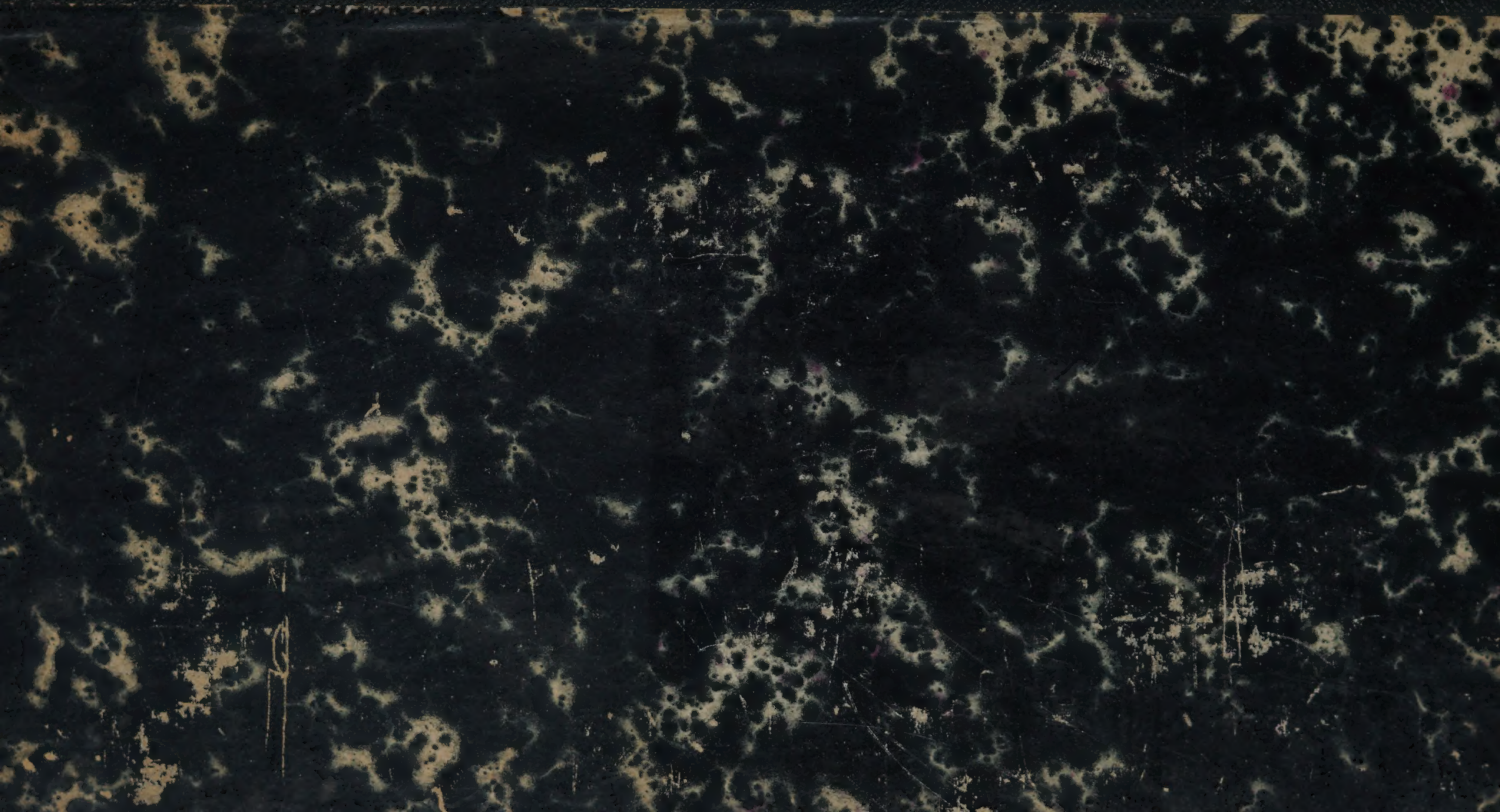
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